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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library

(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops Tanglewood	1938
64	BSO	1938-1939
65	Pops Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO Pops Tanglewood	1944-1945
75	BSO Pops Tanglewood	1945-1946
76	BSO Pops Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
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81	Tanglewood	1950-1951
82	BSO Pops	1951-1952
83	BSO Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO Pops	1960-1961
104	Tanglewood	1961
105	BSO Pops	1961-1962
106	Tanglewood	1962
107	BSO Pops	1962-1963
108	Tanglewood	1963
109	BSO Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO Pops	1965-1966
115	Tanglewood	1966
116	BSO Pops	1966-1967
117	Tanglewood	1967
118	BSO Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO Pops	1968-1969
121	Tanglewood	1969
122	BSO Pops	1969-1970
123	Tanglewood	1970
124	BSO Pops	1970-1971
125	Tanglewood	1971
126	BSO Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO Pops	1972-1973
131	Tanglewood	1973
132	BSO Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 25

Volume 47

BSO-POPS
1925-1926

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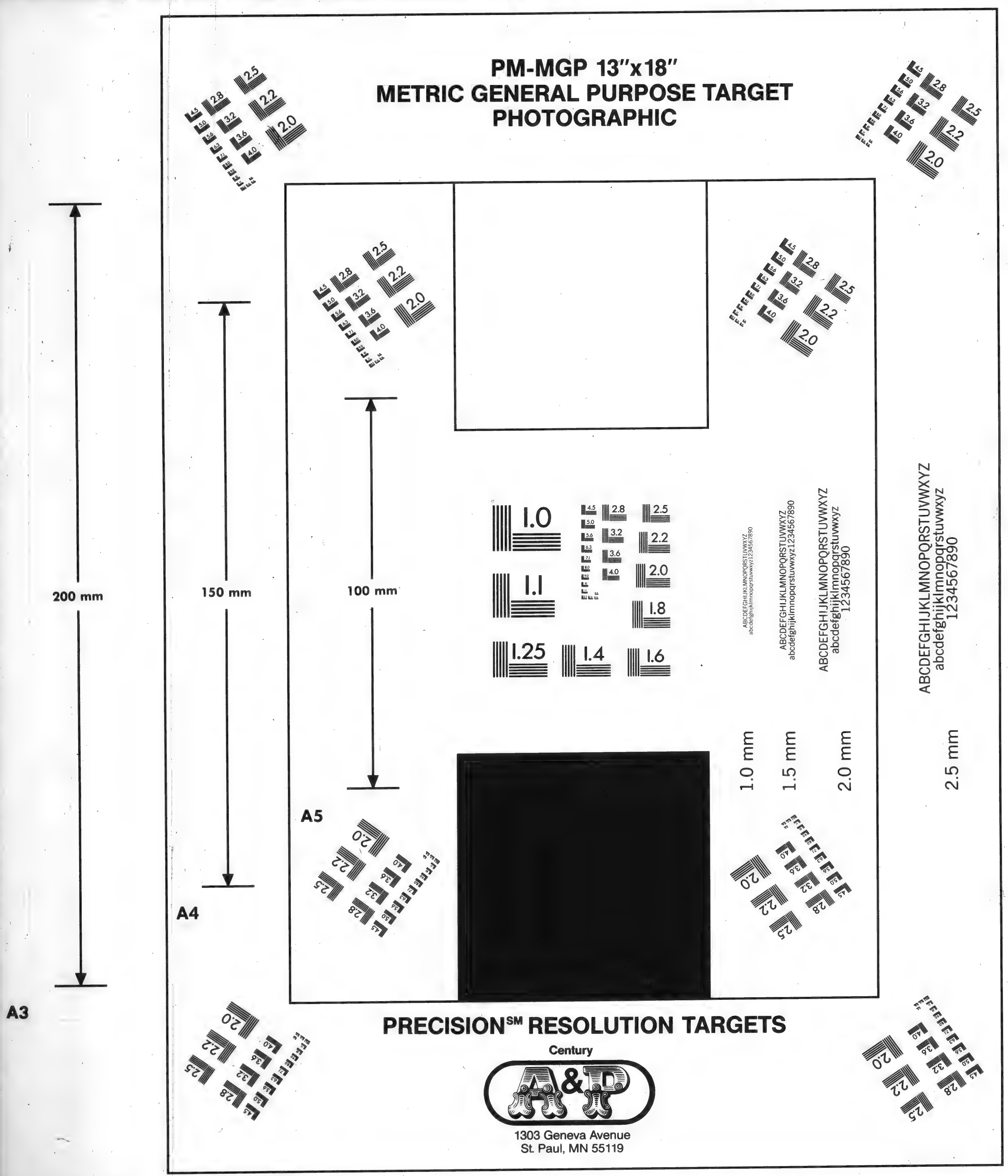
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VOLUME 47

BSO
Pops

1925 - 1926

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Dec 1925

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KOUSSEVITZKY IN NEW YORK DEBUT QUICKLY LIONIZED BY EAGER THRONG

Personality of New Boston Symphony Conductor Is Found That of Reserved Musician Rather Than Showman—Exquisite Soft Effects Rather Than Big Climaxes Noted at First Concerts—Playing of Debussy Is High Mark of Programs—Prokofieff's "Scythian Suite" Given as Novelty—Another Version of "Pacific 231"

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[Continued on page 9]

Second Class Matter, January 25, 1906, at the
Price, $4.00 a Year. Copyright 1924.

Famous Russian Leads Boston Symphony in Familiar Works and Presents Novelty by Prokofieff—Programs by Three New York Orchestras

[Continued from page 1]

The first impression he gave with the bâton Thursday evening was that of a precisionist and a detailist. There was very little which had any semblance of the sensational or the virtuosic. His technic with the stick was at once evident, as was musicianship of a very high order. His beat, for the most part, was unobtrusive—often an almost imperceptible wrist movement in which the arm had virtually no play. For the pianissimo effects on which he seemed to place unusual value, he held his left hand straight overhead. When more than the wrists and hands were called into action, the movement was a full arm swing—seldom a motion from the elbow. There was almost nothing of hair-tossing or bodily contortion.

Saturday, Mr. Koussevitzky went a little further in what may be regarded as conductorial mannerisms—such as turning toward the violins as if his beat were exclusively for them. Also, he permitted the entire orchestra to play without his beat for some little time, something which so fine an organization as the Boston Symphony doubtless can do whenever called upon. Here, at least, the conductor's very quietude became a little ostentatious.

Of his ends and aims, clarity and finish seemed most sought after in Mr. Koussevitzky's readings. Tempestuous he was not. Exquisite he frequently was. Always he let the light shine through the structure of the music, even when details of his interpretations and unusual alterations of pace caused something of a strain on the edifice. He courted a pianissimo so soft it could be heard at times only through the most diligent listening, abetted by the imagination. His climaxes were not unusual in their power and there were intervening degrees of dynamics which he seemed not to use at all. He did not abjure the printed score, as Stokowski and Toscanini do, but his eyes were so seldom on it that one had no doubt of its superfluity.

* * *

The program of the evening of Nov. 27 comprised the following:

Concerto in D Minor, for Orchestra with Organ.............Vivaldi-Siloti
Overture to "Oberon"...........Weber
"Nuages" and "Fêtes"........Debussy
"Pacific 231"...............Honegger
"Poème de l'Extase"..........Scriabin

Firm, clean-cut, precisely outlined, classic in line and spirit, the Vivaldi concerto, as edited by Siloti, was very admirably played. Here was in sooth what Stravinsky desired in his Symphonies for Wind Instruments—music which sounded as if sculptured in marble—an effect which the tendency to austerity on the part of the Boston orchestra's strings accentuated.

Serge Koussevitzky, Conductor of the Boston Symphony

The "Oberon" Overture was markworthy for two things—the extreme softness of its opening and the unusual slowness with which the two chief melodies were taken in their original statement. Thereafter there was no lack of effective contrast. The presentation was one to prompt disagreement, but it possessed exceptional finish, balance and poise.

The most beautiful playing of the evening was that which gave an individual felicity to the two Debussy nocturnes. Here the conductor's flair for a pianissimo that was little more than a susurration was enchantingly utilized. Never has the writer heard so magical an effect made of the beginning of the phantasmal procession in "Fêtes."

"Pacific 231," no longer a novelty in New York, was given a new perspicuity of structure, but it scarcely gained in musical values. The cleverness of the opening bars, as the locomotive gets under way, was emphasized happily. After that, Honegger's juggernaut turned wheels of painted cardboard while it stood stock still, in spite of the high art of the performance given it.

As a long recognized paladin of Scriabin, Mr. Koussevitzky's "Poème de l'Extase" was expected to be a revelation. So it was, so far as clarity of detail and lucidity of form were concerned. But it lacked the soaring emotionalism which other conductors, particularly Albert Coates, have given it, and in its loss of what may be regarded as sheer sound and fury, it took on an access of that sickly feverishness which has never been altogether absent from it. One questions the normality of this ecstasy. Its promptings are more pathological than musical.

The Saturday afternoon program was as follows:

Overture to "Ruslan and Ludmilla," Glinka
Prelude to "Khovantchina"..Moussorgsky
"Flight of the Bumble Bee"—Scherzo from "Tsar Saltan"..Rimsky-Korsakoff
Scythian Suite, Opus 20.......Prokofieff
(First time in New York)
Symphony, No. 4, in E Minor...Brahms

This was not a particularly fortunate second program for Mr. Koussevitzky. The Glinka and Moussorgsky numbers were well played, but that would be taken for granted with almost any first class orchestra under any reasonably able conductor. The "Tsar Saltan" excerpt was a charming triviality, as the repetition given it served to underline. The Prokofieff suite proved a poor example of what the modernists are striving for—a noisy, but feeble relative of Stravinsky's "Sacre du Printemps." It has its rhythmic moments—but they are not many. The Brahms Symphony led Mr. Koussevitzky and many of his audience to a mild parting of the ways. The Andante and the Allegro Giocoso were of attractive quality, but the first and last movements were more capricious than convincing. The last, particularly, lost continuity without acquiring that dramatic emphasis which presumably the conductor was seeking.

The concert was an object lesson, however, in the complete mastery which Mr. Koussevitzky has of the resources of the orchestra, and the high degree of polish and finesse he exacts from it. The ensemble has not the sensuous glow and the warmth of tone of at least one of its rivals, but it plainly is in the hands of a conductor who will tolerate no blemishes.

OSCAR THOMPSON.

Medtner with the Philharmonic

Philharmonic Orchestra, Willem van Hoogstraten, conductor; Nicholas Medtner, pianist, soloist, Carnegie Hall, Nov. 26, evening. The program:

Symphonic Poem, "The Island of the Dead" ....Rachmaninoff
Concerto in G for Piano and Orchestra ....Beethoven
Symphony No. 6 ("Pathetique"), Tchaikovsky

It was a rather melancholy Thanksgiving Eve at the Philharmonic, but it was the sort of sentimental melancholy that an audience revels in. "The Island of the Dead" does not wear well. It

[Continued on page 32]

NEW YORK 27

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Issue of
JAN 1925

Koussevitzky with Boston Symphony Makes Decided Impression

The thirty-ninth New York season of the Boston Symphony Orchestra began with the concert November 27, at Carnegie Hall, on which occasion Serge Koussevitzky, the new conductor of that body of players, appeared for the first time before a New York audience.

"The interest of the audience," says W. J. Henderson of the *Sun,* "inevitably centered itself on the conductor." Mr. Henderson proceeds to tell with admirable brevity, the things that the average music lover (if music lovers can ever be said to be *average*) wants to know about this distinguished Russian whose coming had been so much noised abroad that Carnegie Hall was sold from pit to galleries for his first appearance.

"Serge Alexandrovitch Koussevitzky," Mr. Henderson says, "was born in 1874 in Vyshny Volotchk, Russia. He studied at the Moscow Conservatory and became a professor there. He developed first into a celebrated double bass virtuoso and afterward became a distinguished conductor. He has composed a concerto for double bass and founded a society for the promotion of Russian music in Berlin. He has conducted with great success in Paris and London as well as in other cities of Europe."

Beyond such details the critic for the *Sun* believes that what the public chiefly wants to know is "whether the Boston Symphony, in the language of the curbstone, is going to 'stage a comeback.'"

Consensus of critical opinion seems to be that the "comeback," under Mr. Koussevitzky has been set in motion, though the reviewers for the most part

---

Herald
Jan

afternoon.

The Boston Symphony Orchestra is out of town, so there is a halt to the Russian invasion, and next week no Russian composer will be represented. The program as now arranged is as follows: Elgar's orchestral transcription of a fantasia and fugue by Bach; Respighi's Concerto Gregoriano for violin to be played by Albert Spalding—he has played it this season at Chicago and Detroit—the "Ride of the Valkyries," the prelude to "Lohengrin" and the overture to "Rienzi."

Hartford Courant?

SERGE KOUSSEVITZKY, distinguished conductor of the Boston Symphony Orchestra, who comes to Hartford at the Capitol Theater on Sunday, 1, under the management of Frank A. Sedgwick, one of the most important musical events of the season. (C) Garo.

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REMARKABLE LIBRARY OF MUSICAL INFORMATION

One of the most remarkable books on musical matters ever printed is the new "historical and descriptive notes" of "Program Books" of the Boston Symphony orchestra, compiled by [illegible] Hale. Actually, the work constitutes a library of musical knowledge the like of which is not to be found elsewhere. The average program note is a deadly, tiresome thing, little understood and little read. Mr. Hale has completely changed this formula. Under his pen, the program note has become a fine and exhilarating art, establishing the author as the master of an enlivened order of creative scholarship whose educational possibilities are illimitable.

It is almost 25 years since Mr. Hale began to contribute his annotations to the Boston Symphony Program Book. He succeeded the late W. F. Apthorp in 1901, in the consulship of Gericke. So, at the end of the season of 1925-26, he will have rounded out a quarter century as the scholar, wit and humanist who turned the writing of program notes from the most depressing and sodden of musical hackwork into a fine art. The book is one that every musician and lover of music should have, with its vast fund of musical data.

NEWS

JAN 2 1925

PROGRAM TO BE GIVEN BY BOSTON SYMPHONY ORCHESTRA SUNDAY IN THE AUDITORIUM

The following notable program will be presented Sunday afternoon at 3.30 o'clock at the Auditorium by the Boston Symphony orchestra, Serge Koussevitzky conductor, under the auspices of the Young Men's Christian association.

Haydn, Symphony in G major (Breitkopf and Hartel No. 13); I. Adagio, Allegro; II. Largo; III. Menuetto, Trio; IV. Finale: Allegro con spirito. De Falla, Suite from "El Amor Brujo" ("Love the Sorcerer"); (Piano, Jesus Sanroma); Introduction and Scene—The "Gypsies" (Evening)—The Returning Spirit—Dance of Terror—The Magic Circle (Narrative of the Fisherman)—Midnight (Sorceries)—Ritual Dance of Fire (to Dispel Evil Spirits). Wagner, Bacchanale ("Der Venusberg") from "Tannhauser" Wagner, Funeral Music of Siegfried from "Gotterdammerung"; Wagner, prelude to "Die Meistersinger von Nurnberg."

NEW YORK 27

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* * *

The program of the evening of Nov. 27 comprised the following:

Concerto in D Minor, for Orchestra with Organ	Vivaldi-Siloti
Overture to "Oberon"	Weber
"Nuagés" and "Fêtes"	Debussy
"Pacific 231"	Honegger
"Poème de l'Extase"	Scriabin

Firm, clean-cut, precisely outlined, classic in line and spirit, the Vivaldi concerto, as edited by Siloti, was very admirably played. Here was in sooth what Stravinsky desired in his Symphonies for Wind Instruments—music which sounded as if sculptured in marble—an effect which the tendency to austerity on the part of the Boston orchestra's strings accentuated.

Serge Koussevitzky, Conductor of the Boston Symphony

The "Oberon" Overture was markworthy for two things—the extreme softness of its opening and the unusual slowness with which the two chief melodies were taken in their original statement. Thereafter there was no lack of effective contrast. The presentation was one to prompt disagreement, but it possessed exceptional finish, balance and poise.

The most beautiful playing of the evening was that which gave an individual felicity to the two Debussy nocturnes. Here the conductor's flair for a pianissimo that was little more than a susurration was enchantingly utilized. Never has the writer heard so magical an effect made of the beginning of the phantasmal procession in "Fêtes."

"Pacific 231," no longer a novelty in New York, was given a new perspicuity of structure, but it scarcely gained in musical values. The cleverness of the opening bars, as the locomotive gets under way, was emphasized happily. After that, Honegger's juggernaut turned wheels of painted cardboard while it stood stock still, in spite of the high art of the performance given it.

As a long recognized paladin of Scriabin, Mr. Koussevitzky's "Poème de l'Extase" was expected to be a revelation. So it was, so far as clarity of detail and lucidity of form were concerned. But it lacked the soaring emotionalism which other conductors, particularly Albert Coates, have given it, and in its loss of what may be regarded as sheer sound and fury, it took on an access of that sickly feverishness which has never been altogether absent from it. One questions the normality of this ecstasy. Its promptings are more pathological than musical.

The Saturday afternoon program was as follows:

Overture to "Ruslan and Ludmilla."	Glinka
Prelude to "Khovantchina"	Moussorgsky
"Flight of the Bumble Bee"—Scherzo from "Tsar Saltan"	Rimsky-Korsakoff
Scythian Suite, Opus 20 (First time in New York)	Prokofieff
Symphony, No. 4, in E Minor	Brahms

This was not a particularly fortunate second program for Mr. Koussevitzky. The Glinka and Moussorgsky numbers were well played, but that would be taken for granted with almost any first class orchestra under any reasonably able conductor. The "Tsar Saltan" excerpt was a charming triviality, as the repetition given it served to underline. The Prokofieff suite proved a poor example of what the modernists are striving for—a noisy, but feeble relative of Stravinsky's "Sacre du Printemps." It has its rhythmic moments—but they are not many. The Brahms Symphony led Mr. Koussevitzky and many of his audience to a mild parting of the ways. The Andante and the Allegro Giocoso were of attractive quality, but the first and last movements were more capricious than convincing. The last, particularly, lost continuity without acquiring that dramatic emphasis which presumably the conductor was seeking.

The concert was an object lesson, however, in the complete mastery which Mr. Koussevitzky has of the resources of the orchestra, and the high degree of polish and finesse he exacts from it. The ensemble has not the sensuous glow and the warmth of tone of at least one of its rivals, but it plainly is in the hands of a conductor who will tolerate no blemishes.

OSCAR THOMPSON.

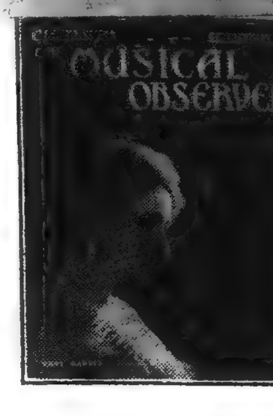
Medtner with the Philharmonic

Philharmonic Orchestra, Willem van Hoogstraten, conductor; Nicholas Medtner, pianist, soloist, Carnegie Hall, Nov. 26, evening. The program:

Symphonic Poem, "The Island of the Dead"	Rachmaninoff
Concerto in G for Piano and Orchestra	Beethoven
Symphony No. 6 ("Pathetique")	Tchaikovsky

It was a rather melancholy Thanksgiving Eve at the Philharmonic, but it was the sort of sentimental melancholy that an audience revels in. "The Island of the Dead" does not wear well. It

[Continued on page 32]



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"Best by attest"

HENRY ORIGINAL ROMEIKE

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THIS CLIPPING FROM
PITTSBURG, PA.
PRESS

JUN 26 1925

REMARKABLE LIBRARY OF MUSICAL INFORMATION

One of the most remarkable books on musical matters ever printed is the new "historical and descriptive notes" of "Program Books" of the Boston Symphony orchestra, compiled by Philip Hale. Actually, the work constitutes a library of musical knowledge the like of which is not to be found elsewhere. The average program note is a deadly, tiresome thing, little understood and little read. Mr. Hale has completely changed this formula. Under his pen, the program note has become a fine and exhilarating art, establishing the author as the master of an enlivened order of creative scholarship whose educational possibilities are illimitable.

It is almost 25 years since Mr. Hale began to contribute his annotations to the Boston Symphony Program Book. He succeeded the late W. F. Apthorp in 1901, in the consulship of Gericke. So, at the end of the season of 1925-26, he will have rounded out a quarter century as the scholar, wit and humanist who turned the writing of program notes from the most depressing and sodden of musical hackwork into a fine art. The book is one that every musician and lover of music should have, with its vast fund of musical data.

NEWS

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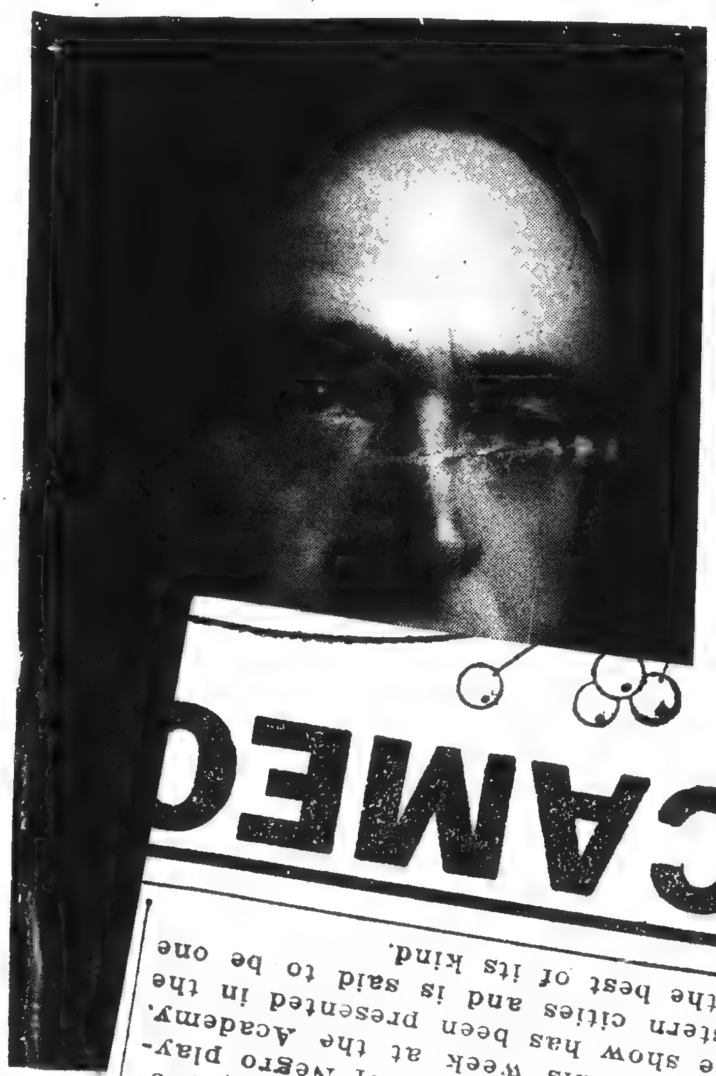

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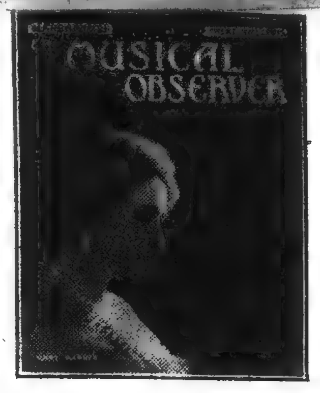

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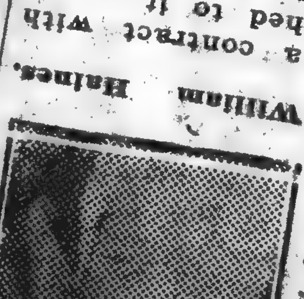

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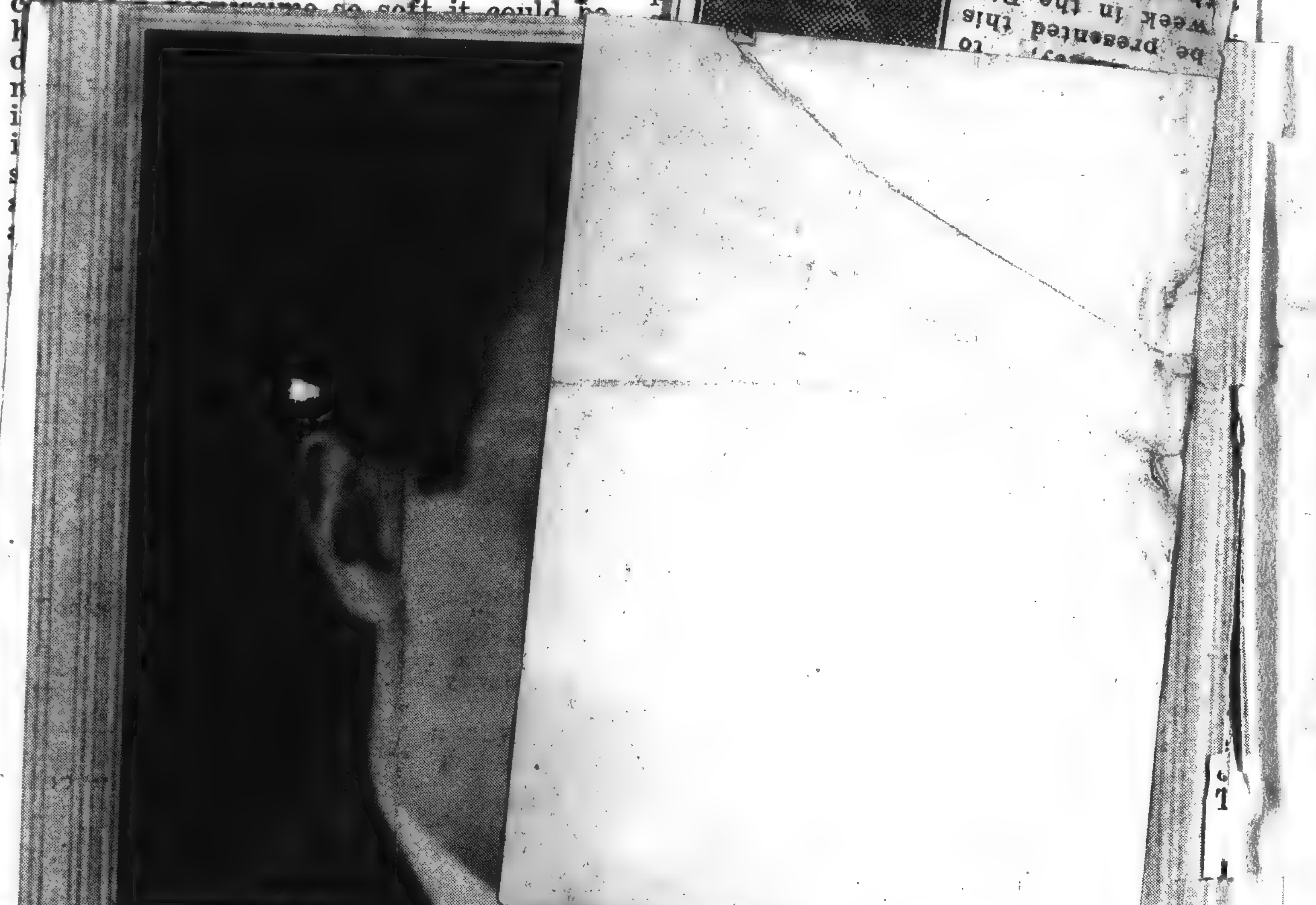

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A FAMOUS TOUR DOWN THE VOLGA

Legends Have Arisen About This Serge Koussevitzky Affair.

FAMOUS CONDUCTOR HERE FEBRUARY 1

Will Direct Boston Symphony Orchestra at Capitol Theater.

There are a number of interesting episodes in the career of Serge Koussevitzky, the new Russian conductor of the Boston Symphony Orchestra, who is to appear at the Capitol Theater here on Sunday February 1. But probably there is no incident so entirely out of the ordinary, as the musical world goes, as his three trips down the Volga. There might have been more, but as extra-musical disturbances would have it, his tour in the spring of 1914 was his last.

Some legends have arisen about these Volga tours. One is that the concerts were free. They were not. Koussevitzky never patronized these most unusual of symphony publics. They paid the regular theater prices, listened to the concerts in their own town theaters; and were served with regular symphony programs.

Even with box-office accounts, Koussevitzky's Volga tours involved an appalling deficit. It is no simple matter to hire a hundred fine musicians, charter a steamer with accomodations for two hundred (counting musicians' wives, crew and friends), and sail for 3500 miles, stopping at towns of all sorts along the way. The tour lasted about four weeks.

Such an excursion was of course a chance for a Russian to study his people, and it is not surprising that Stanislavsky of the Russian Art Theater was the guest of one of these tours. Soriabin also made the journey and had the unique experience of observing his Symphonies suddenly thrust upon an absolutely untutored and incredibly receptive people. Edward Risler went along, and played in Beethoven's two standard piano concertos. Koussevitzky gave them such symphonies as Beethoven's 3rd and 7th, Rachmaninoff's 2nd, Tchaikovsky's 5th, Liszt's "Maseppa", Rimsky Korsakov's "Russian Easter" Overture, etc. In a word, the programs were such as are regularly attended by the musically sophisticated in any great metropolis.

A. M. Abell, a guest on the last tour, thus describes the effect which this music made:

"I was deeply interested in observing the effect that such music, magnificently played, made on those audiences. Although musically uncultured they were very intelligent and highly receptive. They displayed an instinctive feeling far the lofty and the beautiful and reacted to Koussevitzky's spirited readings as a high strung horse does to a master hand at the bridle.

The enthusiasm was genuine and spontaneous and the auditors listened with rapt attention. It was like watching the face of an unspoiled child while listening to a beautiful fairy tale and, indeed, to those Russians on the remote Volga this was a veritable fairyland of beauty that Koussevitzky revealed to them. Before this advent they had never heard a symphony orchestra and had never even seen many of the instruments. At Saratow, a deputation of the citizens called on Koussevitzky at his hotel and requested that he place the harps at the front of the stage at the concert in order that the people could see and admire those beautiful golden instruments.

A few hundred miles north of Astrakhan we visited a tribe of Kalmucks, a wild nomadic people living in tents something after the manner of our Indians. Strange to say, these half-savage people were worshippers of Buddha and carried a Buddhist Temple about with them on their wanderings over the trackless steppes. When the tribe saw the big steamer approaching, their shore, they thought that the Czar had come to make them a visit and they turned out in full force to welcome us. The men proved to be very friendly and I took some interesting snapshots of them, but the women were very shy and would not be photographed, believing that the camera was an intrument of the devil."

The local concert will be given under the management of Frank A. Sedgwick. The seat sale is now in progress and tickets may be obtained at Sedgwick & Casey's music store No. 139 Asylum street.

JAPAN DEPARTMENT

THIS CLIPPING FROM

SPRINGFIELD, MASS.
REPUBLICAN

JAN 2 1925

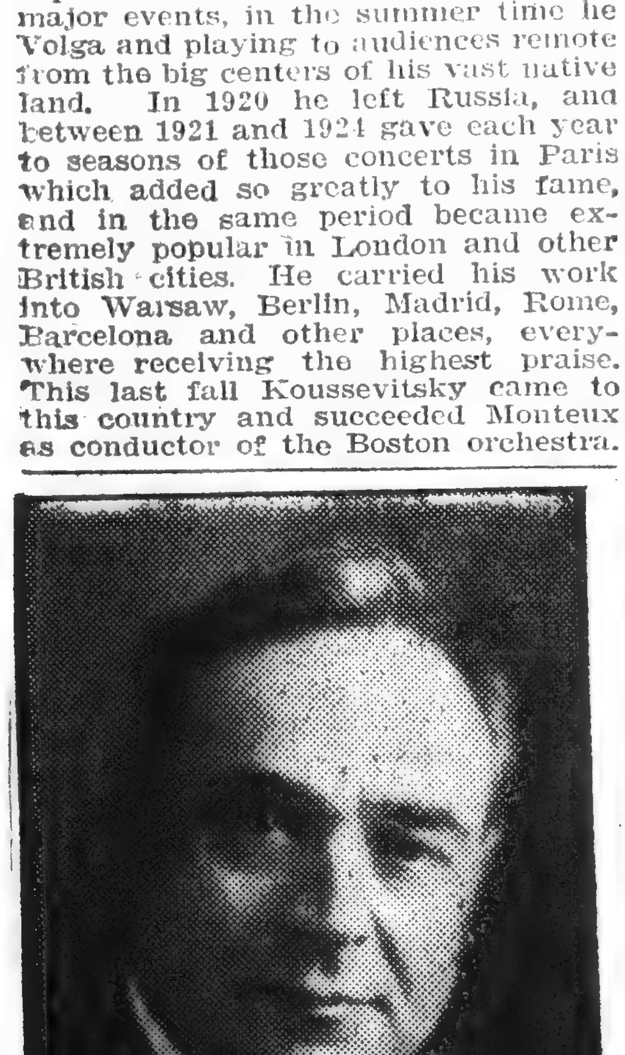
BOSTON SYMPHONY CONDUCTOR MAKES BOW HERE SUNDAY

Serge Koussevitsky, Noted Leader, Will Bring Famous Orchestra For "Y" Auditorium Concert

Serge Koussevitsky, the new conductor of the Boston Symphony orchestra, will make his bow to a Springfield audience on Sunday afternoon at the Auditorium when the famous organization makes its annual visit to this city under the auspices of the Y. M. C. A.

A volume might be written about this remarkable Russian genius. Since he was 10, when he was appointed chef d'orchestra of his native town in North Russia, he has been composing and directing music, rising higher and higher in the scale of masters until his fame is equal at least to that of any other living conductor. Lovers of classic music have fallen under his spell in Russia, France, England, Germany and other European countries, and now judging from the reception he has received here, it seems to be America's turn to come into line.

The Koussevitsky orchestra, which was formed in 1909 of the best players from other Russian orchestras, quickly became famous, as also did his Moscow mixed chorus of 250 voices. He conducted the celebrated Archangelsky choir in Petrograd and also gave Bach, Beethoven, Tchaikovsky and Rimsky-Korsakog festivals in the capital cities of Russia. Besides these major events, in the summer time he Volga and playing to audiences remote from the big centers of his vast native land. In 1920 he left Russia, and between 1921 and 1924 gave each year to seasons of those concerts in Paris which added so greatly to his fame, and in the same period became extremely popular in London and other British cities. He carried his work into Warsaw, Berlin, Madrid, Rome, Barcelona and other places, everywhere receiving the highest praise. This last fall Koussevitsky came to this country and succeeded Monteux as conductor of the Boston orchestra.



SERGE KOUSSEVITSKY

Noted Musician at Auditorium "Y" Concert

He has justified all that was claimed for him, both at Boston and New York city.

The side doors will be opened at 2 p. m.; the front doors at 2.45. The concert will commence at 3 sharp. Both season and free tickets can be obtained at the Y. M. C. A. and the principal music stores.

THIS CLIPPING FROM

NEW YORK
EVE. WORLD

JAN 2 — 1925

REALM OF MUSIC

By Frank H. Warren

MYRA HESS PIANIST
DUSOLINA GIANNINI
WILLIAM FURTWAENGLER GUEST CONDUCTOR PHILHARMONIC ORCHESTRA
MARIO CHAMLEE WITH SCHOLA CANTORUM.

THREE-QUARTERS of the Boston Symphony's program played last evening was all color, repose, beauty, charm and grace, a fitting musical introduction to a new year. This happy brew was distilled from Berlioz's "Roman Carnival" overture, Schubert's "Unfinished" Symphony and a symphony in three brief movements by Henri Rigel, who lived and sang when America was in the making, from 1741 to 1799.

Rigel spent much of his life in Paris, where he was known as a skillful clavecin player, a teacher, conductor and composer. He has six symphonies to his credit, all of them showing the influence of the French school of his day. The symphony heard last evening, that D minor, was being played, it was stated, for the first time in New York. Its movements, allegro, andante and presto, are the essence of grace; they exude lightness, fancy, humor and style and sound remarkably fresh. Conductor Koussevitzky handled them with a deft touch and the Boston men responded with equal delicacy. The Schubert symphony, too, was played with exceptional balance and feeling. There was a haunting sadness about it.

The final piece, Stravinsky's sensational "Le Sacre du Printemps" ("The Rite of Spring"), a picture of pagan Russia, put to rout all our good resolutions induced by the music of Schubert and Rigel. "Le Sacre," in fact, would put most anything to rout. This shrieking, groaning, rhythmical monster, since it was born in 1913 has worked its way up through the musical kingdom from a thing hissed and hooted until it is now generally accepted as Stravinsky's masterpiece and is greeted with admiration and applause. Pierre Monteux and the Boston Orchestra introduced it to us last January, repeating it at a March concert in response to insistent demands. The orchestra having played it close to twenty times, its technical intricacies are an open book to the musicians. The point last night, then, was what Mr. Koussevitzky would make of it.

It may have been that, with no glamour and excitement of a first hearing to stir us, our attention was inclined to wander and we missed the expected thrills; or it may have been that Mr. Koussevitzky failed to get that impulsive, primitive drive into the music his predecessor was so successful in catching. We found ourselves admiring the original effects and harmonic combinations the composer obtains without being moved by them and wondering at times whether he might not be spoofing us.

But none can gainsay the marvelous originality of the style of "Le Sacre," nor remain callous to its frequent passages of extreme beauty and the striking orchestral coloring. It describes a sacrificial spring rite of our primordial, protoplasmic ancestors, though one's fancy could apply it to the goings-on of a modern New Year's Eve celebration.

The composer himself will, in a few days, personally conduct it, when it may turn out to be something else again. But everybody interested in the progress of music and sound combinations should hear it.

PAPER-

DATE-

The Boston Symphony

Musi[illegible] Ernest Newman's [illegible]umn

Bost[illegible] [illegible]hony Orchestra

LISTENI[illegible] [illegible]ST night would like or dislike [illegible] oussevitzky's reading of Schubert's Unfinished Symphony according to whether they agreed or disagreed with him on certain general principles. As with all these old works, Koussevitzky, in my humble opinion, brings the symphony up to date by taking it back to date. The whole question is, "What is a classic?" Koussevitzky gives the seemingly paradoxical but perfectly correct answer—"A romantic." No classic was ever a classic to himself: He is only a classic to us, who see him so far down the avenue of time that he is perspectivized, generalized,—a creature of a simpler day than ours, a formula, a period, a style rather than a man. But to himself he was a romantic,—not a formula or a style but a highly charged complex of atoms. The usual way of playing a classic,—especially the German way, with its respect for what is called, with unconscious humor, "tradition"—is to make him fit the modern conception of what his own epoch must have been,—which obviously could not have been the conception the men who lived in that epoch had of it, for it is dead to us, while to them it was alive. Koussevitzky's way with the classic is to try to see him [illegible] have seen himself,—a method [illegible] results in, say, the [illegible] Beethoven. [illegible] Haydn or Mozart or any of the bigger men. Last night's performance showed Koussevitzky and the orchestra as perfect masters of the miniature style.

Of "Le Sacre du Printemps" we had a performance that for technical finish and understanding of Stravinsky's intentions could probably not be bettered. The work wears rather badly. It no longer has any novelty of manner or texture for us; we now sit as calmly through the dissonances and the hurly-burly of the orchestra as we do through, say, any work of Strauss'. The "Sacre" is really quite an old work now, and we are as capable of seeing it coolly and objectively as any other music of our day. More than ever is it evident that it is made up in about equal parts of amazing genius, plodding and puzzled dullness, and pitiful commonplace,—and the commonplace will go sadly against it as time goes on. If Stravinsky could have gone on developing from the best of the "Sacre" and the "Nightingale" we should indeed have had a whole new chapter to add to the history of modern music. As it is, we have only the hint of the chapter. After that, Stravinsky's genius gradually gave out, and the commonplace took more and more complete possession of him, till it landed him in that last sad failure, the new piano concerto. The tail-end of a concert notice, however, is not the place to discuss in detail the probable position of Stravinsky in musical history. The subject is one for a special article.

ERNEST NEWMAN.

NEW YORK TIMES 27

3

THIS CLIPPING FROM THE
HERALD

JAN 2 1925

Music—*By Lawrence Gilman*

Koussevitzky Conducts Schubert, Stravinsky and Others at Boston Symphony Concert

The redoubtable Mr. Koussevitzky, accompanied by the Boston Symphony Orchestra, came to town again last night for his second pair of concerts in these parts.

There may have been Cossack blood in his eye as he planned the program for his Thursday night concert, for he put upon it one of the works with which he has stirred up in Europe thick and acrid clouds of controversial dust—Schubert's "Unfinished" Symphony. Even in Boston, where Mr. Koussevitzky conducted the "Unfinished" a week ago, the chilling word "liberties" was heard in certain critical quarters which have been most approvingly disposed toward Mr. Koussevitzky; and the just and sensitive Mr. Parker went so far as to declare roundly that "first, last and all the time we shall be at odds over the conductor's version of the first movement."

Hence, perhaps, the supposititious blood in the conductor's eye, and his determination to try his version of the "Unfinished" on the folk of the province which he seems to have conquered at his first assault.

* * *

We heard Mr. Koussevitzky conduct this symphony at one of his Paris concerts in the spring of 1923, and we then confided to the columns of this journal the opinion that if Schubert could have heard Mr. Koussevitzky's version he might have liked it—after he got used to it. For Mr. Koussevitzky feels this symphony as an intensely dramatic utterance—a thing of violent dynamic contrasts, vehement, highly colored, sharply contrasted; so that one is moved to look at the title page of the score to see if the composer's name does not read "Franz Peter Ilytch Schubert." A whiff from the too heavily scented pages of another symphony in B minor appears to have blown upon certain measures of the "Unfinished" in this Slavic version.

Mr. Koussevitzky, indeed, is eager to finish what Schubert left unfinished. Though not in respect of duration; for Mr. Koussevitzky seems at times to take too much to heart the vow of Flaubert: "May I die like a dog rather than hasten a phrase that isn't ripe." And for Mr. Koussevitzky this ripening is a deliberate process.

But we have in mind rather his tendency to declaim what Schubert confided; to insist where Schubert hinted; to italicize what Schubert intimated. Certain allegro passages that have a quite simple and subordinate place in the scheme of the first movement, for example, are transformed into portentious adagios. The wistfulness of Schubert, always a little naïve, always spontaneous, becomes empurpled, self-conscious: you fancy Schubert uncomfortable in buskins, his face twitching under his tragic mask.

* * *

Now we have no patience with the notion that Schubert was a sort of guileless, romantic moron, a sentimental innocent. Read his diary—read what he said under date of March 27, 1824, two years after he wrote the B minor symphony: "My compositions in music are the product of my mind and spring from my sorrow . . . No one understands the grief or joy of others. We always imagine we are approaching each other, whereas we travel on parallel lines. Oh, the misery of him who experiences this!"

That is not the utterance of an innocent. Sir George Grove found in the B minor Symphony "the history of cruel disappointments and broken hopes"; and who can listen to those wailing E minor phrases for the violins that are answered in imitation by the violas and bassoons, in the first movement, without hearing in them the plaint of one who was acquainted with grief? And how truly dramatic this music is!

But Mr. Koussevitzky is not content with letting Schubert flow through him: He tints the glass; he hangs crepe on the doorbell; and we hear a Schubert become a little shrill, a little melodramatic.

* * *

And yet, listening to Mr. Koussevitzky conduct Schubert's "Unfinished," we were not sure that we would have him do it differently. We remembered Montaigne: "The for and the against are both possible," he observed. There are fine and touching things in Mr. Koussevitzky's reading of this symphony; and we do not doubt that he really feels the music in that way.

"The more a soul conforms to the sanity of others, the more does it become insane," wrote Mary Webb, with striking sanity. The soul of Mr. Koussevitzky does not attempt to conform to the sanity of others; having made its own laws, it respects them, and so its power of self-government is unimpaired.

No music comes alive until it has passed through the personality of an interpreter. There is no such thing as getting Schubert, or any other composer, "straight." It must always be Schubert plus—Schubert plus Koussevitzky, or plus Stokowski, or plus Damrosch; and we are not of those who would insist in this instance that Koussevitzky has mixed too

vitzky, what of it? The member in favor of his v it is consistent with its o it has true eloquence.

We have never heard play the famous 'cello tu movement as if it were a ment to the chords of and violas above it; we that this was essentially the 'cellos, with accompa but perhaps Mr. Koussevi and it is all the rest of u of step.

But how admirably he Andante; how lovingly h the detail of the beautifu and how sensitively he ko right! That little phrase o for the violas in the tw measure, for example, wit tial A, that is so often slur lified, had exactly the righ emphasis; and there were instances of a similar fine ception and delicacy of ea

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The conductor was happ little ten-minute "sympho Joseph Riegel, that Fra contemporary of Mozart which he introduced to Ne work is inconsequential, beautifully played.

We own to being a bit in Mr. Koussevitzky's perf Stravinsky's "Sacre du with which he closed his p seemed to us that the perf the superb work which we winter under Mr. Monteu some respects, more thri dramatic.

Mr. Koussevitzky was throughout the first part —especially in the gorgeous climax of the "Rondes pr which for the third time o us and took us captive. frenzied sacrificial dance o it seemed to us that he music to sag; the victim w posed; for, after all, she herself to death, and we sh her excitement.

A huge house listened t cert, and applauded every out stint or discrimination, lioz's "Carnaval Romain," w it, to the "Sacre," which Stravinskyan glory.

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old composer, for making him something other than what he was to himself, while Koussevitzky's apparent romanticization of him is really the genuine classicism, for it makes him walk the earth in 1925 as he must have done in, say, 1825. From this point of view, Koussevitzky's reading of the Unfinished Symphony is a remarkable raising of Schubert from the grave in which the false classicism of tradition has buried him.

The psychological key to the first movement of the symphony is surely to be found in the later tragic metamorphoses of the opening phrase. Here we see Schubert, as we so often do elsewhere, hag-ridden, working himself up into a paroxysm of terror and self-pity. Hence it is right to make the first enunciation of the theme, as Koussevitzky does, a mysterious foreboding of this terror, and to put an extra tincture of sweetness into the second subject each time it recurs—that theme that is manifestly Schubert's attempt to dream the terror and the horror away. If you do not agree with the psychological point of view, Koussevitzky's reading will be all wrong; if you do agree, the reading is the most impressive imaginable.

One cann[illegible]gmatize in these matters: one either [illegible] from the conductor's premises o[illegible] not. [illegible] those who, like myself, [illegible] this view of a great moveme[illegible]n turned by the generality o[illegible] conductors into a mere piece of musical sugar candy, the performance was a stupendous piece of work, alike in conception and in the orchestral execution. And in the slow movement the playing was equally beautiful. We may wish, in the abstract, that Schubert could have said what he had to say without so much repetition; but at any rate the repetitions gave us time to drink our fill of the sheer sensuous loveliness of the wood-wind tone.

In the slow preamble to the "Carnaval Romain" overture, again, there was some exquisite playing, and a curious rightness of tempo; the mere pulse of the accompanying chords was extraordinarily satisfying. The carnival proper went with tremendous fire, and Koussevitzky made his usual effect with the couple of explosive sforzandi near the end.

The D major symphony of Riegel is a charming little work that Koussevitzky has made familiar to European audiences. It is interesting not only in itself, but as a hint of the large number of works belonging to the symphony's age of infancy that must be well worth reviving. Riegel was not a great master, and in any case he was working in a form that was as yet hardly out of its swaddling clothes; but he certainly had individuality. As with Boccherini and Dittersdorf and others of the period, he brings into symphonic music a vein the [illegible] marks of [illegible] uivalent of which is not [illegible] those of co[illegible] d in

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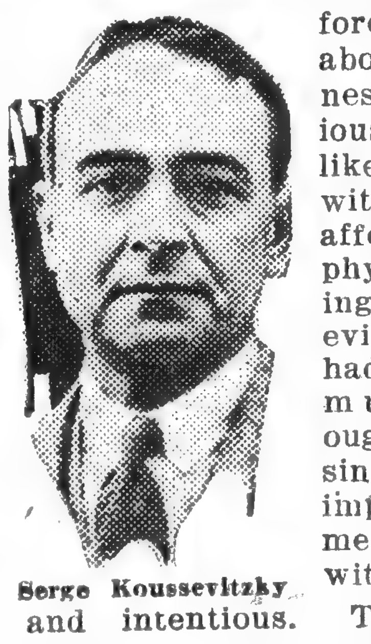
PAPER— N.Y. Amer.

DATE— Jan 2

THE first excitement attendant upon Serge Koussevitzky's debut appearances here being over, one could view his work a bit more judicially last evening at his Carnegie Hall concert with the Boston Symphony Orchestra.

Koussevitzky confirmed all the previous good things that have been written about him. As before he went about his business in a serious, workmanlike manner, without fuss, affectation, or physical posing, and it was evident that he had studied his music thoroughly, felt it sincerely, and impressed his men completely with his ideas and intentious. They carried them out with technical finish and fine qualities of tone. The Boston Symphony Orchestra plays infinitely better than it did under its previous leader, Pierre Monteux.



Serge Koussevitzky

This was evident, especially in Stravinsky's "Sacre du Printemps," in which Koussevitzky excelled his predecessor in precision, brilliancy and power of projecting a cohesive and eloquent musical story. It was conducting and orchestral interpretation and execution of the first order. The composition itself again impressed me as a pregnant, imaginative and gripping score.

Unfortunately, holiday exigencies made me miss the programmed Berlioz' "Roman Carnival," Schubert's "Unfinished" Symphony, and Riegel's unfamiliar C major Symphony.

As I was leaving the hall, still feeling the vital effect of the Stravinsky measures, a musician friend remarked: "Rotten stuff." That's what music does.

His personality is an extremely forceful one and it is without extravagance. Koussewitsky shows an admirable reticence of gesture; he does not impair the dignity of his bearing through rhapsodical writhings. It is quite evident that his work is thoroughly done at rehearsals, and that the players of the Boston Orchestra do not need the stimulus of posturing when the public concert comes to hand. A slight gesture is sufficient, a mere indication of a detail thoroughly worked out in rehearsal privacy.

This command exercised over the orchestra results in fine things. For it is the physical sign of the man's temperament and intellect. Mr. Koussewitsky has a vivifying musical intelligence; he has both the emotional and intellectual capacity of a great musician. His sensibility is large and is evident in the fervor, the singularly convincing utterance of the orchestra. Last evening's "Sacre du Printempts" was an elemental experience. One felt in this reading and this performance the vast forces that Strawinsky has unchained in his score.

Rigel's Symphony, discovered and given a first performance by Koussewitsky, is music of a pleasant, effortless sort. It has the lightness of Sixteenth Century Romanticism. The Schubert in performance was perhaps the least satisfactory moment of the evening. To it Koussewitsky lent a nuance of the sensational, and no one can accuse Schubert of sensationalism. The Berlioz overture was a brilliant bit of orchestral virtuosity. The audience, as we have hinted, left in complete satisfaction.

* * *

ON Wednesday evening, at the Opera House, Florence Easton gave a very capable performance of Butterfly. One continues to be amazed by the praiseworthy restraint that she exercises where more melodramatic technique would be so simple. Chamlee replaced Martinelli as Pinkerton and Scotti was, of course, the only possible Sharpless.

A "Parsifal" on Thursday afternoon marked the last appearance for the season of Margaret Matzenauer, who sang Kundry. Messrs. Laubenthal, Whitehill, Bender and Schutzendorf sang the male principals. In the evening Jeritza made her first subscription appearance as Fedora for this season.

* * *

THE matinee yesterday of the Symphony Society in Carnegie Hall had as its soloist Toti Dal Monte, coloratura of Italian fame, who has made two appearances with the Metropolitan Opera Company.

It is, of course, a concert curiosity to hear "Caro Nome" at an orchestral affair, but it is the sort of thing that Mme. Dal Monte can do with the air of art. Her discretion is as admirable as her voice, since she attempts no effects which do not lie within the range of her possibilities.

Mr. Damrosch conducted Tschaikowsky's Fifth Symphony, Schumann's "Evensong," and a novelty by Maurice Ravel, which a "Parsifal" did not permit us to hear. The score will be played at the approaching Brooklyn matinee of the Symphony Society and will be considered on that occasion. The symphony received a choppy, pedestrian reading, and the Schumann transcription is one of those poisonous affairs that can have only one destiny. Pierne's "Entrance of the Little Fauns" was delightfully done.

EDWARD CUSHING.

THIS CLIPPING FROM
NEW YORK
EVENING SUN

JAN 2 1925

Boston Symphony's Concert

Plays Joseph Rigel's Symphony, a Composition with Ingenuous Charm.

By W. J. HENDERSON.

The second concert of the Boston Symphony Orchestra's series took place last evening in Carnegie Hall. The program comprised Berlioz's overture "The Roman Carnival," Schubert's unfinished symphony, Henry Joseph Rigel's D major symphony and Stravinsky's "Le Sacre du Printemps." Rigel was an eighteenth century musician of whom we are told with some apparent pleasure that he is not mentioned in Grove's "Dictionary."

However, the curious may find sufficient information about him in Fetis's "Biographie Universelle." He was born in Wertheim and died in Paris in 1799. He wrote several symphonies, oratorios, operas, quartets and various other works. Gossec produced some of his symphonies in Paris and he himself conducted for a time the Concerts Spirituels. All of which goes to show that he was a considerable perswonage in his day.

Mr. Koussevitzy, who evidently aspires to be a discoverer, unearthed the symphony heard last evening and performed it in Europe last summer. Whether contemporaneous music lovers can be interested permanently in resurrected compositions of the past or not, such pieces when possessed of real merit should be accorded a chance for a second life. Mr. Sam Franko's concerts of old music used to bring to our acquaintance buried music well worth his trouble in digging it up.

A Brief Composition.

The Rigel symphony proved to be a very brief and naive composition with an ingenuous charm quite irresistible. It sounded as if it might have been composed by Haydn in his ch' hood, but it did not lack individ

The shmeless realism of the thing and its stupendous orchestral virtuosity make our blood dangerous to us. We are ready to rush out into Seventh avenue and bay at the street lamps till the prosaic policeman in front of the hall warns us of the terrors of a magistrate's inartistic realism. This music lover listened to the first part of the work only, but again rejoiced in the astounding power of the thing and the supreme mastery of his material shown by the composer.

We loved the simple diatonic passages and doted on the polytonal parts. Everything justified itself, even the beginning, which hinted that locomotives of the Pacific type ran through the spring too. The performance of the composition was magnificent. Mr. Koussevitky knew the score and had penetrated to its inner most purposes. The orchestra had been perfectly rehearsed. Result, something that would have staggered Commonwealth avenue and exploded the St. Botolph Club twenty years ago. But as Themistocles remarked to Antiphales: "Time, young man, has taught us both a lesson."

PAPER— Transcript

DATE— Jan 2

CONCERT-CHRONICLE

Stravinsky and Strife

TO the schism over jazz succeeds the schism over Stravinsky—or, more accurately, over Mr. Koussevitzky's version of that composer on the pages of "The Rite of Spring." The Symphony Orchestra had hardly played the monstruous, thunderous chord that consummates the sacrifice, before the dispute began. Now it has arrayed on one side or the other nearly all the resident amateurs of modernist music, and quite all the connoisseurs in the art of conducting. The discussion pivots upon a single question: Did or did not Mr. Koussevitzky's version of "Le Sacre" better in December the remembered version of Mr. Monteux in the preceding January and April? More particularly: Did the Russian excel the Parisian with the intrinsic savagery of the music—the primeval voice in which it cries or broods; the barbaric frenzies with which it shouts and stamps? Or yet again: Did not Mr. Koussevitzky seek to poetize the piece; whereas Mr. Monteux was content with the naked letter of Stravinsky's pages?

The fact that the recent repetitions of "The Rite" were the fifth and the sixth performances of the tone-poem at Symphony Hall within a year, undoubtedly told against Mr. Koussevitzky. Audiences taut with anticipation, heard "Le Sacre" last January and, in degree, last April. A week ago, nine out of every ten hearers held the piece in more or less vivid remembrance. Unless sundry personal experiences and much comparing of notes go wrong, no subsequent hearing of Stravinsky's music quite renews the sensations of the first. Ever after, the savagery no longer surprises; the fangs of the monster bite not so deep. Reach a fourth or a fifth repetition within a brief interval (as many did in Symphony Hall last week), and in relatively cool blood not a few follow the signs and wonders of the Stravinskian frenzies. By so much was Mr. Koussevitzky handicapped, though he led an orchestra surer of itself with the tone-poem than it had ever been under Mr. Monteux.

Yet, as not a few believe, by the evidence of their own ears and the response of their own emotions, the Russian overcame this disadvantage. Memory is a treacherous thing; but it is hard to believe that Mr. Monteux ever made the harmonies and timbres, the progressions and modulations, cut and thrust, bite and sting, worm out and scream out, as did his successor. On that score Mr. Koussevitsky's performance was revelation, even to imaginative students of Stravinsky's pages. As Mr. Monteux played the piece, from moment to moment the listener tried to recall the setting and the action of the stage. Heard from Mr. Koussevitsky, the music sufficed almost always in itself. Especially in Part II., did he attain a mystery and dread, a releasing frenzy and mounting fury of sacrificial transport, quite beyond his predecessor's imagination. To one recollection, once and once only did Mr. Monteux exceed Mr. Koussevitsky in savage voice to the music—when, not far from the beginning of the tone-poem, the rhythm beats as though in myriad feet were the pulse of

NEW YORK 27

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THIS CLIPPING FROM THE
HERALD

My

JAN 2 1925

Music—*By Lawrence Gilman*

Koussevitzky Conducts Schubert, Stravinsky and Others at Boston Symphony Concert

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There may have been Cossack blood in his eye as he planned the program for his Thursday night concert, for he put upon it one of the works with which he has stirred up in Europe thick and acrid clouds of controversial dust—Schubert's "Unfinished" Symphony. Even in Boston, where Mr. Koussevitzky conducted the "Unfinished" a week ago, the chilling word "liberties" was heard in certain critical quarters which have been most approvingly disposed toward Mr. Koussevitzky; and the just and sensitive Mr. Parker went so far as to declare roundly that "first, last and all the time we shall be at odds over the conductor's version of the first movement."

Hence, perhaps, the supposititious blood in the conductor's eye, and his determination to try his version of the "Unfinished" on the folk of the province which he seems to have conquered at his first assault.

* * *

We heard Mr. Koussevitzky conduct this symphony at one of his Paris concerts in the spring of 1923, and we then confided to the columns of this journal the opinion that if Schubert could have heard Mr. Koussevitzky's version he might have liked it—after he got used to it. For Mr. Koussevitzky feels this symphony as an intensely dramatic utterance—a thing of violent dynamic contrasts, vehement, highly colored, sharply contrasted; so that one is moved to look at the title page of the score to see if the composer's name does not read "Franz Peter Ilytch Schubert." A whiff from the too heavily scented pages of another symphony in B minor appears to have blown upon certain measures of the "Unfinished" in this Slavic version.

Mr. Koussevitzky, indeed, is eager to finish what Schubert left unfinished. Though not in respect of duration; for Mr. Koussevitzky seems at times to take too much to heart the vow of Flaubert: "May I die like a dog rather than hasten a phrase that isn't ripe." And for Mr. Koussevitzky this ripening is a deliberate process.

But we have in mind rather his tendency to declaim what Schubert confided; to insist where Schubert hinted; to italicize what Schubert intimated. Certain allegro passages that have a quite simple and subordinate place in the scheme of the first movement, for example, are transformed into portentious adagios. The wistfulness of Schubert, always a little naïve, always spontaneous, becomes empurpled, self-conscious: you fancy Schubert uncomfortable in buskins, his face twitching under his tragic mask.

* * *

Now we have no patience with the notion that Schubert was a sort of guileless, romantic moron, a sentimental innocent. Read his diary—read what he said under date of March 27, 1824, two years after he wrote the B minor symphony: "My compositions in music are the product of my mind and spring from my sorrow . . . No one understands the grief or joy of others. We always imagine we are approaching each other, whereas we travel on parallel lines. Oh, the misery of him who experiences this!"

That is not the utterance of an innocent. Sir George Grove found in the B minor Symphony "the history of cruel disappointments and broken hopes"; and who can listen to those wailing E minor phrases for the violins that are answered in imitation by the violas and bassoons, in the first movement, without hearing in them the plaint of one who was acquainted with grief? And how truly dramatic this music is!

But Mr. Koussevitzky is not content with letting Schubert flow through him: He tints the glass; he hangs crepe on the doorbell; and we hear a Schubert become a little shrill, a little melodramatic.

* * *

And yet, listening to Mr. Koussevitzky conduct Schubert's "Unfinished," we were not sure that we would have him do it differently. We remembered Montaigne: "The for and the against are both possible," he observed. There are fine and touching things in Mr. Koussevitzky's reading of this symphony; and we do not doubt that he really feels the music in that way.

"The more a soul conforms to the sanity of others, the more does it become insane," wrote Mary Webb, with striking sanity. The soul of Mr. Koussevitzky does not attempt to conform to the sanity of others; having made its own laws, it respects them, and so its power of self-government is unimpaired.

No music comes alive until it has passed through the personality of an interpreter. There is no such thing as getting Schubert, or any other composer, "straight." It must always be Schubert plus—Schubert plus Koussevitzky, or plus Stokowski, or plus Damrosch; and we are not of those who would insist in this instance that Koussevitzky has mixed too [illegible] vitzky, what of it? The point to remember in favor of his version is that it is consistent with its own laws; and it has true eloquence.

We have never heard any one else play the famous 'cello tune in the first movement as if it were an accompaniment to the chords of the clarinets and violas above it; we had supposed that this was essentially a melody for the 'cellos, with accompanying chords; but perhaps Mr. Koussevitzky is right, and it is all the rest of us who are out of step.

But how admirably he played the Andante; how lovingly he dealt with the detail of the beautiful movement, and how sensitively he kept the focus right! That little phrase of three notes for the violas in the twenty-seventh measure, for example, with its essential A, that is so often slurred and nullified, had exactly the right shape and emphasis; and there were many other instances of a similar fineness of perception and delicacy of ear.

* * *

The conductor was happy, too, in the little ten-minute "symphony" by Henri Joseph Riegel, that Franco-Teutonic contemporary of Mozart and Haydn, which he introduced to New York. The work is inconsequential, but it was beautifully played.

We own to being a bit disappointed in Mr. Koussevitzky's performance of Stravinsky's "Sacre du Printemps," with which he closed his program. It seemed to us that the performances of the superb work which we heard last winter under Mr. Monteux were, in some respects, more thrilling, more dramatic.

Mr. Koussevitzky was magnificent throughout the first part of the work—especially in the gorgeous ponnytonal climax of the "Rondes printanières," which for the third time overwhelmed us and took us captive. But in the frenzied sacrificial dance of the Finale it seemed to us that he allowed the music to sag; the victim was too composed; for, after all, she is dancing herself to death, and we should share her excitement.

A huge house listened to the concert, and applauded everything without stint or discrimination, from Berlioz's "Carnaval Romain," which began it, to the "Sacre," which ended it in Stravinskyan glory.

PAPER— N.Y. American

DATE— Jan 2

THE first excitement attendant upon Serge Koussevitzky's debut appearances here being over, one could view his work a bit more judicially last evening at his Carnegie Hall concert with the Boston Symphony Orchestra.

Koussevitzky confirmed all the previous good things that have been written about him. As before he went about his business in a serious, workmanlike manner, without fuss, affectation, or physical posing, and it was evident that he had studied his music thoroughly, felt it sincerely, and impressed his men completely with his ideas and intentions. They carried them out with technical finish and fine qualities of tone. The Boston Symphony Orchestra plays infinitely better than it did under its previous leader, Pierre Monteux.

Serge Koussevitzky

This was evident, especially in Stravinsky's "Sacre du Printemps," in which Koussevitzky excelled his predecessor in precision, brilliancy and power of projecting a cohesive and eloquent musical story. It was conducting and orchestral interpretation and execution of the first order. The composition itself again impressed me as a pregnant, imaginative and gripping score.

Unfortunately, holiday exigencies made me miss the programmed Berlioz' "Roman Carnival," Schubert's "Unfinished" Symphony, and Riegel's unfamiliar C major Symphony.

As I was leaving the hall, still feeling the vital effect of the Stravinsky measures, a musician friend remarked: "Rotten stuff." That's what music does.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JAN 2 - 1925

MUSIC OF THE DAY

MR. KOUSSEWITSKY paid Carnegie Hall a second visit last evening, bringing with him his new orchestra. For the program he again selected such a medley of styles as distinguished his first Metropolitan appearances: The "Roman Carnival" overture of Berlioz, Schubert's Unfinished Symphony, a symphony by a predecessor of Mozart, Rigel, and Strawinsky's "Sacre du Printempts." The house which greeted this eminent Russian conductor showed no empty stalls, included most of the musicians in town and was of unbounded enthusiasm.

There no longer remains any reason for discussing Mr. Koussewitsky's right to distinction. He is undoubtedly the most salient personality now wielding a baton—his genius is as evident—if we may venture a vulgarity—as the nose on his face, and his faults are the marks of that genius. Nor can he be quarreled with for offering programs of such inclusive variety. He was preceded to America by sensational press matter, and he feels naturally called upon to evidence his ableness as a conductor. Variety in the orchestral program is, additionally, to be desired. We have heard sufficient of standardization, and if Mr. Koussewitsky cares to give us classic, romantic and modern music within the space of an evening he displays the marks of intelligence rather than those of courage.

His personality is an extremely forceful one and it is without extravagance. Koussewitsky shows an admirable reticence of gesture; he does not impair the dignity of his bearing through rhapsodical writhings. It is quite evident that his work is thoroughly done at rehearsals, and that the players of the Boston Orchestra do not need the stimulus of posturing when the public concert comes to hand. A slight gesture is sufficient, a mere indication of a detail thoroughly worked out in rehearsal privacy.

This command exercised over the orchestra results in fine things. For it is the physical sign of the man's temperament and intellect. Mr. Koussewitsky has a vivifying musical intelligence; he has both the emotional and intellectual capacity of a great musician. His sensibility is large and is evident in the fervor, the singularly convincing utterance of the orchestra. Last evening's "Sacre du Printempts" was an elemental experience. One felt in this reading and this performance the vast forces that Strawinsky has unchained in his score.

Rigel's Symphony, discovered and given a first performance by Koussewitsky, is music of a pleasant, effortless sort. It has the lightness of Sixteenth Century Romanticism. The Schubert in performance was perhaps the least satisfactory moment of the evening. To it Koussewitsky lent a nuance of the sensational, and no one can accuse Schubert of sensationalism. The Berlioz overture was a brilliant bit of orchestral virtuosity. The audience, as we have hinted, left in complete satisfaction.

* * *

ON Wednes[illegible]y evening, at the Opera H[illegible]se, Florence Easton gave a very c[illegible]ble performance of Butterfly. O[illegible] continues to be amazed by the [illegible]aiseworthy restraint that she exerc[illegible]s where more melodramatic tech[illegible]ue would be so simple. Chamle[illegible] replaced Martinelli as Pinkerton [illegible]and Scotti was, of course, the o[illegible] possible Sharpless.

A "Parsifa[illegible] on Thursday afternoon marked [illegible]e last appearance for the season of [illegible]argaret Matzenauer, who sang Ku[illegible]ry. Messrs. Laubenthal, Whiteh[illegible] Bender and Schutzendorf sang [illegible] male principals. In the evening [illegible]ritza made her first subscription [illegible]ppearance as Fedora for this seas[illegible]

* *

THE ma[illegible]ee yesterday of the Sympho[illegible] Society in Carnegie Hall had a[illegible]its soloist Toti Dal Monte, colo[illegible]ura of Italian fame, who has ma[illegible]two appearances with the Metropo[illegible]n Opera Company.

It is, of co[illegible]e, a concert curiosity to hear "Car[illegible]Nome" at an orchestral affair, bu[illegible] is the sort of thing that Mme. D[illegible]Monte can do with the air of art[illegible] Her discretion is as admirable as h[illegible] voice, since she attempts no effe[illegible] which do not lie within the rang[illegible]of her possibilities.

Mr. Damrosc[illegible]conducted Tschaikowsky's Fifth [illegible]Symphony, Schumann's "Evenso[illegible]," and a novelty by Maurice Rav[illegible] which a "Parsifal" did not perm[illegible]us to hear. The score will be playe[illegible]at the approaching Brooklyn mat[illegible]ee of the Symphony Society and [illegible]will be considered on that occasi[illegible]. The symphony received a choppy, [illegible]edestrian reading, and the Schuma[illegible]n transcription is one of those poiso[illegible]ous affairs that can have only one d[illegible]stiny. Pierne's "Entrance of the Little Fauns" was delightfully done.

EDWARD CUSHING.

THIS CLIPPING FROM
NEW YORK
EVENING SUN

JAN 2 1925

TO-DAY

[illegible]isted in To-day's Program:

WJY	WOO
WJZ	WOR
WLS	WRC
WLW	WRW
WMAQ	WWJ
WNAC	CKAC
WNJ	CNRA
WNYC	CNRE
WOAW	
WOC	

KDKA—Pittsburgh—326.

:00 A. M.—Morning exercises.
:20 P. M.—Sunday school lesson.
:15 P. M.—Concert.
:30 P. M.—Bedtime story.
:15 P. M.—"The Stock Market," Prof. Montfort Jones.
:30 P. M.—Emilie Cole, soprano; Glynn Jones, barytone; Ulric Cole, pianist.

WCAE—Pittsburgh—462.

:30 P. M.—Sunshine Girl.
:30 P. M.—Dinner concert.
:30 P. M.—Uncle Kaybee.
:30 P. M.—Musical program.
:00 P. M.—Fischer's Orchestra.

WRC—Washington—469.

:00 P. M.—Fashion Developments.
:10 P. M.—Piano, Eleanor Glynn.
:20 P. M.—Beauty Talk.
:30 P. M.—Tea music.
:00 P. M.—Children's hour.

WCAP—Washington—469.

:45 P. M.—"The Evolution of the Stars," Henry Norris Russell.
:00 P. M.—Fischer's Orchestra.
:00 P. M.—Dance music.

WHAS—Louisville—400.

:00 P. M.—Alamo Orchestra.
:30 P. M.—Concert.

WFAA—Dallas—476.

:30 P. M.—Address Dr. Rober
:30 P. M.—Mrs. George S. Wat[illegible] prano, Mrs. Jesse Lee J[illegible] contralto.

WBAP—Fort Worth—476.

PAPER— Transcript

DATE— Jan 2

CONCERT-CHRONICLE

Stravinsky and Strife

TO the schism over jazz succeeds the schism over Stravinsky—or, more accurately, over Mr. Koussevitzky's version of that composer on the pages of "The Rite of Spring." The Symphony Orchestra had hardly played the monstruous, thunderous chord that consummates the sacrifice, before the dispute began. Now it has arrayed on one side or the other nearly all the resident amateurs of modernist music, and quite all the connoisseurs in the art of conducting. The discussion pivots upon a single question: Did or did not Mr. Koussevitzky's version of "Le Sacre" better in December the remembered version of Mr. Monteux in the preceding January and April? More particularly: Did the Russian excel the Parisian with the intrinsic savagery of the music—the primeval voice in which it cries or broods; the barbaric frenzies with which it shouts and stamps? Or yet again: Did not Mr. Koussevitzky seek to poetize the piece; whereas Mr. Monteux was content with the naked letter of Stravinsky's pages?

The fact that the recent repetitions of "The Rite" were the fifth and the sixth performances of the tone-poem at Symphony Hall within a year, undoubtedly told against Mr. Koussevitzky. Audiences taut with anticipation, heard "Le Sacre" last January and, in degree, last April. A week ago, nine out of every ten hearers held the piece in more or less vivid remembrance. Unless sundry personal experiences and much comparing of notes go wrong, no subsequent hearing of Stravinsky's music quite renews the sensations of the first. Ever after, the savagery no longer surprises; the fangs of the monster bite not so deep. Reach a fourth or a fifth repetition within a brief interval (as many did in Symphony Hall last week), and in relatively cool blood not a few follow the signs and wonders of the Stravinskian frenzies. By so much was Mr. Koussevitzky handicapped, though he led an orchestra surer of itself with the tone-poem than it had ever been under Mr. Monteux.

Yet, as not a few believe, by the evidence of their own ears and the response of their own emotions, the Russian overcame this disadvantage. Memory is a treacherous thing; but it is hard to believe that Mr. Monteux ever made the harmonies and timbres, the progressions and modulations, cut and thrust, bite and sting, worm out and scream out, as did his successor. On that score Mr. Koussevitsky's performance was revelation, even to imaginative students of Stravinsky's pages. As Mr. Monteux played the piece, from moment to moment the listener tried to recall the setting and the action of the stage. Heard from Mr. Koussevitsky, the music sufficed almost always in itself. Especially in Part II., did he attain a mystery and dread, a releasing frenzy and mounting fury of sacrificial transport, quite beyond his predecessor's imagination. To one recollection, once and once only did Mr. Monteux exceed Mr. Koussevitsky in savage voice to the music—when, not far from the beginning of the tone-poem, the rhythm beats as though in myriad feet were the pulse of an awakening earth.

Mr. Monteux in London

For the first appearance (sic) in London of the French conductor, Monteux, famous through his work in Paris as an exponent of Stravinsky and other modern composers, and for his four (sic) years in America as director of the eclectic program of the Boston Symphony Orchestra, we have to thank the British Broadcasters. That he should be ranked amongst the three or four "great" conductors of the generation was not quite proved by his concert. His wealth of significant gesture fails to achieve the fullest results, perhaps through a slight lack of suppleness in the wrist. However, his conception of the music is always a big one, and one well thought out in detail, offering that paradoxical combination of telescopic and microscopic vision that is one of the requirements of a musical interpreter. Pace is well chosen, and instrumental balance controlled. [Percy Scholes in The Observer.

Forthcoming Programs

Mr. Koussevitzky and the Symphony Orchestra will play the following pieces at their second supplementary concert in Symphony Hall on Monday evening, Jan. 12:

Symphony in G major (B. & H. 3)....Haydn
Concerto for Violin and Orchestra..Beethoven
(Violinist: Mr. Burgin)
Bacchanal from "Tannhäuser"—Siegfried's Funeral Music from "Götterdämmerung"—Prelude to "Die Meistersinger"... ...Wagner

For his concert in Symphony Hall on Sunday afternoon, Jan. 11, Mr. de Pachmann sets a program that might have adorned his palmiest years, viz.:

Concerto in the Italian Style............Bach
Fantasia in C minor..................Mozart
Nocturne in E minor—Waltz in C-sharp minor—Preludes in A minor, B minor, B major (Op. 28)—Mazurka in A-flat major—Scherzo in E major.........Chopin
Night Piece in D-flat ....Schumann
Eclogue in A-flat.....................Liszt
Rhapsody in B minor.................Br[illegible]

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THIS CLIPPING FROM THE
TIMES
JAN 2 1925

MUSIC
By OLIN DOWNES.

The Boston Symphony.

Serge Koussevitsky made his third appearance ~~in New York~~ as conductor of the Boston Symphony Orchestra last night in Carnegie Hall. An uncommonly distinguished audience welcomed and applauded and recalled him. It is evident that he has found favor with this public.

The performances were singularly interesting and uneven in quality. They furnished for the first time in this city a clue to the highly conflicting reports of Mr. Koussevitsky's characteristics as an interpreter which preceded him from Europe. It would not be easy, for example, to play Berlioz's "Roman Carnaval" overture, which opened the program, with more dash and flare and brilliancy. We have seldom heard the introduction given such warm and languorous feeling, or hearkened to a more vivid, breath-taking treatment of the whirling finale. And what a score! A work, it seems, which can never grow old.

There followed Schubert's B minor symphony, a novelty in the form of a "symphony," so called, by one Henry Joseph Reigel, a little known composer of the late eighteenth century, and finally that composition which is still an event and an occasion of agitation and contention in musical circles when it is performed in an American musical centre, the "Sacre du printemps" of Stravinsky.

The symphony was dramatized, and this, in at least one listener's opinion, to an extent not justified by the contents of the score. That the first movement of the "Unfinished" symphony is deeply felt, and is truly, even poignantly dramatic, is perfectly evident, and was evident before Mr. Koussevitsky emphasized this fact so heavily with his baton. The question is, how far a conductor may go in what is praised or condemned as his individual "reading" of a long-recognized masterpiece. In recent days Mr. Stokowski gave such a "reading" of Cesar Franck's symphony. Mr. Koussevitsky, who has characteristics in common with him, went even further last night with the composition of Schubert, and certainly with no more justification. He pushed this detail into high prominence, altered tempi where it did not seem necessary to do so, prolonged measures and rests in a way that doubled or tripled the calculations of the composer.

The native simplicity of Schubert fled before this treatment. The performances of this balance of the form was disturbed, and so, with intention, was the balance of the instrumentation. All this had a logic of its own, if one began by admitting the validity of such a proceeding with Schubert, but the interpretation of the slow movement of the symphony could hardly be endorsed by even such reasoning. The pace was so slow that the movement seemed interminable.

It was testimony to the wind players that they could sustain their phrases as well as they did under the circumstances, though more than once there was poor tone-quality in this department of the orchestra. But that would have been a negligible matter had the interpretation been eloquent or convincing. For at least one listener it was not so. For this listener Schubert suffered materially by Koussevitsky's alterations.

There was a delightful performance of an unpretentious but pleasing work—the Rieger symphony—played with eighteenth century grace and humor. This is probably one of a hundred like "symphonies" heard at the Concerts Spirituels in the late seventeen hundreds. As Philip Hale remarks in the program book, it shows clearly the influence of the French school of Riegel's day, and of Gluck. Also, perhaps, of Mozart. It is, however, a pleasant work of a period when composers wrote like courteous gentlemen, whether or not they had anything to say.

But the performance most eagerly awaited was that of the "Rite of Spring," played here so effectively by Pierre Monteux, with the same orchestra, last season. In his reading Mr. Koussevitsky differed greatly from his predecessor. To say that one of these conductors was right and the other wrong in his interpretation is to make a statement dangerously sweeping. Most compositions, and particularly, perhaps, one of the style of the "Rite of Spring," admit of more than one interpretation—granted reasonable consistency with the directions of the composer as usually found in the score. Mr. Stravinsky will himself appear and reveal his own conception of his work in the near future in this city. Then those interested in such distinctions may be in a position to ascertain which interpretation corresponded most nearly to the original idea of the music.

In general—and rather to the surprise of his audience—Mr. Koussevitsky was more solicitous of detail than his predecessor, and he did with Stravinsky's music what he had done in a different way with Scriabine's "Poème de l'Extase" at a previous concert—that is, he held the orchestra back and down for many passages, leaving plenty of room for accelerations and climaxes. Thanks to this method, a number of passages had a sharpness of delineation that was new, and the logic and coherence of Stravinsky's development of his ideas was the more apparent. The climax of the first part of the "Sacre" was not louder than Mr. Monteux's; perhaps it was not as loud, but it did have vertiginous frenzy and power. There was for us more lyrical feeling in this reading, more tenderness, more mystery, more melancholy. The climax of the second part, on the other hand, seemed less effective. Whether this was growing familiarity with the music, so that it no longer shocks and stimulates as it did, or whether it was due to the conductor's methods is, frankly, a matter that this writer has not decided.

The composition again amazed and thrilled in many of its parts, and its structure and force of development seemed more overpowering than ever. More evident than ever, also, is the great beauty of certain passages, and a primitive vagueness and wonder that remind one strikingly of canvases of Rurik on exhibition in this city. Other places fell a little short, were repetitious, not in their exact form, but in the kind of response they elicited from the hearer. But this is anticipating the arrival of Mr. Stravinsky. His countryman, last night, read his score with originality, sensibility, imagination. Perhaps he was more cautious than he need have been; certainly he was more restrained in places than the only other interpreter of the "Sacre du Printemps" that America knows. He remained a musical individuality of unexpected and arresting qualities, and an interpreter whose coming is evidently a significant chapter in the history of the Boston Symphony.

THIS CLIPPING FROM
NEW YORK
WORLD
JAN 2 192

MUSIC
By Deems Taylor

THE BOSTON SYMPHONY.

The most momentous number on last night's program of the Boston Symphony Orchestra came at ~~the end,~~ when Mr. Koussevitzky gave us Stravinsky's "Le Sacre du Printemps." The lapse of ten months since its last hearing does not in any wise dim the greatness of this work. There is nothing else in art exactly comparable to the uncanny completeness with which this music evokes the primitive. Considered for what it is, for what it claims to portray, it is quite perfect. The paintings of Gauguin approach it most nearly, perhaps; yet Gauguin at his nakedest is ages younger that the "Danse de la Terre," for instance, or the wonderful introduction to the second part, its dark pages quivering with the mystery, the unquiet beauty, the nameless menace of the primeval night.

The performance was not up to the score. Mr. Koussevitzky grasped the Stravinskian nettles with discretion rather than valor, so that the music seemed to lose the scope and terrific propulsive force that other performances have revealed. His orchestra played with consummate virtuosity, but somehow without complete conviction. What, under harsher treatment, had seemed terrible, became at times almost vulgar; and passages whose acrid harmonies used to claw and bite sounded merely discordant. It was almost as if Mr. Koussevitzky did not quite approve of primitive man.

Nor was the performance of a quite antipodal work, Schubert's unfinished symphony, any more satisfying. Mr. Koussevitzky's reading was carefully wrought, fastidious and a little weary. The famous cello passage in the first movement emerged in such an anemic condition that it was almost buried beneath the flutes and clarinets of the accompaniment, and the violins throughout sounded juiceless and feeble. It was not a question of quiet playing, but of devitalized playing. The orchestra seemed to have just energy enough to play the appointed notes, with not a vitamin to spare.

There were fortes, of course, plenty of them; but even the climaxes had a quality of exhaustion, of nervous violence rather than power. The second movement went better. Its lyric quality was more authentic and its lines were more unbroken. Yet even here Mr. Koussevitzky's reading was not extraordinarily imaginative. The end of the movement—virtually literal reprise of the beginning—was totally uninteresting, a repetition not alone of the notes but of the mood. No fresh light was thrown upon the music and one's attention began to wander.

Mr. Koussevitzky's best work was done in the brilliant, reckless performance he gave of Berlioz's "Roman Carnival" overture, which opened his program. He followed the Schubert work with another symphony, in three movements, by Henri Joseph Rigel, who died in Paris in the year 1799. It is a nice little piece, more in the mood of a suite than a symphony, music to take or leave. Its chief virtue, in the subdued and rather colorless reading it had, was to prepare a soft and pebbleless stamping ground for Stravinsky's wild men.

THIS CLIPPING FROM
TELEGRAM
JAN 2 1925

Mr. Koussevitzky Expatiates.

A man owning an Alma Tadema, a Giotto, a Murillo, a David, a Marcel Duchamp might string them along one wall of a room regardless, and, luring his guests before them, expatiate on each in turn. He would not on that account be called a prima donna. He would simply be a proprietor and host, acting within his legitimate rights. Serge Koussevitzky at the head of the Boston Symphony Orchestra expatiated in ~~Carnegie~~ Hall last evening on the "Roman Carnival" overture of Berlioz, the "Unfinished" symphony of Schubert, a symphony in D major by Henri Joseph Rigel, and Stravinsky's "Sacre du Printemps." Mr. Koussevitzky has an indisputable right to make such a program, if he wishes.

An exceedingly brilliant performance of the overture may be set down as the most admirable feature of a curiously uneven, in some respects a baffling, concert. Mr. Koussevitzky seemed bent on transforming the romantically beautiful symphonic torso of Schubert into a world catastrophe. Two warring elements fought their inappropriate battle through the opening allegro and the andante con moto, the latter often treated as a largo.

Lyric episodes, like the famous second theme of the first movement, were toned down to unimportance. Transition passages were dragged almost to the breaking point. The stronger outbursts lumbered raucously, screaming for power and more power. At times the performance of the familiar music grazed burlesque; at others it merely bored.

Rigel (born Riegel) probably was not even a name to more than twenty members of the audience that packed Carnegie last night until the program for this concert was sent out. A composer like a hundred others of the latter half of the eighteenth century, Rigel, though a German by birth, lived most of his productive life in Paris, where he died; therefore a French composer. Gluck, whom Germany likewise lent to France, is said to have influenced his style. But in this D major symphony not Gluck but Mozart starts at you from Rigel's pages. Indeed, the clean steal from Mozart's A major piano sonata in the last of the three movements is the only feature of the work that sets it apart from numberless other symphonies of the same period.

That period is riding a wave of popularity in our concert rooms just now. Yesterday's audience obviously liked the symphony, mediocre and plagiaristic though it is in matter, just because of its Louis XVI. manner. Mr. Koussevitzky, who dug it up and restored it to use in Paris a year ago last spring, led it with great care and evident affection, and the band played it in most expert fashion.

Of course, the "Sacre" was, as we used to say, the "piece de resistance" of the program, and of course it has always been a favorite battle horse of the Koussevitzky concerts in Paris and in London. Moreover, the "Sacre" has become almost a specialty of the Boston orchestra. Mr. Monteux led several performances of it in Boston and two in New York last winter and spring. Mr. Koussevitzky, just before coming to New York, had conducted it at a pair of the orchestra's Boston concerts. Technically, let it be said at once, the performance last evening was magnificent.

But where were the vaunted fires of Koussevitzky this cold New Year's night? In vigor, in acridity, in that impersonal ruthlessness which must match the ruthless, pagan spring, whose annual burgeoning takes no pitiful account of transient human joys or sorrows, this performance did not compare with the two by the same orchestra, in the same hall, which Mr. Monteux conducted last season, or with performances (danced by the Diaghileff troupe) which I have heard in Paris under the direction of Ernest Ansermet.

Many pages of the "Sacre," when an orchestra has once mastered them, are proof against a conductor—pages that have their way by sheer dint of resistless rhythm and the amazing color of Stravinsky's orchestra. But practically every softer passage Mr. Koussevitzky dragged out and sentimentalized, dwelling upon detail with finicky literalness. The "Ritual of the Ancestors," as he read the section, proved that however Stravinsky may feel about his "Fire Bird" now, in 1913 he did not despise it. The end of the "Sacre" which, when Monteux directed, came like a cannon shot, was this time positively tame.

The audience for the most part received the once horrific work of Stravinsky as sedately as if it had been an early Haydn symphony or a suite by C. P. E. Bach. *Sic transit furor musicae!*

A concert of curious collocations and discrepancies.

PITTS SANBORN.

THIS CLIPPING FROM THE
HERALD
JAN 3 1925

Change in Symphony Program

The sudden indisposition of Sergei Rachmaninoff, who was announced to play his second piano concerto with the Boston Symphony Orchestra this afternoon, will cause a change from the published program, which will probably be altered, as in last night's Brooklyn concert, to read: Symphony in G major, No. 13, Haydn; Bacchanale from "Tannhäuser," Wagner! "Till Eulenspegel," Strauss; suite, "El Amo Brujo," de Falla; "La Valse," Ravel.

THIS CLIPPING FROM
LOS ANGELES, CALIF.
NEWS
JAN 3

Locomotive Now Enters Portals Of Better Music

THIS is a year marked by the invasion of the arts by that most material American product, the locomotive. First came the motion picture, "The Iron Horse," and now both New York and Boston have heard a musical idealization of the locomotive, entitled "Pacific, 231." It will be given here shortly by the Los Angeles Philharmonic orchestra.

Olin Downes, the New York Times critic, jested over the fact that this composition was written by a Frenchman, Arthur Honegger. Said he, "In America there has been raised the hue and cry of a national music which should be racy, authentic, contemporaneous in its accents. And lo and behold, it is a Frenchman who gives us, in tones, a quality of our civilization. Where, oh where, is the oppressed American composer?"

Another New York critic, Pitts Sanborn of the Telegram-Mail, made merry on the point that the New York Symphony orchestra had scored a "beat" on the Boston Symphony as to introducing first in New York this new work which the Boston band had played on its home grounds three weeks previously. Mr. Sanborn thus exulted: "Walter Damrosch has now done for Sergei Koussevitzky exactly what his revered father, the late Dr. Leopold Damrosch, did once for Theodore Thomas. Today it is Honegger's 'Pacific, 231'; then it was Brahms' C-minor symphony. But what it is or was is not the thing that matters. The important fact is that the Damrosch family always does it first!" To which the Bostonese folk would reply: "First in New York, perhaps; but we heard it three weeks earlier!"

It has been told of Honegger that he has always been fascinated by locomotives, and that he likes to exhibit in his rooms a collection of drawings and designs of these. "They stir in him lively sensation. Sooner or later, he hinted, he would translate them into music."

That is what he has done. The score of his "Symphonic Movement," as he calls it, contains this preface:

"I have always had a passionate love for locomotives. For me they are like living creatures, and I love them as others love women and horses. What I have sought to accomplish in this piece is not to imitate the noises of a locomotive, but rather to translate into music a visual impression and a feeling of physical joy. The music begins with an objective contemplation—the tranquil breathing of the machine in repose. Then follow the straining effort to start, the gathering speed, the progress from a lyric mood to the pathetic one of a 300-ton train hurling itself through the night at a speed of 120 miles an hour. As an example, I have chosen a locomotive of the 'Pacific' type (known as 231), used for heavy trains at high speed."

Despite the composer's disclaimer, the critics have found the piece to be onomatopoetic, for they declare that it really sounds like an engine functioning.

PAPER- N.Y. World
DATE- Jan 3

MUSIC
By Deems Taylor

(Reprinted from yesterday's late editions.)

THE BOSTON SYMPHONY.

The most momentous number on last night's program of the Boston Symphony Orchestra came at the end, when Mr. Koussevitzky gave us Stravinsky's "Le Sacre du Printemps." The lapse of ten months since its last hearing does not in any wise dim the greatness of this work. There is nothing else in art exactly comparable to the uncanny completeness with which this music evokes the primitive. Considered for what it is, for what it claims to portray, it is quite perfect. The paintings of Gauguin approach it most nearly, perhaps; yet Gauguin at his nakedest is ages younger that the "Danse de la Terre," for instance, or the wonderful introduction to the second part, its dark pages quivering with the mystery, the unquiet beauty, the nameless menace of the primeval night.

The performance was not up to the score. Mr. Koussevitzky grasped the Stravinskian nettles with discretion rather than valor, so that the music seemed to lose the scope and terrific propulsive force that other performances have revealed. His orchestra played with consummate virtuosity, but somehow without complete conviction. What, under harsher treatment, had seemed terrible, became at times almost vulgar; and passages whose acrid harmonies used to claw and bite sounded merely discordant. It was almost as if Mr. Koussevitzky did not quite approve of primitive man.

Nor was the performance of a quite antipodal work, Schubert's unfinished symphony, any more satisfying. Mr. Koussevitzky's reading was carefully wrought, fastidious and a little weary. The famous cello passage in the first movement emerged in such an anemic condition that it was almost buried beneath the flutes and clarinets of the accompaniment, and the violins throughout sounded juiceless and feeble. It was not a question of quiet playing, but of devitalized playing. The orchestra seemed to have just energy enough to play the appointed notes, with not a vitamin to spare.

There were fortes, of course, plenty of them; but even the climaxes had a quality of exhaustion, of nervous violence rather than power. The second movement went better. Its lyric quality was more authentic and its lines were more unbroken. Yet even here Mr. Koussevitzky's reading was not extraordinarily imaginative. The end of the movement—virtually literal reprise of the beginning—was totally uninteresting, a repetition not alone of the notes but of the mood. No fresh light was thrown upon the music and one's attention began to wander.

Mr. Koussevitzky's best work was done in the brilliant, reckless performance he gave of Berlioz's "Roman Carnival" overture, which opened his program. He followed the Schubert work with another symphony, in three movements, by Henri Joseph Rigel, who died in Paris in the year 1799. It is a nice little piece, more in the mood of a suite than a symphony, music to take or leave. Its chief virtue, in the subdued and rather colorless reading it had, was to prepare a soft and pebbleless stamping ground for Stravinsky's wild men.

PAPER- Transcript
DATE- Jan 3

Orchestral

ON Friday afternoon and Saturda evening, the Symphony Orchestra with Mr. Koussevitzky conducting will be heard at Symphony Hall in these numbers: Elgar's arrangement of Bach' Fantasia and Fugue, in C minor, for Organ—new music hereabouts; Respighi's new Concerto Gregoriano for Violin; "The Valkyrs' Ride," the Prelude to "Lohengrin" and the Overture to "Rienzi" from Wagner. In the Concerto, Mr. Spalding in the prime of his powers, will play the solo-part.

On Thursday evening, the Symphony Orchestra, with Mr. Koussevitzky conducting, will revisit Sanders Theater in Cambridge to play these pieces: Haydn's Symphony in G major; Liszt's Concerto in E flat for Piano; Debussy's Nocturnes "Clouds" and "Fetes"; Strauss's "Till Eulenspiegel." In the Concerto, Mr. Borovsky lately heard in Boston, will play a solo part inviting his powers.

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own that we have our suspicions, as confessed above; yet heaven forbid that we or any other student of Mr. Koussevitzky's methods should oppose the spirit of tolerance, free inquiry, enlightened curiosity.

Critics find it hard to believe that they have anything to learn, remarked Mr. J. Middleton Murray apropos of something or other; "they refuse to submit themselves with sufficient humility to a new work of art or a new conception of an old work of art." And so, although the Schubert of the "Unfinished" does not mean to us quite what it seems to mean to Mr. Kousse-

MONTREAL, CANADA

Star

JAN3 1925

Music in New York.

Conductors and Soloists.

New York, Jan. 2.

Face to face, Leopold Stokowski and Serge Koussevitsky would not admit there was any rivalry between them. Rivalry does not exist between men of importance, not to speak of musicians of importance, they would say. But they do not meet face to face. They come from their respective cities of Philadelphia and Boston at widely separated dates to teach New York. A reviewer is tempted, therefore, to suspect them of a polite rivalry.

The two important conductors voluntarily invite comparison. One would not compare Stokowski with Van Hoogstraten, or Sokoloff with Mengelberg, or Reiner with Koussevitsky, or Golschmann with Hadley. These are different types. But Stokowski and Koussevitsky became excited about much the same thing. Their attitude towards music is similar and their choice of program has a like quality of daring and that disregard for popular taste whlso pleases the public, if properly manoeuvred.

At the age of 60 Koussevitsky shows as much modernism as Stokowski, still a young man of 42. And, even more surprising, he reveals as much sentiment in his interpretations. Both men have the reputation of protagonists of the new, yet there are no other two leaders today more given to hesitate over a sweet phrase or to sing the melodies slowly. Stokowski plays Schoenberg and Koussevitsky plays the modern Russians, but the one also does the delicate ballets from Berlioz' "Faust" with profound delicacy and the other stoops often to the Unfinished Symphony of Schubert. They cherish the tear and the twinkle in the listener's eye as much as the hiss from the gallery.

Stokowski is younger and is visibly impressed with his work when he conducts. He comes out with long strides and goes at things with precision. None but an exacting leader could get the perfect co-operation among the instruments that is the Philadelphia's greatest glory today. Koussevitsky is quieter, in body, not in soul. His great dignity, from his bow to the motions of his baton, was a surprise for his first night audience.

As yet the populace has not ceased its idolatry of either one of the leaders. That two full orchestral series should play to sold-out houses has not been our habit before. But both the Boston and Philadelphia Orchestras have now achieved it.

Stokowski has the popularity and acclaim he must have visioned in his earlier days at the organ in a New York church. And Koussevitsky surely smiles as he thinks back to his contrabassist beginnings.

THIS CLIPPING FROM

[illegible]

JAN 3 1925

Asked to recommend other program books useful for study, besides those written by Philip Hale for the Boston symphony and spoken of in these columns two weeks ago, I would suggest perusal of the Philadelphia and the Chicago symphony program notes. Like the Boston symphony these orchestras present a fairly large number of new works.

Lawrence Gilman, music reviewer for the New York Tribune-Herald and the successor of Krehbiel, late dean among musicoligists in journalism, writes the Philadelphia notes. Gilman is a thorough musician, an adept of the graphic arts, literateur and altogether in his mental "make-up" a good deal of a poet. His program notes have high literary qualities and reflect the correlation of arts that lives in him. He may write about a Tschaikowsky work and will draw poignant parallels with Byron for instance. His program studies on the moderns show keen and sympathetic understanding for his creative contemporaries. Perhaps, all the more, as Gilman has composed good music. As a rule this commentator combines the histrionic element with a poetic analysis, quotes from surprising and rarely accessible sources, while giving technical explanations with ample thematic and instrumental references their due space. Gilman, in conclusion is a suave writer, so that his notes make admirable and stimulating reading.

Felix Borowski, noted composer, eminent pedagogue, president of the Chicago Musical College, is the author of the Chicago Symphony program books. Borowski's contributions excel from an historic angle. His biographical knowledge is far-reaching and illuminated by salient quotations from authentic works on the various composers. Much room is given to penetrating theoretical dissertations. In this respect the Chicago notes are especially valuable because of every important, and, particularly, of [illegible] works, actual themes are printed in notation. Those searching also for the words of arias in the original and translation find them also in the Chicago notes.

THIS CLIPPING FROM

BROOKLYN, N. Y.
TIMES

JAN 3 1925

Music Events

BOSTON SYMPHONY ORCHESTRA

The last minute announcement that Sergei Rachmaninoff, the pianist, had become ill and would not appear, produced an audible murmur of disappointment last night at the Academy of Music. But the regret became very quickly erased.

A program of such splendor as can hardly be paralelled occurred at the hands of the Boston Symphony Orchestra, under the leadership of Serge Koussevitzky. The evening was enriched from the very start by the addition of a number to take the place of the time that was to have been taken by Mr. Rachmaninoff.

The additional part was formed of excerpts from Wagner's Tannhaused. It provoked exclamations of delight.

Mr. Koussevitzky seems to sense, by fractional moments the impulses that must come from the strings of every instrument present. He conducts the compositions just precisely as if he had clairvoyant control.

These assertions might be made of other leaders, but in the case of Mr. Koussevitzky the literalness of his direction of the tone production under his baton, can hardly be exaggerated.

The Boston Symphony numbers 104 musicians. They perform with the cohesion of men infinitely trained.

The Wagnerian composition, embodying the style of revolt and fire for which this composer is recognized, was a fitting introduction. There followed a concerto in D minor, from Handel.

Thereafter the program drew upon Strauss, De Falls and Ravel compositions.

The suite from El Amor Brujo (Love the Sorcerer) by De Falla, seemed to evoke the most generous response. This composition describes evening scenes among the gypsies, the returning spirit, the dance of terror, the magic circle and a ritual dance of fire to dispel evil spirits.

A degree of interest attached to the entire concert particularly from the fact that its selections were made of those creations rarely heard on this side of the water.

The Handel concerto and that from Strauss for example were regarded by many of the hearers as new treats.

The Strauss composition was entitled "Till Eulenspiegel's Merry Pranks, After the Old Fashioned Roguish Manner, in Rondo Form." It was a lively, whimsical fancy, just rippling with unexpected phrases, mirthful and jolly.

Altogether the concert seemed perfectly balanced. The attendance was virtually up to the Academy's capacity, with many persons occupying standing room. The storm had failed to mar the occasion.

—B. J. R.

SPRINGFIELD, MASS.
REPUBLICAN

JAN 3 1925

SYMPHONY PROGRAM

Boston Orchestra Under Serge Koussevitsky Here Tomorrow

The following program will be presented tomorrow afternoon at 3.30 o'clock at the Auditorium by the Boston Symphony orchestra, Serge Koussevitzky conductor, under the auspices of the Young Men's Christian association:—

Haydn, Symphony in G major (Breitkopf and Hartel No. 13); I. Adagio, Allegro; II. Largo; III. Menuetto, Trio; IV. Finale: Allegro con spirto. De Falla, Suite from "El Amor Brujo" ("Love the Sorcerer"); (Piano, Jesus Sanroma); Introduction and Scene—The "Gypsies" (Evening)—The Returning Spirit—Dance of Terror—The Magic Circle (Narrative of the Fisherman)—Midnight (Sorceries)—Ritual Dance of Fire (to Dispel Evil Spirits). Wagner, Bacchanale ("Der Venusberg") from "Tannhauser" Wagner, Funeral Music of Siegfried from "Gotterdammerung"; Wagner, prelude to "Die Meistersinger von Nurnberg."

THIS CLIPPING FROM

HARTFORD, CONN.
TIMES

JAN3 1925

Sergei Rachmaninoff, pianist and composer, was the soloist last evening in Brooklyn with the Boston Symphony orchestra. He is also appearing with the same orchestra in New York today.

MONTREAL, CANADA

Star

JAN3 1925

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Conductors and Soloists.

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Face to face Leopold Stokowski and Serge Koussevitsky would not admit there was any rivalry between them. Rivalry does not exist between men of importance, not to speak of musicians of importance, they would say. But they do not meet face to face. They come from their respective cities of Philadelphia and Boston at widely separated dates to teach New York. A reviewer is tempted, therefore, to suspect them of a polite rivalry.

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PAPER— America

DATE— [illegible]

SYMPHONY SOLOIST

With Albert Spalding as the s loist, the Boston Symphony Orche tra will be heard in the eleventh pai of regular concerts in Symphony hall next Friday afternoon and Saturday evening. The violinist will appear with the Orchestra in Respighi's Gregorian Concerto for violin and orchestra.

Serge Koussevitzky will conduct J. S. Bach's Organ Fantasia and Fugue in C minor, arranged for orchestra by Albert Elgar; three Wagnerian excerpts—"The Ride of the Valkyries," the Prelude to Lohengrin" and the overture to "Rienzi."

THIS CLIPPING FROM

BRIDGEPORT, CONN.
TIMES

JAN 3 1925

Serge Koussevitzky, the new conductor of the Boston (Mass.) Symphony orchestra, will make his bow to a Springfield, Mass., audience o Sunday afternoon at the auditoriu when the famous organization make its annual visit to Springfield unde the auspices of the Y. M. C. A.

WASHINGTON, D. C.
POST

JAN 4 1925

The Boston Symphony orchestr will give one concert in Washingto this season under the leadership its new conductor, Sergei Kouss vitsky, at Poli's theater, Tuesd afternoon, January 27, at 4:30, u der the management of Mrs. W son-Greene.

THIS CLIPPING FROM THE
TIMES

JAN 4 1925

Serge Koussevitzky Conducted.

It is difficult to appear consistent in writing of Serge Koussevitzky, conductor of the Boston Symphony Orchestra. It is his characteristic that he has not appeared in a similar light at any two concerts he has given in New York and his distinction that he has never failed to be provocative and interesting. His performances of last Thursday were to some a disappointment and to others a bone of contention, but they received unqualified endorsement from very few. Admitting the highly subjective character of any artistic criticism, the differences of opinion that an unusual personality among interpreters is certain to excite, it is nevertheless hardly possible to speak in terms save those of very high praise of the concert given by Mr. Koussevitzky and the Boston Symphony Orchestra in Carnegie Hall yesterday.

Owing to the regrettable illness of Mr. Rachmaninoff, who would have played his C minor piano concerto with a familiar comrade-at-arms, the program was changed. It consisted of Haydn's G major symphony, the "Bacchanale" of "Tannhäuser, Strauss's "Till Eulenspiegel, a suite from de Falla's "Gitaneria," "Love the Sorcerer," heard for the first time here, and Ravel's "Le Valse." Whereas there had been widespread difference with Mr. Kousssvitzky's former reading of the Schubert "Unfinished" symphony, his performance of Haydn met yesterday with warm commendation for its restraint and sympathetic treatment on the part of experienced musicians who had been equally condemnatory of his earlier effort.

A performance which would have been a high light of any concert was that of "Till Eulenspiegel." This composition has been repeatedly and expertly interpreted, but the reading of yesterday was one that reached the finest essence of the work, which some of us rate as Strauss's greatest achievement. It was poetic in the extreme, mercurial—like Mozart in the introduction and the concluding measures. A musical fairy tale, but a telling which did not leave uncomprehended the mockery, the satire and the fantasy of the composition in which Strauss seems to have escaped all the grossness of his period and school. The wit of "Till Eulenspiegel" is barbed, but it is of incomparable drollery. Some conductors have succeeded in making even this music lumpish, bourgeois or sensational. We have never found such qualities in it.

The score is a model of fantasy and consummate workmanship. What Strauss has done with two short themes and the briefest hint of episodic material is in itself a volume for young composers. Mr. Koussevitzky's performance, in its fineness of quality, its logic, its flexibility of pace and nuance, with nevertheless compactness or coherence, impressed us anew with the wonder of this achievement, and the true genius which inspired it. Not often has there been such an imaginative and eloquent reading of "Till Eulenspiegel."

The music of Da Falla appeared to be played with equal sympathy and technical finish. It is a pity that only half of the suite was heard, since it is very interesting Spanish music, by a Spaniard inspired by his own country. It is not folk-music, but the inner spirit and the picturesque idiom of Spanish folk-music is present throughout. The instrumentation has a warmth and vividness, at times a stabbing brilliancy, at other times a depth of shadow, which would only be appropriate to such material. There is more than local color in this score.

There is an essence which has escaped most composers, in and out of Spain, who attempted to make tonal pictures of that country or tonal revelations of its spirit. The performance was a triumph for composer and conductor. The suite should be heard here again and in its entirety.

Ravel's "Le Valse" made an appropriate and effective ending of the program. The piece seems to us too long, and a little too evident in its satire. Mr. Koussevitzky gave it an unprecedented interest, which showed yet another aspect of a remarkable individuality among conductors. He had a different style for different composers—for Strauss, for De Falla, for Ravel. He createl atmosphere with remarkable skill in Ravel's composition, and his rubato would have brought joy to Strauss, the waltz king. The audience was very enthusiastic.

This was the most effective concert Mr. Koussevitzky has given here, the one in which he apparently came nearest to doing himself justice. He is unquestionably a great musician, an interpreter to be reckoned with.

PAPER— Globe

DATE— Jan 4

Music Notes and Comment

The version of the symphony program for this week current at the moment this is written omits Bach's "Brandenburg Concerto," for strings, leaving a "Pops" program except for Respighi's new "Gregorian Concerto," which Albert Spalding is playing this season for the first time in various American cities. The very first performance appears to have been at Hamburg, where Karl Muck was the conductor. The concerto was composed in 1921. The title "Gregorian" signifies the composer's intention to capture for his music the aloofness and solemnity, the purity of style of the best church music. The violin solo is the soloist, the orchestra the choir.

The second concert of the Monday series, Jan 12, offers a much finer symphony program than that to be heard the regular concerts, except that f the first time Koussevitzky has not pu any modern piece on it. It includes Haydn's G major symphony, Beethoven's violin concerto, and three Wagner excerpts, the "Bacchanale" from "Tannhauser," the "Funeral Music," from "Goetterdammerung," and the Prelude to "Die Meistersinger." Richard Burgin is the solo violinist.

Friday at 2:30 and Saturday at 8:15—Boston Symphony Orchestra, 11th program. Fantasy and Fugue in C minor, Bach-Elgar; "Gregorian Concerto," for violin and orchestra, Respighi (first time in Boston); "Ride of the Valkyries," prelude to "Lohengrin," overture to "Rienzi," Wagner. Soloist, Albert Spalding.

THIS CLIPPING FROM

HARTFORD, CONN.
COURANT

JAN 4 1925

SERGE KOUSSEVITSKY COMES TO HARTFORD

Famed Conductor Leads Boston Symphony in Capitol Concert.

MANHATTAN CONCERT TRIUMPHANT SUCCESS

Carnegie Hall Audience Enthusiastic Over Continental Leader.

Music lovers will be delighted to hear that arrangements have been concluded for a concert by the Boston Symphony Orchestra, with the celebrated Serge Koussevitsky as its conductor, at the Capitol Theater, Sunday afternoon, February 1. Deems Taylor, famed music critic of the New York "World," commented as follows upon Koussevitsky's triumph in his New York debut with the Boston orchestra:

"The applause that greeted Serge Koussevitsky as he came upon the platform at Carnegie Hall last night to conduct the Boston Symphony Orchestra for the first time in New York was lengthy and cordial but, naturally, not significent. New York was glad to see at last in the flesh the hero of the famous "Concerts Koussevitsky" of Paris, the arch-expounder of Stravinsky and modern music in general, newly come over to take the helm in Boston and New York was wishing him well.

"But as the evening wore on, Mr. Koussevitsky must have noted a change in the character of the applause, an ever-quickening interest and enthusiasm that culminated in a torrent of handclaps and cheers at the end of the concert. Last night's audience had good reason to applaud and all other lovers of orchestral music may this morning take the President's Thanksgiving proclamation unreservedly, if a trifle belatedly, to heart. For the Boston Symphony Orchestra is in the hands of a musician of profound insight and extraordinary technical command, one who may cause it to equal, possibly surpass, its former glories."

The seat sale is now in progress at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will be taken from patrons living out of town and those unable to attend the sale in person. All checks and orders should be directel to Frank A. Sedgwick, manager.

PAPER— [illegible]

DATE— Jan 4

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening the soloist, Albert Spalding, will be heard in the first performance here of Respighi's "Gregorian Concerto," for violin and orchestra. Serge Koussevitzky will open the concert with J. S. Bach's Organ Fantasia and Fugue in C minor, arranged by Edward Elgar. Also on the program are three Wagnerian excerpts—"The Ride of the Valkyries," the

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MONDAY SYMPHONY

The second Monday night symphony concert will take place January 12. Richard Burgin, concertmaster of the orchestra, will play Beethoven's violin concerto, Haydn's Symphony in G-major and three Wagner numbers, the Bacchanale from "Tannhauser," funeral music from "Dusk of the Gods" and "Mastersingers" prelude, will also be directed by [illegible] Koussevitzky.

6

MADISON
WIS.
Journal

ISSUE OF

JAN 4 1925

Russian Conductor of Boston Symphony Is Talk of the East

What music critics see as rivalry between famous orchestral conductors was heightened by the debut in New York city of Serge Koussevitsky as director of the Boston Symphony. The metropolis, already engrossed in its three resident orchestras with their noted conductors, had further been thrilled by the virtuosity of Leopold Stokowski, leader of the Philadelphia Orchestra.

With the coming of its Russian leader, Koussevitsky, the Boston orchestra became again town talk and New York faced the enlivening prospect of standing-room-only for both visiting ensembles besides the devoted publics, respectively, of its Philharmonic and New York Symphony, as well as the newer State Symphony.

Stokowski and Koussevitsky are contrasted as to methods by a writer for the New York Times.

The conductors of the two visiting orchestras are contrasted as to methods by a writer for the New York Times.

"The personality of Stokowski is a little sharper of outline than that of his colleague. He is more of the martinet, it is said, with his men; they nevertheless admire him. In rehearsal Stokowski goes relentlessly and impersonally for what he wants. He usually sits on a high stool, with a carafe of water by his side, and works persistently, unromantically, with the most impersonal ardor for his artistic ends. He is oblivious to anything but the fact that there is a human machine before him that can, must, and will carry out his designs.

"Koussevitsky's methods are, in a certain large way, a little less precise and intensive. He is a man of boiling enthusiasms, of much sensibility and of general and buoyant disposition. He has always done things in a big way.

'Koussevitsky, the conductor, is acutely the master of himself when he leads the orchestra. His blood seems to run hot and cold at once. He will stir the men to a frenzy of enthusiasm and keep them at a white heat for hours. All the time he is watching the smallest details and he will stop the whole excited band at any second, for any number of times, to analyze in the most frigid and deliberate manner a technical detail or a shading that is not precisely what he wishes. He will at times exhort his men and give them some little illustrations of what he wants.

"He treats them as companions and colleagues, but not too much as colleagues, retaining control, causing not only respect but even trepidation from those who do not exactly obey him.

"Koussevitsky gained admission to the Conservatory by promising to study the double bass, an instrument that happened to be much needed at that time in the conservatory orchestra. He played the double bass as no man born in Russia—or perhaps anywhere else—had made it sound before."

MILWAUKEE,
WIS.
LEADER

JAN 4 - 1925

Polite Rivalry.

Face to face, Leopold Stokowski and Serge Koussevitzky would not admit there was any rivalry between them. Rivalry does not exist between men of importance, not to speak of musicians of importance, they would say. But they do not meet face to face. They come from their respectable cities of Philadelphia and Boston at widely separated dates to teach New York. A reviewer is tempted, therefore, to suspect them of a polite rivalry.

At the age of 60 Koussevitzky shows as much modernism at Stokowski, still a young man of 42. And, even more surprising, he reveals as much sentiment in his interpretations. Both men have the reputation of protagonists of the new, yet there are no other two leaders today more given to hesitate over a sweet phrase or to sing the melodies slowly. Stokowski plays Schoenberg and Koussevitzky plays the modern Russians, but the one also does the delicate ballets from Berliez' Faust with profound delicacy and the other stoops often to the Unfinished symphony of Schubert. They cherish the tear and the twinkle in the listener's eye as much as the hiss from the gallery.

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THIS CLIPPING FROM
WASHINGTON,
D. C.
STAR

JAN 4 1925

A WARNING as to what will happen to local music if the public does not support it financially is given by Washington's sister city. W. A. Albaugh, a leading concert manager, states that the results of the first half of the musical season just completed in Baltimore may lead to a curtailment of music next year and the absence of many vocal and instrumental celebrities who have appeared there annually. The radio is partly blamed for this falling off of attendance at concerts.

In Boston, too, the treasurer and trustees of the Boston Symphony Orchestra have been figuring finances. The average seasonal deficit for the past three years was figured at $84,000. It is thought probable that the season of 1924-5 will see little increase or decrease in this amount. The present pledges are $70,300. Those "who believe the symphony concerts important in the life of Boston and who are willing to help them financially" are now appealed to for $13,700. Such is the dependence of art on finance.

HELEN FETTER.

THIS CLIPPING FROM
PORTLAND,
ME.
ADVERTISER

JAN 4 1925

News of the coming of the Boston Symphony Orcestra is received with great interest and enthusiasm by Portland Music lovers for it marks the first opportunity Portland has had to hear this great orchestra under the baton of its new conductor, Sergei Koussevitsky, who has leaped into popular favor so rapidly that he threatens the supremacy of Leopold Stokowski, conductor of the Philadelphia Symphony orchestra.

PAPER- Journal

DATE- Jan-4

MONDAY SYMPHONY

The second concert of the Monday evening series by the Boston Symphony Orchestra will take place on Jan. 12 in Symphony hall. The soloist will be Richard Burgin, the concert master of the orchestra, who will play Beethoven's Concerto. Mr. Koussevitzky will open the program with Haydn's Symphony in G major, (B. & H., No. 13); and close it with three excerpts from the music dramas of Wagner—Bacchanale from "Tannhaeuser," Funeral Music of Siegfried from 'Dusk of the Gods," and prelude to "The Mastersingers of Nuremberg."

SPRINGFIELD, MASS.
NEWS

JAN 5 1925

KOUSSIVITZKY MAKES HIS BOW WITH SYMPHONY

Boston Orchestra in Concert Before Audience That Taxes Capacity of Huge Auditorium

The Auditorium was filled full of people who sat where they could and stood where there were no seats, even the Mahogany room, with all doors opened, was crowded to the windows, when Serge Koussevitzky tapped with his baton yesterday afternoon, to start a concert by the Boston Symphony orchestra. The musicians had been brought to this city by the Young Men's Christian association, to play in the winter series of Sunday afternoon Auditorium entertainments.

For most of Springfield, the Boston Symphony offered one of the too-scarce opportunities to listen to excellent musicians playing worthy compositions. To those in closer touch with musical events, yesterday's concert gave a chance to study Koussevitzky, about whom favor and criticism have battled since he succeeded Pierre Monteux as conductor of the Boston organization. Koussevitzky has been sufficiently individual and sufficiently independent to stir deep controversy. But until he has been heard more than once, it must be unfair to take part in the discussion. For the present, only observations should be permitted.

The second movement of Haydn's G Symphony which opened the concert seemed exceptionally slow, protracted until interest wandered, and the reading was so exact, that the contrasts appeared to lack imaginative shading and to be almost stereotyped. The following movement, on the contrary, was swift to the point of being jumbled in its rapid pace. De Falla's Spanish point of being jumbled in its rapid pace. De Falla's Spanish descriptive work, which came next, was unfamiliar and if it did not please entirely, it is possible now to know whether the effect was due to the music or the interpretation of it.

Koussevitzky came onto popularly-known ground in three Wagner selections, to which he gave an unaccustomed reading. He seemed at times to leave the strings out of mind entirely, and to concentrate on brasses and tympani, to the loss of the sweeping under-melodies which distinguish, for instance, the "Goetterdaemmerung." For some reason, the Siegfried motif, even on loud brasses, did not thrill as much as usual. Venusberg, from "Tannhauser," was more full of loudness than of the melody which is certainly there. The third wasthe "Meistersinger" prelude.

After hearing Koussevitzky, it is easy to understand the agitation which he has caused in music circles since taking the leadership of the Boston Symphony orchestra. He is distinctive and adventuresome. His success as shown in the single concert heard yesterday in the Auditorium can only be judged by the loose measure of his ability to please, and pleasure was apparent among the thousands who crowded to listen. So different a conductor cannot be appraised after a single performance.

THIS CLIPPING FROM THE
NY
HERALD

JAN 5 1925

Koussevitzky Again

Surely Mr. Koussevitzky is the most uneven, the most undependable, of conductors! At the Boston Symphony matinee of Saturday we had from him a performance of Strauss's "Till Eulenspiegel" which we are inclined to rank as almost the finest we have ever heard. Perhaps we should not bother about the "almost"; we have introduced it into the foregoing sentence only because of a jumpy, middle-aged nervousness in the face of an advancing superlative. Perhaps we have heard some other performance of "Till" that was an equally perfect image of the score as we have ideally conceived it; as witty and sharp edged, and at the same time as mellow and tender at the beginning and at the end; as startlingly dramatic at the catastrophe: but we cannot at the moment recall any such.

But this gorgeous performance had followed on the heels of an almost incredibly maladroit and misrepresentative performance of the "Bacchanale" from "Tannhäuser." What can Mr. Koussevitzky have meant by those senseless and deeply damaging ritardandos that he made in the full course of Wagner's fiery flood of tone in the frenetically sensuous early pages of the Bacchanale that picture the orgy in the Venusberg at its height? There is not the smallest warrant or excuse in Wagner's score for the things that Mr. Koussevitzky did to it. There is a point at which a "reading" becomes sheer intolerable perversion; and Mr. Koussevitzky in this Wagner performance, by his distortion of the essential spirit and clear purport of the music, passed quite beyond that point, with plenty of room to turn around in.

* * *

This notable feat having been accomplished, Mr. Koussevitzky played sympathetically some movements from an inconsequential suite derived from Manuel de Falla's "choreographic fantasy" entitled "El Amor Brujo," which Mr. Stokowski introduced to America (in Philadelphia) in 1922. The program came to an end with Ravel's "La Valse," that favorite battlehorse of Mr. Mengelberg. This number, and the Haydn symphony (No. 13, in G major) with which Mr. Koussevitzky began his concert, were admirably played. Especially in the delicious Finale of Haydn's spmphony was Mr. Koussevitzky at his best—light-wristed, sensitive, inimitably deft, a master of style.

FRANCIS JEFFREY.

"SI" AT THE SYMPHONY

As the World Wags:

Some time ago I was to Boston with Cousin Eli's child, Mari, and she was all for goin' ter the Symphony concert. I wasn't real anxious ter go; says I, "Let's go ter sumthin that'll make us laff." But Mari's a high-flyer, and besides she wanted ter git material fer an article that she's writin' for the Brick Hollow Woman's Club; subject: "Music in its less deadly form," so go we must, and did.

Onst there, I made out pretty well. Parts o' the music I could understand, and anyhow I enjowed seein' 'em go to it. There's a lot o' fiddlers there—more'n there is in the whole of Quahaug County, I expect. The leader is a Russian, a well-appearin' man. I'd hearn tell that in the old country he was a great perfessor on the double base viol, and I was hopin' that he'd brought it with him; I'd like ter seen him wrastle with a double base. Cap'n Obed Tyler uster play one in the Univarsilist meetin' when I was a boy. My Granther Bates played the single base along side of him. Cap'n Obed was in the Chiny trade, master o' the bark "Fortune." Wal, that double base went everywhere that he went, and when he was cast away on one o' the Cannibal Islands, the nigger king there went nigh crazy over his playin', and come time Cap'n Obed was rescued he wa'n't goin' ter let him go; was goin' ter keep him fer court musician or some thin'.

Then two young fellers played two planners to onst. Fust a piece by Bach. "Roodle-oodle-oodle" on this side, "roodle-oodle-ooodle" on t'other. Not real excitin', but bein' by an Old Master I presume 'twas good. But the next piece, by a man named Bliss, was some different. They jest spit on their hands and went tew it, lickity cut, while the horns blowed and the drums pounded like tunket. Excitin' while it lasted, but I didn't see much music in it; however, I didn't venture no opinion then. Where ignorance is Bliss, 'tis Folley tew be wise. I noticed that the boys changed planners for that piece; presume they want people to understand that each one hitches up as well on the nigh side as on the off.

The concert ended with a waltz. I uster be considered a good dancer in plain quadrilles—ladies' chain, eight hands raound, balance and all promenade, but any one who kin dance fer that waltz has got ter be a sight spryer 'n I be.

We don't git much music here to Poduckett. The third valve on Hawe Bradford's cornet got stuck, and he has ter play everything with the first two, so the brass band ain't what it was, and it's only onct in a while that a male quartet comes down from Brockton fer the lodge or the church, so not hearin' much I don't feel ter venture no opinion on the music, but as a spectacle 'twas well wuth the money. Your'n

Poduckett, Jan. 1 SI PRIME.

SYMPHONY CONCERTS

For the Symphony Concerts of this week Mr. Koussevitsky has announced a programme that begins with Bach's Organ Fantasia and Fugue in C minor, arranged for orchestra by Edward Elgar, and ends with three Wagnerian excerpts: "The Ride of the Valkyries," the Prelude to "Lohengrin" and the Overture to "Rienzi." Between times Albert Spalding, the soloist of the week, will play Respighi's "Gregorian Concerto" for violin and orchestra.

CONCERTS OF THE WEEK

THIS CLIPPING FROM
PORTLAND,
ME.
~~ADVERTISER~~
Telegram

JAN 4 1925

Koussevitsky, the new leader of the Boston Symphony Orchestra, oddly enough, is an enthusiast about jazz, although needless to say he does not employ it on Boston Symphony programs. He does believe, however, that it is one of the most important elements of the new music.

Koussevitsky is a man of wealth, and so was able in 1909 to found an orchestra of his own with which he toured Russia giving free concerts. In 1920 he left Russia to give guest concerts in London and sprang at once into the worldwide fame which led to his being invited to become the Boston Symphony conductor.

THIS CLIPPING FROM
NEW YORK
WORLD

JAN 4

At the same hour, at Carnegie Ha the Boston Symphony concert was proceeding valiantly with a suddenly altered program. The illness of Sergei Rachmaninoff left this orchestra without a soloist and the Bacchanale from "Tannhauser" was hastily substituted for his own C minor Concerto. This switched the spot-light of interest to the De Falla Suite from "El Amor Brujo," a vivid, provocative Gipsy drama which Mr. Koussevitzky played in sudden, urgent gusts of brilliant recklessness. Handel's Concerto Grosso opened the program and was followed by an extremely robust and energetic "Till Eulenspiegel" "after the old-fashioned, rougish manner in Rondo form," "La Valse," that whirling, dazzling poem of Ravel's completed the afternoon.

THIS CLIPPING FROM
WASHINGTON,
D. C.
STAR

JAN 4 1925

Boston Symphony Orchestra

THE Boston Symphony Orchestra will give one concert in Washington this season under the leadership of its new conductor, Sergei Koussevitsky, at Poli's Theater, January 27.

Wherever the orchestra has appeared thus far this season the seats are at a premium, and the general verdict of the New York and Boston critics is that this great orchestra is fully restored to its former glories.

Seats are on sale at Mrs. Wilson-Greene's Concert Bureau, Thirteenth and G streets.

THIS CLIPPING FROM
TELEGRAM

JAN 5 1925

Concert Notes.

Myra Hess played like her real and delightful self in her piano recital at Aeolian Hall Saturday afternoon. Her program began with the A major sonata of Mozart, of which she gave one of the most exquisite performances heard in this city for some time. Equally fine in its way was Cesar Franck's "Prelude, Aria, and Finale." Spanish pieces by de Falla and Granados followed, leading to a generous Chopin group, in all of which Mme. Hess displayed her customary musical sensitiveness and poetic penetration.

Serge Koussevitzky led another concert of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon. A rearrangement of program, occasioned by the sudden illness of Sergei Rachmaninoff, resulted in a Haydn symphony, the "Bacchanale" from "Tannhaeuser," the "Till Eulenspiegel" of Richard Strauss, excerpts from de Falla's "El Amor Brujo," and Ravel's "La Valse" as the revised list. Except in the "Bacchanale," Mr. Koussevitzky did the most satisfactory conducting since his local debut, giving a particularly brilliant performance of "Till Eulenspiegel."

Ignatz Waghalter entered upon his career as conductor of the State Symphony at the Metropolitan Opera House yesterday afternoon in a program devoted to Brahms and Liszt. Meantime, at Carnegie Hall, that pianist of prowess, Moriz Rosenthal, made his first appearance of the season, playing with flamboyant virtuosity, as well as musical understanding, compositions that ranged from Mozart's A major sonata to pieces by de Falla and Mr. Rosenthal himself.

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worst of "El Amor Brujo's it reminds us so often of "Th ree-Cornered Hat." Both works a cellent; but we become critical of a c ser who writes two works that are so h alike.

Koussevitzky

FOR SECOND TIME NEW YORK JUDGES MR. KOUSSEVITZKY

OVER TWO PIECES REVIEWERS ALL AT ODDS

The Conductor's View of Schubert's Unfinished Symphony Variously Questioned and Affirmed—Mr. Newman for the Defense — "The Rite of Spring" as It Sounds, or Fails to Sound, from Another Russian's Hands

ACCORDING to expectation, Mr. Koussevitzky's version of Schubert's Unfinished Symphony, heard for the first time in New York last Thursday evening, stirred some of the reviewers mightily. One—Mr. Henderson in The Sun—was well content, saying briefly:

> Schubert's composition was performed with beautiful finish and with a fine appreciation of its classic romanticism. The conductor had some changes of tempi all his own, but his style was admirable.

Another—Mr. Taylor in The World—is merely contemptuous, setting down his scorn at more length:

> Mr. Koussevitzky's reading was carefully wrought, fastidious and a little weary. The famous 'cello-passage in the first movement emerged in such an anæmic condition that it was almost buried beneath the flutes and clarinets of the accompaniment; while the violins throughout sounded juiceless and feeble. It was not a question of quiet playing, but of devitalized playing. The orchestra seemed to have just energy enough to play the appointed notes, with not a vitamin to spare.
>
> There were fortes, of course, plenty of them; but even the climaxes had a quality of exhaustion, of nervous violence rather than power. The second movement went better. The lyric quality was more authentic and its lines were more unbroken. Yet even here Mr. Koussevitzky's reading was not extraordinarily imaginative. The end of the movement—virtually literal reprise of the beginning—was totally uninteresting, a repetition not alone of the notes but of the mood. No fresh light was thrown upon the music and one's attention began to wander.

In turn, Mr. Newman draws at length, in The Evening Post, the brief for the defense. "Listeners," he writes, "would like or dislike Koussevitzky's reading of Schubert's Unfinished Symphony, according to whether they agreed or disagreed with him on certain general principles. As with all these old pieces, Koussevitzky, in my opinion, brings the symphony up to date by taking it back to date. The whole question is 'What is a classic?' Koussevitzky gives the seemingly paradoxical, but perfectly correct answer—'A romantic.' No classic was ever a classic to himself. He is only classic to us, who see him so far down the avenue of time that he is perspectivized, generalized—a creature of a simpler day than ours, a formula, a period, a style rather than a man. But to himself he was a romantic—not a formula or a style, but a highly charged complex of atoms. The usual way of playing a classic—especially the German way, with its respect for what is called, with unconscious humor, 'tradition'—is to make him fit the modern conception of what his own epoch must have been, which obviously could not have been the conception the men who lived in that epoch had of it; for it is dead to us, while to them it was alive. Koussevitzky's way with the classic is to try to see him as he must see himself—a method that has remarkable results in, say, the Ninth Symphony of Beethoven.

"I would thus contend that it is the 'classic' conductors who romanticize an old composer, for they make him something other than what he was to himself; while Koussevitzky's apparent romanticization of him is really the genuine classicism, for it makes him walk the earth in 1925 as he must have done in, say, 1825. From this point of view, Koussevitzky's reading of the Unfinished Symphony is a remarkable raising of Schubert from the grave in which the false classicism of tradition has buried him.

"The psychological key to the first movement of the Symphony is surely to be found in the later tragic metamorphoses of the opening phrase. Here we see Schubert, as we so often do elsewhere, hag-ridden, working himself up into a paroxysm of terror and self-pity. Hence it is right to make the first enunciation of the theme, as Koussevitzky does, a mysterious foreboding of this terror, and to put an extra tincture of sweetness into the second subject each time it recurs—that theme that is manifesly Schubert's attempt to dream the terror and the horror away. If you do not agree with the psychological point of view, Koussevitzky's reading will be all wrong. If you do agree, the reading is the most impressive imaginable.

"One cannot dogmatize in these matters. One either starts from the conductor's premises or one does not. To those who, like myself, have always taken this view of a great movement that has been turned by the generality of conductors into a mere piece of musical sugar-candy, the performance was a stupendous piece of work, alike in conception and in the orchestral execution. And in the slow movement the playing was equally beautiful. We may wish, in the abstract, that Schubert could have said what he had to say without so much repetition; but at any rate the repetitions gave us time to drink our fill of the sheer sensuous loveliness of the wood-wind tone."

Finally, Mr. Gilman, in The Herald-Tribune, speaks for those that go the middle way of mingled assent and dissent. "Mr. Koussevitzky," he says, "feels this symphony as an intensely dramatic utterance—a thing of violent dynamic contrasts, vehement, highly colored, sharply contrasted; so that one is moved to look at the title page of the score to see if the composer's name does not read "Franz Peter Ilytch Schubert." A whiff from the too heavily scented pages of another symphony in B minor appears to have blown upon certain measures of 'The Unfinished' in this Slavic version.

"Mr. Koussevitzky, indeed, is eager to finish what Schubert left unfinished. Though not in respect of duration; for Mr. Koussevitzky seems at times to take too much to heart the vow of Flaubert: 'May I die like a dog rather than hasten a phrase that isn't ripe.' And for Mr. Koussevitzky this ripening is a deliberate process. But we have in mind rather his tendency to declaim what Schubert confided; to insist where Schubert hinted; to italicize what Schubert intimated. Certain allegro-passages that have a quite simple and subordinate place in the scheme of the first movement, for example, are transformed into portentious adagios. The wistfulness of Schubert, always a little naive, always spontaneous, becomes empurpled, self-conscious, You fancy Schubert uncomfortable in buskins, his face twitching under his tragic mask.

"Sir George Grove found in the Unfinished Symphony 'the history of cruel disappointments and broken hopes'; and who can listen to those wailing E-minor phrases for the violins that are answered in imitation by the violas and bassoons, in the first movement, without hearing in them, the plaint of one who was acquainted with grief? And how truly dramatic this music is! But Mr. Koussevitzky is not content with letting Schubert flow through him. He tints the glass; he hangs crepe on the doorbell; and we hear a Schubert become a little shrill, a little melodramatic. . . .

"No music comes alive until it has passed through the personality of an intrepreter. There is no such thing as getting Schubert, or any other composer, 'straight.' It must always be Schubert plus—Schubert plus Koussevitzky, or plus Stokowski, or plus Damrosch; and we are not of those who would insist in this instance that Mr. Koussevitzky has mixed too much vodka and honey with this draught from the Schubertian spring. We must own that we have our suspicions, as confessed above. Yet heaven forbid that we or any other student of Mr. Koussevitzky's methods should oppose the spirit of tolerance, free inquiry, enlightened curiosity. . . . And so, although the Schubert of The Unfinished does not mean to us quite what it seems to mean to Mr. Koussevitzky, what of it? The point to remember in favor of his version is that it is consistent with its own laws; and it has true eloquence. And how admirably he played the Andante; how lovingly he dealt with the detail of the beautiful movement, and how sensitively he kept the focus right! That little phrase of three notes for the violas in the twenty-seventh measure, for example, with its essential A, that is so often slurred and nullified, had exactly the right shape and emphasis. There were many other instances of a similar fineness of perception and delicacy of ear."

In the same concert of the Boston Orchestra in New York Mr. Koussevitzky included also his version of Stravinsky's "Rite of Spring." Again impressions and judgments were divided. Once more, Mr Henderson was altogether pleased:

> The performance was magnificent. Mr. Koussevitzky knew the score and had penetrated to the innermost purposes. The orchestra had been perfectly rehearsed. Result, something that would have staggered Commonwealth Avenue and exploded the St. Botolph Club twenty years ago. But as Themistocles remarked to Antiphales: "Time, young man, has taught us both a lesson."

And once more Mr. Taylor was wholly dissatisfied:

> The performance was not up to the score. Mr. Koussevitzky grasped the Stravinskian nettle with discretion rather than valor, so that the music seemed to lose the scope and terrific propulsive force that other performances have revealed. His orchestra played with consummate virtuosity, but somehow without complete conviction. What, under harsher treatment, had seemed terrible, became at times almost vulgar; and passages the acrid harmonies of which used to claw and bite sounded merely discordant. It was almost as if Mr. Koussevitzky did not quite approve of primitive man.

For his part, Mr. Newman was more occupied with the withering (as he believes) of Stravinsky's music than with the quality of a performance "that for technical finish and understanding of the composer's intentions could probably not be bettered." In turn, Mr. Gilman candidly ventures the comparison between Mr. Koussevitzky and Mr. Monteux that, of course, was in every listener's mind. "We own," he writes, "to being a bit disappointed in Mr. Koussevitsky's performance of Stravinsky's 'Sacre du Printemps.' It seemed to us that the performances of the superb music which we heard last winter under Mr. Monteux were, in some respects, more thrilling, more dramatic. Mr. Koussevitzky was magnificent throughout the first part of 'The Rite' —especially in the gorgeous polytonal climax of the 'Rondes Printanières,' which for the third time overwhelmed us and took us captive. But in the frenzied sacrificial dance of the Finale, it seemed to us that he allowed the music to sag; the victim was too composed; for, after all, she is dancing herself to death, and we should share her excitement."

THIS CLIPPING FROM
ny POST
JAN 5 1925

Music

Ernest Newma Daily Column

Boston Symphony Orchestra

OW[illegible] TO THE dreadful state of th[illegible] York streets on Saturday afternoon I was unable to walk as usual to Carnegie Hall; and the slower method of travel by bus in New York led to my arriving just after the Haydn symphony had started, so that I heard that work only in snatches from the outside. A second disappointment was the news that Rachmaninov was unwell and would not be able to play the solo part in his second piano concerto.

I had never previously heard "Till Eulenspiegel" under Koussevitzky. He gave us a highly individual and curiously fascinating reading of the work, and one that could be objected to only by the type of mind that would censure a portrait by, say, Augustus John because it did not resemble the same sitter painted by, let us say, Sargent. Koussevitzky certainly showed us Till in some unfamiliar aspects. As usual, he saw his subject dramatically, and made the most of each scene without destroying the unity of the whole.

Koussevitzky never generalizes, never uses any of those standardized formulæ for expression that are the equivalent in music of the ready-made phrase in literature. He always paints with his eye on the object; and as he sees it intensely he paints it vividly. You may say, if you like, that this section of "Till" was taken more slowly than it generally is. The fitting answer to that would be Brahms' reply when some wiseacre pointed out to him that a certain theme in one of his works resembled a well-known theme of Wagner's—"Well, any fool can see that!" Koussevitzky no doubt adopts a slower tempo here because this section represents a religious procession, and a slower pace than the usual one gives it an extra touch of mock solemnity. The tailing off into pianissimo of another melody would also be intended, I imagine, to suggest Till receding further and further into the distance as he goes off whistling his perky street tune.

The hearer could like or dislike these and other points as he chose. For those who liked them, the reading was one of amazing imaginative and pictorial vitality. I, for one, cannot remember the tribunal scene ever having been painted before with such grisly realism; more than ever, after the seriousness to which this tuned us, did we realize Strauss' wisdom in writing that epilogue in which he restores comedy to her rights again, and takes leave of Till with a smile and a caress.

The Bacchanale from "Tannhauser" was painted in the richest colors, and with a touch of Russian fancy: certain sections of the canvas had a more brilliant color-note in them than perhaps Wagner ever imagined, the effect being obtained by a little extra insistence on some of the reds and purples in the sub-tissues of the orchestration. One could almost fancy one saw Bakst and Rimsky-Korsakov cooperating in the production of the ballet. But after all, the greatest thing in the performance was not the riot of color at the height of the delirium, but the long slow descent into quietude at the finish; to keep the rhythmic line unbroken through all those changes of mood and texture and dynamics was an astonishing feat, and one possible only to a conductor with a consummate plastic sense. We were conscious of the same thing in the handling of Ravel's "La Valse." Could not some friend of Ravel's, by the way, persuade him to rewrite the last quarter of the work? As it stands now, what should be one of the most exquisite pieces of music of our day loses all its charm, and goes off the stage like a noisy hobbledehoy.

The remainder of the concert consisted of a selection from Manuel de Falla's opera-ballet "El Amor Brujo." The music has all de Falla's high-bred charm and nervous grace; but one is bound to confess that with repeated hearings of it one begins to weary a little of its Spanish idiom. It is perhaps another reminder that the composer who keeps too close to a "national" folk-style becomes, in the end, a local rather than a universal composer; he writes only dialect music. The

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THIS CLIPPING FROM
NEW BEDFORD, MASS.
~~TIMES~~
Mercury
JAN 5 1925

(Lawrence Gilman in the New York Herald-Tribune.)

The redoubtable Mr. Koussevitzky, accompanied by the Boston Symphony orchestra, came to town again last night for his second pair of concerts in these parts.

There may have been Cossack blood in his eye as he planned the programme for his Thursday night concert, for he put upon it one of the works with which he has stirred up in Europe thick and acrid clouds of controversial dust—Schubert's "Unfinished" Symphony. Even in Boston, where Mr. Koussevitzky conducted the "Unfinished" a week ago, the chilling word "liberties" was heard in certain critical quarters which have been most approvingly disposed toward Mr. Koussevitzky; and the just and sensitive Mr. Parker went so far as to declare roundly that "first, last and all the time we shall be at odds over the conductor's version of the first movement."

Hence, perhaps, the supposititious blood in the condlctor's eye, and his determination to try his version of the "Unfinished" on the folk of the province which he seems to have conquered at his first assault.

We heard Mr. Koussevitzky conduct this symphony at one of his Paris concerts in the spring of 1923, and we then confided to the columns of this journal the opinion that if Schubert could have heard Mr. Koussevitzky's version he might have liked it—after he got used to it. For Mr. Koussevitzky feels this symphony as an intensely dramatic utterance—a thing of violent dynamic contrasts, vehement, highly colored, sharply contrasted; so that one is moved to look at the title page of the score to see if the composer's name does not read "Franz Peter Ilytch Schubert." A whiff from the too heavily scented pages of another symphony in B minor appears to have blown upon certain measures of the "Unfinished" in this Slavic version.

Mr. Koussevitzky, indeed, is eager to finish what Schubert left unfinished. Though not in respect of duration; for Mr. Koussevitzky seems at times to take too much to heart the vow of Flaubert: "May I die like a dog rather than hasten a phrase that isn't ripe." And for Mr. Koussevitzky this ripening is a deliberate process.

But we have in mind rather his tendency to declaim what Schubert confided; to insist where Schubert hinted; to italicize what Schubert intimated. Certain allegro passages that have a quite simple and subordinate place in the scheme of the first movement, for example, are transformed into portentious adagios. The wistfulness of Schubert, always a little naive, always spontaneous, becomes empurpled, self-conscious; you fancy Schubert uncomfortable in buskins, his face twitching under his tragic mask.

Listening to Mr. Koussevitzky conduct Schubert's "Unfinished," we were not sure that we would have him do it differently. We remembered Montaigne: "The for and the against are both possible," he observed. There are fine and touching things in Mr. Koussevitzky's reading of this symphony; and we do not doubt that he really feels the music in that way.

"The more a soul conforms to the sanity of others, the more does it become insane," wrote Mary Webb, with striking sanity. The soul of Mr. Koussevitzky does not attempt to conform to the sanity of others; having made its own laws, it respects them, and so its power of self-government is unimpaired.

No music comes alive until it has passed through the personality of an interpreter. There is no such thing as getting Schubert, or any other composer, "straight." It must always be Schubert plus—Schubert plus Koussevitzky, or plus Stokowski, or plus Damrosch; and we are not of those who would insist in this instance that Mr. Koussevitzky has mixed too much vodka and honey with this draught from the Schubertian spring. We must own that we have our suspicions, as confessed above; yet heaven forbid that we or any other student of Mr. Koussevitzky's methods should oppose the spirit of tolerance, free inquiry, enlightened curiosity.

Critics find it hard to believe that they have anything to learn, remarked J. Middleton Murray apropos of something or other; "they refuse to submit themselves with sufficient humility to a new work of art or a new conception of an old work of art." And so, although the Schubert of the "Unfinished" does not mean to us quite what it seems to mean to Mr. Koussevitzky, what of it? The point to remember in favor of his version is that it is consistent with its own laws; and it has true eloquence.

We have never heard any one else play the famous 'cello tune in the first movement as if it were an accompaniment to the chords of the clarinets and violas above it; we had supposed that this was essentially a melody for the 'cellos, with accompanying chords; but perhaps Mr. Koussevitzky is right, and it is all the rest of us who are out of step.

But how admirably he played the Andante; how lovingly he dealt with the detail of the beautiful movement, and how sensitively he kept the focus right! That little phrase of three notes for the violas in the twenty-seventh measure, for example, with its essential A, that is so often slurred and nullified, had exactly the right shape and emphasis; and there were many other instances of a similar fineness of perception and delicacy of ear.

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SPRINGFIELD, MASS.
REPUBLICAN

JAN 5 - 1925

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BY FRANCIS REGAL.

Serge Koussevitzky conducted the Boston Symphony orchestra yesterday in its annual concert, which is the great musical event of the Y. M. C. A. Sunday afternoon entertainments. It was of course inevitable that comparison should be made with his predecessor Pierre Monteux, whose patient and successful work in rebuilding this famous orchestra after a series of catastrophic upheavals has been followed with sympathy and admiration, but such a comparison is not in the least invidious. To develop it in detail one would need to hear the new conductor, like his predecessor, in many programs of different character, but yesterday's concert was enough to bring out some of the striking qualities of Mr Koussevitzky's conducting. A New York critic has called him "lazy," and after watching him allow the Haydn G major symphony to conduct itself, so to speak, it was possible to understand the impression although not to share it.

Certainly the Boston orchestra's new conductor does not, like some leaders, take upon himself the burden of forcibly extracting each note from the skilled musicians at his disposal, a method sometimes carried to the point of absurdity. At the other extreme is the familiar stunt of putting down the baton and showing the audience that the players have been so perfectly trained that they can go through their tricks without a leader. Both extremes are freakish and only occasionally justifiable Mr Monteux used fastidiously to avoid erring in either direction, modestly keeping to the conventional role of leader. Mr Koussevitzky is much more histrionic in temperament, but too artistic to overact a part which nevertheless he is incessantly embellishing.

In the simple straightforward music of Haydn the embellishment took the form of reverting to the 18th century style, in which a symphony was but slightly expanded chamber music, and an occasional hint from a violin bow was all the conducting needed. At a pause, transition, or change of pace the baton would come into action for a moment and subside as soon as the music was again flowing smoothly; no more was needed, why do more? But a very different technic appeared in the piquant Spanish suite from "El Amor Brujo" (Love the Sorcerer), by De Falla, which followed. Here every nuance of the supple and tricky rhythms was marked with the utmost delicacy and precision; and in the manipulation of the baton Mr Koussevitzky showed the innate virtuosity which made him, by accident, one might say, one of the most famous solo performers on that unwieldy instrument the double bass. At times, so delicate was his finesse, one might have taken the stiff stick for a gently waving plume, yet with never the slightest vagueness in the beat.

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And what of the interpretations which this powerful personality and adroit skill served? Only in the "Meistersinger" prelude was a direct comparison possible, for the other numbers were either new or had not been heard here for a long time. It would be extreme to say that magnificent readings of the prelude heard in the past were surpassed yesterday; one or two might be recalled which in the retrospect seem even more impressive, perhaps because of the setting. Yesterday's program, while extremely interesting, was not id n all respects, and in particul d not lend itself to cum ce. The three big Wa se with Mo gre prin

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UNION

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REPUBLICAN
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NEW YORK
N. Y.
JOURNAL
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JAN 5 192

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Koussevitzky and Damrosch Introduce It—Seven Pianists Over Week-end.

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The music is very largely in the characteristic rhythmic and melodic idiom of the Spanish gypsy folk and when it isn't, it ceases to be either distinctive or interesting. It was more neatly than impulsively played by Mr. Koussevitzky and his men.

This was not, indeed, one of Mr. Koussevitzky's best days. For one thing, Sergei Rachmaninoff, who was to have been the soloist of the afternoon in his own second piano concerto, had fallen ill and the programme had to be changed at the last moment. Haydn's G major symphony was substituted for a Handel concerto grosso and the bacchanale from "Tannhaeuser" for the Rachmaninoff concerto. The Haydn symphony went excellently well, but the bacchanale rather less so.

Thereafter, besides the de Falla suite, there were Richard Strauss's "Till Eulenspiegel," which seemed to lack cohesion and, at times, something of coherence, too, nor did Mr. Koussevitzky seem to fall in very robustly with its spirit of low comedy; and Maurice

Ravel's "La Valse," which was also not nearly as convincing as we have heard it. As we have said, it was decidedly one of this Russian's off days.

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HOUSTON,
TEXAS
PRESS

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New York has its own great conductors — Mengelburg, Van Hoogstraten, Hadley, Furtwangler and Igor Stravinsky, the composer, with the Philharmonic, and Damrosch, Bruno Walter and Vladimir Golschman with the Symphony. However, the battle for the pinnacle of public favor seems to rest between the visitors Stokowski and Koussevitsky.

And may the better pair of spats win!

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Mr. Bliss and Mr. Hill

THIS CLIPPING FROM
NEW YORK
EVENING SUN

JAN 5 1925

Boston Symphony Concert.

In the afternoon the Boston Symphony Orchestra's second ~~matinee~~ was disarranged by the indisposition of Sergei Rachmaninov, the distinguished Russian composer and pianist, who was to have played one of his own concertos. The list as rearranged by Mr. Koussevitzky consisted of Haydn's D ~~major symphony~~, the baccanale from "Tannhaeuser," Strauss's "Til Eulenspiegel," Manuel de Falla's suite "El Amor Brujo" and Ravel's "La Valse."

The suite of the Spanish composer was one of those panoramas of local color which rarely fail to please the hearer. De Falla writes with gusto and brilliant variety of orchestral tint. His rhythms are naturally clear cut and his music has life and communicative charm. The audience apparently enjoyed hearing it. So did this looker on in Verona.

Mr. Koussevitzky seemed to be more in command of himself than he had been at the Thursday evening concert. His reading of the "Till Eulenspiegel" was rich in delicacy of treatment, but nevertheless filled with the rollicking spirit and broad humor of the work. It was one of the best things he had done in this city, and his orchestra gave him everything he desired.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

JAN 5 192

The debut of Wilhelm Furtwaengler, guest conductor of the Philharmonic Orchestra, effected Saturday night, was quite impressive. The visitor revealed himself a musician of fine parts and almost started something with his stirring and emotional interpretation of the First Brahms Symphony.

Myra Hess on Saturday had much applause and frequent recalls for her intelligent piano playing ;and Serge Koussevitsz opened up more discussion of his conducting powers at the Boston Symphony Concert. Mr. Rachmaninoff, the announced pianist for the concert, did not appear because of illness.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

JAN 5 1925

How Damrosch, Dean of Conductors, First Stood the Test

By JESSIE MacBRIDE.

News and music gossip! The orchestra, with grand opera nearby, brings us again into the big world of music.

The first symphony concert comes on January 13, with the New York Symphony Orchestra, Walter Damrosch, conducting.

The Philadelphia Orchestra comes the following week, and then the month closes with the one appearance this season of the Boston Symphony, with its new and great conductor, ussevitzky.

THIS CLIPPING FROM
MILWAUKEE,
WIS.
SENTINEL

JAN 6 1925

There appears to be little doubt but that the tremendous success of the new conductor of the Boston Symphony, Serge Koussevitzky, is responsible for the ~~fact~~ that the entire winter's series of concerts is sold out to the last seat. The only exception is the 500 "rush seats," in order to get which students stand outside from early in the morning, awaiting the opening of the doors, when there is a wild scramble. Despite this situation, however, a deficit is certain, as the orchestra is not (like others), and never has been self-supporting.

SPRINGFIELD, MASS.
REPUBLICAN

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JAN 5 192

America's Grea

CONCERTS

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JAN 5 1925

Boston Symphony Concert.

In the afternoon the Boston Symphony Orchestra's second matinee was disarranged by the indisposition of Sergei Rachmaninov, the distinguished Russian composer and pianist, who was to have played one of his own concertos. The list as rearranged by Mr. Koussevitzky consisted of Haydn's D major symphony, the baccanale from "Tannhaeuser," Strauss's "Til Eulenspiegel," Manuel de Falla's suite "El Amor Brujo" and Ravel's "La Valse."

The suite of the Spanish composer was one of those panoramas of local color which rarely fail to please the hearer. De Falla writes with gusto and brilliant variety of orchestral tint. His rhythms are naturally clear cut and his music has life and communicative charm. The audience apparently enjoyed hearing it. So did this looker on in Verona.

Mr. Koussevitzky seemed to be more in command of himself than he had been at the Thursday evening concert. His reading of the "Till Eulenspiegel" was rich in delicacy of treatment, but nevertheless filled with the rollicking spirit and broad humor of the work. It was one of the best things he had done in this city, and his orchestra gave him everything he desired.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

JAN 5 192

The debut of Wilhelm Furtwaengler, guest conductor of the Philharmonic Orchestra, effected Saturday night, was quite impressive. The visitor revealed himself a musician of fine parts and almost started something with his stirring and emotional interpretation of the First Brahms Symphony.

Myra Hess on Saturday had much applause and frequent recalls for her intelligent piano playing; and Serge Koussevitsz opened up more discussion of his conducting powers at the Boston Symphony Concert. Mr. Rachmaninoff, the announced pianist for the concert, did not appear because of illness.

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

JAN 5 1925

How Damrosch, Dean of Conductors, First Stood the Test

By JESSIE MacBRIDE.

News and music gossip! The orchestra, with grand opera nearby, brings us again into the big world of music.

The first symphony concert comes on January 13, with the New York Symphony Orchestra, Walter Damrosch, conducting.

The Philadelphia Orchestra comes the following week, and then the month closes with the one appearance this season of the Boston Symphony, with its new and great conductor, ussevitzky.

THIS CLIPPING FROM
MILWAUKEE,
WIS.
SENTINEL

JAN 6 1925

There appears to be little doubt but that the tremendous success of the new conductor of the Boston Symphony, Serge Koussevitzky, is responsible for the ~~fact~~ that the entire winter's series of concerts is sold out to the last seat. The only exception is the 500 "rush seats," in order to get which students stand outside from early in the morning, awaiting the opening of the doors, when there is a wild scramble. Despite this situation, however, a deficit is certain, as the orchestra is not (like others), and never has been self-supporting.

THIS CLIPPING FROM

HOLYOKE, MASS.
TRANSCRIPT

JAN 6 1925

Storm Motif for Music

Igor Stravinsky, come back to conduct some concerts for the Philharmonic orchestra and to go out as soloist with the Boston Symphony, is now accepted not as a musical revolutionist but as the man who is just a step forward in current musical writing. But he is promising us something big and wonderful for the future. He came over through the worst of winter seas. His life for days was a succession of terrible storms where people were driven to silence by the mighty forces they were sailing through. He saw wind and wave and wild nature noises and fearful beatings of a great ship and he saw people awed before these things. But the power of man over the storm won. New York says he is going to try to put that into music. Suppose he should give us a genuine storm symphony? The great composers have immortalized thunder storms and summer squalls and they have made the limpid love lines of the clearing day beautiful themes in music.

But those composers never dared the North Atlantic at Christmas time when snow and cold and wild wind and the mighty ocean are all lashed together in the immensity of what storm may mean.

If Stravinsky can put this into music and give the truth of the storm, we might all shudder before it but in the end we should accept it for its superb reality. He says he is going to do this. Here's hoping he can and will.

HARTFORD, CONN.
COURANT

JAN 6 1925

BOSTON SYMPHONY.

The Boston Symphony Orchestra, now in its forty-fourth year, comes to Hartford for one concert this season under the management of Frank A. Sedgwick and will be heard in the Capitol Theater on Sunday afternoon, February 1. This occasion will introduce to Hartford for the first time one of the greatest personalities in the musical world, the orchestra's
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JAN 8

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PAPER- Transcript
DATE- Jan 7

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AS NEW YORK HEARD THEM

Koussevitzky Again

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This notable feat having been accomplished, Mr. Koussevitzky played sympathetically some movements from an inconsequential suite derived from Manuel de Falla's "choreographic fantasy" entitled "Love the Sorcerer," which Mr. Stokowski introduced to America (in Philadelphia) in 1922. The program came to an end with Ravel's "The Waltz," that favorite battlehorse of Mr. Mengelberg. This number, and Haydn's symphony (No. 13, in G major) with which Mr. Koussevitzky began his concert, were admirably played. Especially in the delicious Finale of Haydn's symphony was Mr. Koussevitzky at his best—light-wristed, sensitive, inimit-

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PAPER- Post.
DATE- Jan 7

HUB AND RUSSIA MUCH THE SAME

Wife of New Symphony Conductor Finds the Hospitality of Homeland Here--Likes All But Ice Cream

ME. NATHALIE KOUSSEVITZKY

or of the Boston Symphony Orchestra, who finds Bos- is like her native city of Moscow.

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fresh start, were a little too much piled on top of each other—Ossa on Pelion and then a third peak which was by so much too much. Psychologically the culmination of the program was in the "Goetterdaemmerung" funeral music, the solemn pomp of which was made deeply impressive. After this the "Meistersinger" prelude brought the concert felicitously to a close but suffered somewhat from what had gone before. But even if on various grounds one might prefer other interpretations at some points, there could be no question as to the fresh, interesting and individual quality of the reading given yesterday.

At the other end of the scale, and of the program, was the Haydn symphony, where the conductor's artful self-effacement should not lessen his credit for a delightful performance of a charming and to most concertgoers a little known symphony. It was not in the least fussed up or exaggerated in any way, and no part of the concert inspired more pleasure. Haydn's simple and tuneful music also brought out delightfully the beautiful quality of the strings, which has been steadily improving in recent years and is now almost or quite at the pitch of perfection for which Maj Higginson's orchestra achieved a world-wide fame, an achievement won with infinite patience and tact by Mr Monteux.

It was a pleasure to hear the much praised work of the new Spanish composer De Falla, evidently a man of exceptional originality, who has turned to good account the fascinating rhythms and melodic turns of gipsy music without literal borrowing. It is curious that a country so rich in genius as Spain should have produced so meagerly of music and of art; it is no less striking that what it does produce should be of so outstanding a sort; with a different national history it might have rivaled Italy which produced masterpieces when the Spaniards were founding a world-empire. The Spanish magic is not lacking in this colorful suite made from "El Amor Brujo." The orchestration is light and in the brilliant parts sparkling, and effective use is made of the piano, played by Jesus Sanroma.

The Auditorium was of course crowded, and for the great majority of those present this was the one chance of the year to hear a symphony program by one of the world's greatest orchestras. At present we are put on meager rations, helped out by the three concerts of our own Springfield symphony orchestra. More are needed, but it is much that 4000 people once a year should be enabled to hear so magnificent a performance as was given yesterday by Mr Koussevitzky and his men.

PAPER- Herald
DATE- Jan 8

NOTES and LINES

By PHILIP HALE

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A STRAVINSKI STRAVAGANZA

Notes and Lines:

Something like 46 years ago my Uncle George saw fit on Christmas day to present me with a toy drum and my young brother, then aged 3, with a cane which had a harmonica in its handle. I need hardly add that Uncle George did not live with us. He abode in a safe place some 25 miles away, and he was furthermore not planning to attend our Chrstmas party. Otherwise his gifts might have been chosen otherwise.

I well remember the day as one marked by an incessant music in the impressionistic manner, which had deplorable results. By 5 o'clock in the afternoon my father, thoroughly fed up, put a heavy foot through the head of my drum, snapped my brother's cane in two and threw the harmonica part into the fire. The remaining end he used to excellent purpose on both my brother and me. Of all these things was I reminded while drinking in the strains of Stravinski's "Sacre du Printemps"—if that is the way to spell it—at a recent Symphony concert. There were parts of it which strongly recalled the joint efforts of my brother and myself at devising weird harmonies and still weirder dissonances on that memorable Christmas afternoon. But we played to an unappreciative public, which had not yet discovered that the worse noise you can contrive to make the greater genius you probably are.

Up around Mace's Crossing, where I live, there abides a prejudice in favor of a tune. We are old-fashioned people who still believe in lung-protectors and the sovereign properties of the rock-infested rye. We want our poems to scan, and we like them still better when they rhyme. We have a feeling that if music is worth while you will find yourself whistling a stave or two from it after you come home. I have been trying in vain to recall any parts of "The Rite of Spring" so that I may whistle them to my wife. I made a noise rather like Stravinski when I was putting out my galvanized iron barrels last Saturday, and hastened to call the missus so that she might catch the idea; but, alas! the next movement of the barrel was a disappointment, and like the man in the poem, I have sought vainly for the one lost chord divine.

I was interested to read what was said about this matter in the program book. It appeared that when the music was played in Paris there was a divided opinion. Part of the audiences resorted to boos (not the kind you are probably thinking of) and catcalls—the sort of thing we used to do when I lived in Goffstown, N. H., when a show failed to commend itself; I never before knew how much Goffstown is like Paris; and the other part of the audience applauded like mad and said things like "encore" and "bis" and "bravissimo." Some of them did this because they really enjoyed the music. Others, like Mr. Carl van Vechten, because they "somehow felt that free speech was at stake." People with names like that usually do feel that free speech is at stake; and we all know that speech has got to be freest of all when you haven't anything worth while to say.

Mr. van Vechten was excited and stood up. After a while he became conscious that another enthusiast behind him was beating violently on his (Mr. van Vechten's) head with both fists, keeping time with the intoxicating din of the music. The fact that he didn't notice this assault for a long time, and the further fact that when he did notice it he was not displeased, together testify to the excellence of Stravinski. If the same thing had happened during a performance of the Fifth Symphony, doubtless there would have been murder done then and there. I doubt that any other than Stravinski has this Orphic power to make assault and battery appropriate conduct in the circles of the polite. I doubt still more strongly that a century hence conductors will be including this curious hotchpot of cacophonies in their programs. I am willing to concede possible merits to innovators; but the test of this new verse, and cubist painting, and cacophonic music will eventually be its power to get into Familiar Quotations, and the Metropolitan Museum, and the steady-diet of symphony fans.

I met a nice lady named Gladys on my way out. She said she was crazy to learn to play the kettle-drums in Sacre du Printemps. I could see no reason why she couldn't, because it didn't seem that anything she did could possibly be wrong. Meantime I contemplate a little effort of my own, based on the themes I hear daily in the conduct of business at Mace's Crossing, where the Salem line diverges from that leading to Lowell Junction. It will be scored for three locomotives, 48 freight cars, six dozen milk cans, a crossing-gong and five automobiles,—one interchangeable with Ford.

PHINEAS REDUX

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HOLYOKE, MASS.
TRANSCRIPT

JAN 6 1925

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COURANT

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BOSTON, MASS.
HERALD

JAN 8 1925

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PAPER- Post.

DATE- Jan 7

HUB AND RUSSIA MUCH THE SAME

Wife of New Symphony Conductor Finds the Hospitality of Homeland Here--Likes All But Ice Cream

MME. NATHALIE KOUSSEVITZKY
Wife of the conductor of the Boston Symphony Orchestra, who finds Boston is like her native city of Moscow.

Bostonians are like Russians, in the opinion of Mme. Nathalie Koussevitzky, wife of the new conductor of the Symphony Orchestra. Even the New England climate here reminds Mme. Koussevitzky of her native land and is especially like that of Petrograd, she says.

"MOST FRIENDLY"

In comparing Boston with far-off Russia and her cities famous for the most brilliant society in the world before the downfall of the Romanoffs Mme. Koussevitzky mentioned first the hospitality of Bostonians as like that of her countrymen.

"With the exception of a certain Anglo-Saxon restraint the people here are the most friendly of any I have ever met, except my own people," she declared. "Added to their hospitality is a simplicity of manner and an ease which is characteristic of my own people. This hospitality and simplicity of manner to which I have been accustomed makes the people in this city the most charming of hosts and most successful of entertainers.

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"Christmas here is very much like Christmas in Russia, with many additional customs which I enjoyed. The idea of hanging wreaths in the windows and putting colored lights so they would show from the outside is something that I have never seen before.

"We have the same turkey dinner as you have. Of course there are still many American foods which I know nothing about, but I have eaten the famous Boston baked beans and consider them very good. Pie is one of our own dishes so it was not new to me. Ice cream is perhaps the one thing I have not cared for. I consider it too sweet. In Russia we have both French and Russian cooking served at the same time. While much of your cooking resembles Russian cooking you have nothing that resembles French dishes.

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DES MOINES, IA.
REGISTER

JAN 8 1925

Boston Transcript: The treasurer and the trustees of the Boston Symphony orchestra have been doing sums. They added together the annual differences between income and expenditures for the past three years. They divided the total by three, and the quotient, in round figures, was $84,000—the average of the present seasonal [illegible] by the signs of the times, it is not likely to be much more or appreciably [illegible] the current musical year, 1924-25. Next the trustees counted the subscriptions already pledged to offset this loss, and the amount, on Tuesday last, was $70,300.99. After a final sum in subtraction, they set $14,000 as the necessary addition to this working capital: and now ask it "of those who believe the symphony concerts important in the life of Boston and who are willing to help them financially." They do not say, as they might wisely and truly have said, that the orchestra is more economically administered than any similar body in America; and that its annual deficit is one of the lowest on public or private record.

PAPER- Transcript

DATE- Jan 7

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PAPER- [illegible]

DATE- [illegible]

Prophetic rumor hints at the first performances in Boston of Stravinsky's tone poem, "The Song of the Nightingale," transformed version of his Chinese opera, after Andersen," when the composer is guest at the Symphony Concerts of Jan. 23 and 24.

FOR BROOKLINE SCHOOL BOARD

PAPER- Herald

DATE- Jan 8

NOTES and LINES

By PHILIP HALE

The program of the Boston Symphony orchestra's concerts this week will include two works that will be played for the first time in the city: Elgar's orchestral transcription of Bach's Fantasia and Fugue, C minor, for organ; and Respighi's Concerto Gregoriano for violin, to be played by Albert Spalding. Elgar first orchestrated the Fugue and it was brought out at one of Mr. Goossens's concerts in London, where it gave so much pleasure that a repetition was demanded and granted. The Fantasia was first played at the Gloucester (Eng.) festival in 1922. Respighi's Concerto was brought out at home in 1922 when Mario Corti was the violinist. The second movement has a Gregorian tone for a subject and the finale is an Alleluia. Jacques Gordon, concert master of the Chicago orchestra, played the concerto in Chicago on Oct. 31, 1924. Mr. Spalding has played it at Detroit.

Wagner's "Ride of the Valkyries," prelude to "Lohengrin" and overture to "Rienzi" will complete the program.

A STRAVINSKI STRAVAGANZA

Notes and Lines:

Something like 46 years ago my Uncle George saw fit on Christmas day to present me with a toy drum and my young brother, then aged 3, with a cane which had a harmonica in its handle. I need hardly add that Uncle George did not live with us. He abode in a safe place some 25 miles away, and he was furthermore not planning to attend our Christmas party. Otherwise his gifts might have been chosen otherwise.

I well remember the day as one marked by an incessant music in the impressionistic manner, which had deplorable results. By 5 o'clock in the afternoon my father, thoroughly fed up, put a heavy foot through the head of my drum, snapped my brother's cane in two and threw the harmonica part into the fire. The remaining end he used to excellent purpose on both my brother and me. Of all these things was I reminded while drinking in the strains of Stravinski's "Sacre du Printemps"—if that is the way to spell it—at a recent Symphony concert. There were parts of it which strongly recalled the joint efforts of my brother and myself at devising weird harmonies and still weirder dissonances on that memorable Christmas afternoon. But we played to an unappreciative public, which had not yet discovered that the worse noise you can contrive to make the greater genius you probably are.

Up around Mace's Crossing, where I live, there abides a prejudice in favor of a tune. We are old-fashioned people who still believe in lung-protectors and the sovereign properties of the rock-infested rye. We want our poems to scan, and we like them still better when they rhyme. We have a feeling that if music is worth while you will find yourself whistling a stave or two from it after you come home. I have been trying in vain to recall any parts of "The Rite of Spring" so that I may whistle them to my wife. I made a noise rather like Stravinski when I was putting out my galvanized iron barrels last Saturday, and hastened to call the missus so that she might catch the idea; but, alas! the next movement of the barrel was a disappointment, and like the man in the poem, I have sought vainly for the one lost chord divine.

I was interested to read what was said about this matter in the program book. It appeared that when the music was played in Paris there was a divided opinion. Part of the audiences resorted to boos (not the kind you are probably thinking of) and catcalls—the sort of thing we used to do when I lived in Goffstown, N. H., when a show failed to commend itself; I never before knew how much Goffstown is like Paris; and the other part of the audience applauded like mad and said things like "encore" and "bis" and "bravissimo." Some of them did this because they really enjoyed the music. Others, like Mr. Carl van Vechten, because they "somehow felt that free speech was at stake." People with names like that usually do feel that free speech is at stake; and we all know that speech has got to be freest of all when you haven't anything worth while to say.

Mr. van Vechten was excited and stood up. After a while he became conscious that another enthusiast behind him was beating violently on his (Mr. van Vechten's) head with both fists, keeping time with the intoxicating din of the music. The fact that he didn't notice this assault for a long time, and the further fact that when he did notice it he was not displeased, together testify to the excellence of Stravinski. If the same thing had happened during a performance of the Fifth Symphony, doubtless there would have been murder done then and there. I doubt that any other than Stravinski has this Orphic power to make assault and battery appropriate conduct in the circles of the polite. I doubt still more strongly that a century hence conductors will be including this curious hotchpot of cacophonies in their programs. I am willing to concede possible merits to innovators; but the test of this new verse, and cubist painting, and cacophonic music will eventually be its power to get into Familiar Quotations, and the Metropolitan Museum, and the steady-diet of symphony fans.

I met a nice lady named Gladys on my way out. She said she was crazy to learn to play the kettle-drums in Sacre du Printemps. I could see no reason why she couldn't, because it didn't seem that anything she did could possibly be wrong. Meantime I contemplate a little effort of my own, based on the themes I hear daily in the conduct of business at Mace's Crossing, where the Salem line diverges from that leading to Lowell Junction. It will be scored for three locomotives, 48 freight cars, six dozen milk cans, a crossing-gong and five automobiles,—one interchangeable with Ford.

PHINEAS REDUX

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HARTFORD, CONN.
TIMES

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Who Will Make His First Appearance as Director of Boston Symphony Orch.

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Tchaikovsky's Symphony was the principal number at the recent Pension Fund concert by the orchestra in Boston, when Serge Koussevitsky was first heard in the music of his countryman. The performance made nothing less than a magnificent impression and, according to the critical verdict, revealed new powers in the conductor and a new eloquence in the music which, they concluded, may well outlast the other Symphonies of this composer.

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ROCHESTER, N. Y.
TIMES-UNION

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

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RUSSIAN TO DIRECT BOSTON SYMPHONY

Koussevitsky First of That Nationality to Lead Orchestra.

This fourty-fourth season, Serge Koussevitsky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, has come to America for the first time, to be the conductor of the Boston Symphony orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions.

Mr. Koussevitsky's earlier career in Russia was perhaps most conspicuous in the famous orchestra, which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers.

It was in 1920, that circumstances took him westward. In Paris he organized what have come to be broadly known as the "Koussevitsky Concerts," which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony orchestra. Serge Koussevitsky is the first Russian to lead the Boston Symphony orchestra. His debut in New York some two weeks ago was sensational. Local concert goers will have the opportunity to judge for themselves for Frank A. Sedgwick has completed arrangements for one concert which will be heard in the Capitol theater on Sunday afternoon, February 1. The seat sale is now open and tickets may be obtained at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will also be accepted.

His Eye on the Object

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Composer of "Roman Fountains," "The Gnomes' Ballad" and the Gregorian Concerto To Be Played at the Symphony Concerts

(From the Program-Book of the Ann Arbor Music Festival)

PAPER–

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In the Ears of Mr. Newman

On Wednesday afternoon that embodiment of speed, certainty, efficiency, "pep" and the glorious "go-getting" of this noble Nation—the United States Mails—actually delivered in Boston the New York Evening Post of last Monday. Consequently on Thursday this department is able to print the illuminating note of Mr. Ernest Newman about Mr. Koussevitzky as conductor, last Saturday in New York, with Strauss's "Eulenspiegel," the Bacchanal from "Tannhäuser" and Ravel's tone-poem of the waltz. Says he:

> I had never previously heard "Til Eulenspiegel" under Koussevitzky. He gave us a highly individual and curiously fascinating reading of the music, and one that could be objected to only by the type of mind that would censure a portrait by, say, Augustus John, because it did not resemble the same sitter painted by, let us say, Sargent. Koussevitzky certainly showed us Til in some unfamiliar aspects. As usual, he saw his subject dramatically, and made the most of each scene without destroying the unity of the whole.
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Concerto is one of the most recent pieces of the Italian composer, having been written in 1921 and played for the first time under the direction of Dr. Karl Muck at Hamburg. Respighi gave it the title, "Concerto Gregoriano," not only because the music was inspired by the Gregorian chants of the Roman Church, but also because he has sought to give it the purity and sobriety of religious music in the Middle Ages. It may at first appear strange that the composer has chosen the form of a violin-concerto to transport hearers into the atmosphere of church-music in the Middle Ages—music far removed from the complexities and virtuosities of our last two centuries, an age of instrumental music; but, closely scrutinizing the score, one sees that the piece has few of the conventional traits which generally characterize the instrumental style. The solo-violin plays, so to speak, the part of Cantor in the old religious services, while the orchestra represents the choir of believers. Every element of virtuosity, in the strict sense of the word, is excluded from the Concerto—a condition, nevertheless, that does not hinder it from being advantageous to the violinist.

"After introductory measures played by the orchestra to which the harmonization gives a religious character, the principle theme enters played by the oboe and accompanied by the English horn. There follows a violin-solo with the principle theme in the same tonality, after which appears the second theme, more energetic and lively. The first part of the Concerto is rather short and the form approaches that of a great "præludium." It closes with a recitative which by thematic cadence joins the first part to the second.

"The second division of the Concerto is based on a broad melody harmonized with a rare limpidity. In perusing the score measure by measure the reader is surprised at Respighi's feeling for the individuality of his instruments and at his skill and invention with effects for them. The theme of the finale is an allegro, puissant and joyous, played by four horns in unison. This gladsome and energetic mood dominates the whole closing division in which the scoring has a characteristic virtuosity. The different motives develop from the principle theme with plentiful imagination. Very curious are the large and imposing figures of the 'quintolets' which have an important part in the development of the climax." Respighi marks the movements: Allegro Tranquillo; Allegro Molto Moderato; Andante Espressivo e Sostenuto; Allegro Energico (Alleluia). Last spring in Paris, Mr. Spalding played the violin part with Mr. Koussevitzky.

Incidents and Prospects

Mr. Koussevitzky, who has a changeable habit with programs—trying or amusing as the bystander chooses to view it—has restored to the Symphony Concerts of tomorrow and Saturday, the third of Bach's Brandenburg Concertos for Strings. It was originally announced as opening piece; then withdrawn; now will be such again.

For the next pair of Symphony Concerts on Jan. 16 and 17, the conductor proposes this entertaining grist of miscellany: the Overture to Glinka's opera, "Ruslan and Ludmila"; the Eighth Symphony of Glazunov, hitherto unheard in Boston; fragments of "The Three Pintos," Weber's comic opera, as revised by Mahler for the Viennese stage; two parts of Franck's tone-poem, "Psyche"; the Scherzo from Mendelssohn's music to Shakspeare's comedy, "A Midsummer Night's Dream"; Liszt's symphonic poem, "Preludes." It was [illegible]

At Mr. [illegible]ing's orchestral concert for children in [illegible] Hall on Saturday morn-

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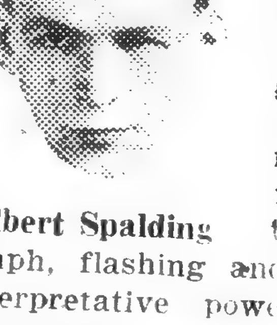
PAPER–

DATE– Jan 10

SPALDING IN NEW TRIUMPH AT SYMPHONY

By E. F. HARKINS.

Albert Spalding, foremost American violinist, is the soloist at this week's Symphony concerts.



Albert Spalding

He received an ovation after his brilliant performance in Respighi's "Gregorian Concerto" at yesterday's matinee. His was not merely a technical triumph, flashing and dazzling. His interpretative power was equally impressive.

It was indeed a pleasure to see a native-born artist fairly sharing honors with the famous Symphony Orchestra under Koussevitzky. Both soloist and orchestra did splendid work.

NOVEL CONCERTO

The Resphigi concerto, now being played here for the first time, is a modern masterpiece with a fine sustaining of the Gregorian mood; a unique work for violin and orchestra, here and there somewhat strained and matter-of-fact, but withal beautifully designed and executed. The performance was worthy of it.

WAGNER GLORIFIED

Other remarkable features of the concert yesterday were Koussevitzky's masterly interpretations of two Wagner numbers, "The Ride of the Valkyries," which under the gifted Russian became once more a marvelous tone picture, and the "Lohengrin" prelude, which the conductor filled with almost unearthly euphony. There was a stirring climax, by way of contrast, evoked in Koussevitzky's most dramatic manner, but the most memorable effect was the exquisite beauty achieved in the measures that have been compared to soft golden clouds.

Another Wagner piece, the "Rienzi" overture; J. S. Bach's third Brandenburg concerto and Elgar's arrangement of Bach's organ fantasia and fugue in C minor are also on this 11th program, which will be repeated tonight. It is an unusual program, superbly performed from beginning to end.

10

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RUS
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RE ROOM SPRING SKIRT

by Designers and It Will B Extensively.

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Incidents and Prospects

Mr. Koussevitzky, who has a changeable habit with programs—trying or amusing as the bystander chooses to view it—has restored to the Symphony Concerts of tomorrow and Saturday, the third of Bach's Brandenburg Concertos for Strings. It was originally announced as opening piece; then withdrawn; now will be such again.

For the next pair of Symphony Concerts on Jan. 16 and 17, the conductor proposes this entertaining grist of miscellany: the Overture to Glinka's opera, "Ruslan and Ludmila"; the Eighth Symphony of Glazunov, hitherto unheard in Boston; fragments of "The Three Pintos," Weber's comic opera, as revised by Mahler for the Viennese stage; two parts of Franck's tone-poem, "Psyche"; the Scherzo from Mendelssohn's music to Shakspeare's comedy, "A Midsummer Night's Dream"; Liszt's symphonic poem, "Preludes." It was [illegible]

At Mr. [illegible]ing's orchestral concert for children in [illegible] Hall on Saturday morn-

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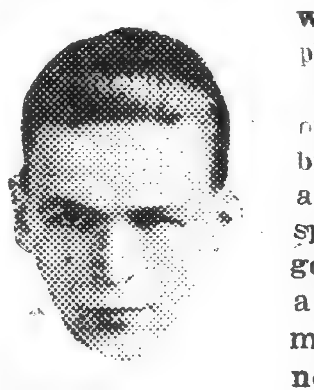
PAPER- Adv
DATE- Jan 10

SPALDING IN NEW TRIUMPH AT SYMPHONY

By E. F. HARKINS.

Albert Spalding, foremost American violinist, is the soloist at this week's Symphony concerts.



Albert Spalding

He received an ovation after his brilliant performance in Respighi's "Gregorian Concerto" at yesterday's matinee. His was not merely a technical triumph, flashing and dazzling. His interpretative power was equally impressive.

It was indeed a pleasure to see a native-born artist fairlp sharing honors with the famous Symphony Orchestra under Koussevitzky. Both soloist and orchestra did splendid work.

NOVEL CONCERTO

The Resphigi concerto, now being played here for the first time, is a modern masterpiece with a fine sustaining of the Gregorian mood; a unique work for violin and orchestra, here and there somewhat strained and matter-of-fact, but withal beautifully designed and executed. The performance was worthy of it.

WAGNER GLORIFIED

Other remarkable features of the concert yesterday were Koussevitzky's masterly interpretations of two Wagner numbers, "The Ride of the Valkyries," which under the gifted Russian became once more a marvelous tone picture, and the "Lohengrin" prelude, which the conductor filled with almost unearthly euphony. There was a stirring climax, by way of contrast, evoked in Koussevitzky's most dramatic manner, but the most memorable effect was the exquisite beauty achieved in the measures that have been compared to soft golden clouds.

Another Wagner piece, the "Rienzi" overture; J. S. Bach's third Brandenburg concerto and Elgar's arrangement of Bach's organ fantasia and fugue in C minor are also on this 11th program, which will be repeated tonight. It is an unusual program, superbly performed from beginning to end.

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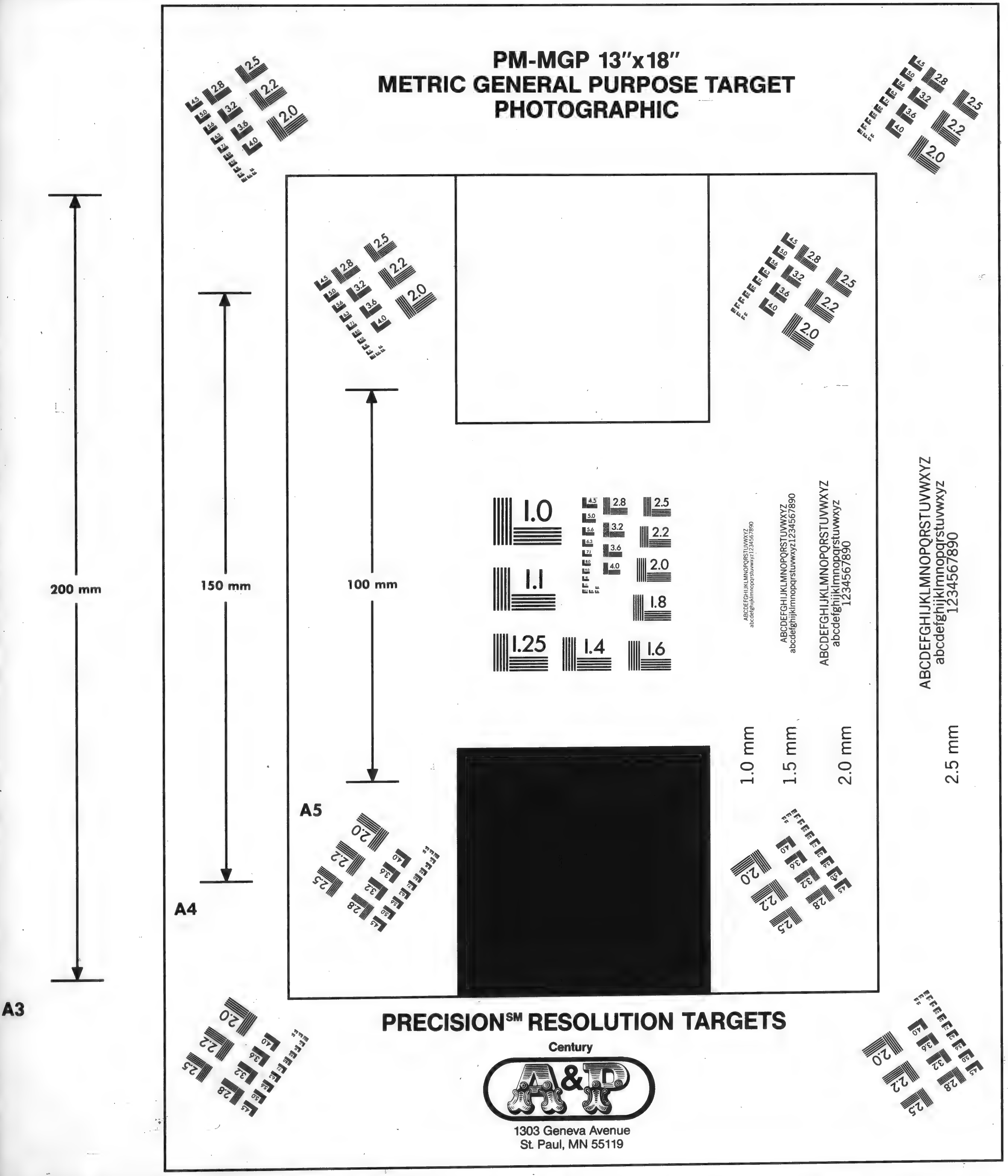

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PAPER- Transcript

DATE- Jan 9

CONCERT-CHRONICLE

At Acme

ELSEWHERE than to Cambridge Mr. Koussevitzky may advisedly bear the four pieces that he arrayed last evening in Sanders Theater—the Symphony in G major from Haydn's Parisian series; "Clouds" and "Fêtes" from the Nocturnes of Debussy; Strauss's tone-poem of "Till Eulenspiegel." In none does he stretch idiosyncrasy too far and make the composer dance to the tune of the conducting temperament; while upon the positive side, from each music outshines one or another signal ability. Through the Symphony of Haydn, he is past master of the matter and the manner of eighteenth-century pages. Through the Nocturne of Clouds, he fuses beauty of line, color, mood. His version of "Fêtes" is a marvel of luminosity in tones; while from Strauss's Rondo emerges Till charactered and dramatized to the utmost power of symphonic music. With the conductor shines also the orchestra—in lightness, suppleness, fleetness and precision for Haydn; in play of shadings and euphonies over "Clouds," of rhythm and glow through "Fetes"; in virtuosity become imagination and incarnation with the musical life and death of Eulenspiegel. Last evening, moreover, there were the round body and the wooden walls of Sanders to do the usual offices. That is to say, they sharpened every accent and deepened every suavity of Haydn; seemed as sensitive as the conductor to the tremors and tints of "Clouds"; yet too closely confined the incandescence of "Fêtes" and were nigh to bursting with the tumults of "Till."

Possibly Mr. Koussevitzky languishes ever so little with the returns of Haydn's slow song The depth, richness, transparency of it are temptation hard to resist. Yet he makes amplest amends in the first leap of the Finale upon the air; in the flying pace with which it flings forward and back, the flick of the rhythm, the dart of phrase into phrase. Since Dr. Muck's day

Continued on Page Ten

CONCERT-CHRONICLE

Continued From Page Seven

there has been no such matching of conductor, orchestra and composer in a race of virtuosity. Hear, too, the simple accents, straightforward flow, precise rhythm of the Minuet; or the line of the first movement, endlessly sensitive, sustained over every transition or modulation, limpid as crystal—and then say whether this is not Haydn veritably conveyed through both a divining and an enhancing temperament. Consider the radiance and the rhythm of the beginning of "Fêtes"; the suspense, the iridescence, the uncanny tonal body, of the aerial march; the stinging return to more earthly glow and pulse. Set beside these impressions the vaporous tone that suffuses the course of "Clouds"; the light and shadow dappling it; the pace at which the measures steal upon the ear; the rhythm that caresses as it propels; the rare and deep illusion of stillness in sound—and the answering imagination is drenched in the beauty and the poetry of Debussy's pages: Debussy young, avid of sensation, infinitely choice in expression. Pass to "Till" and that knave chortles and swaggers from tonal tumult to tonal tumult; wears guise upon guise of impudence through a music become as changeful as his airs and tricks; is tried most melodramatically; squeaks away, with a pat from composer and conductor, into the limbo of likable scamps. The creating genius of Strauss but likewise the transmitting genius of Mr. Koussevitzky. For such a conductor he was, through the length and breadth of this concert at the university.

And not least through the Concerto of Liszt, in which Mr. Borovsky, again assisting the orchestra, played the piano-part. It was the Concerto in E-flat, the battle-horse, the spavined battle-horse, of countless pianists. It dates from 1849, said the omniscient program-book. and near seventy years have they bestrode and spurred it. Yet now it became conductor's steed, and a conductor taking Liszt at his word and to the foot of the letter. At Mr. Koussevitzky's hands the beginning was imposing—Liszt proclaiming amid many trappings a principal melody. The slow division sang sensuously—Liszt stroking his imagination and also the piano. A Scherzo tinkling and crackling gently—Liszt's invitation to the fireworks. Allegro Marziale—and now we go, decidedly rhythming our steps. Finally, all the pin-wheels, rockets and flower-pots that ten fingers, two feet, one grand pianoforte and Franz Liszt, as rhapsodic tonal chemist, can set gyrating and exploding. In fine, the Concerto in E-flat taken for what it is—a romantic rhapsody all hollow within, all glint and gusto without. And Mr. Koussevitzky juggling and glamouring this tinsel as though he were showman born and bred. A feat of imagination quite comparable in kind with his version of the Nocturnes or of "Till." To the best of recollection, the assisting Mr. Borovsky also chimed in.

H. T.

Middle Ground

Amusements

THIS CLIPPING FROM THE

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OHIO
BILLBOARD

JAN 10 1925

The Boston Symphony Orchestra played the second concert of the New York season in Carnegie Hall Thursday evening. January 1, opening with Berlioz overture *The Roman Carnival*, played in brilliant fashion. The Schubert "Unfinished" Symphony followed, to which Mr. Koussevitzky gave a careful and pleasing reading. Rigel's Symphony in D-Major was played for the first time in New York and the program closed with Stravinsky's *LaSacre du Printemps*, which the Boston players presented to New York last season under Pierre Monteux's direction. Mr. Koussevitzky's vigorous directing was given hearty applause and he has certainly found favor with New York audiences.

PAPER- Transcript

DATE- Jan 10

Orchestral

FOR the next pair of Symphony Concerts on Friday afternoon and Saturday evening next, Mr. Koussevitzky proposes this entertaining grist of miscellany; the Overture to Glinka's opera "Ruslan and Ludmila"; the Eighth Symphony of Glazunov, hitherto unheard in Boston; entra'actes in "The Three Pintos," Weber's comic opera, as revised by Mahler for the Viennese stage; two parts of Franck's tone-poem, "Psyche"; the Scherzo from Mendelssohn's music to Shakspeare's comedy, "A Midsummer Night's Dream"; Liszt's symphonic poem, "Preludes." was bound to come.

On Monday evening, in Symphony Hall befalls the second of the supplementary series of Symphony Concerts, with the orchestra in full force and high mettle, with Mr. Koussevitzky as conductor of insight, imagination and individuality, through music and players transmuting large powers into communicating fires. Mr. Richard Burgin, first violinist of the band, will play Beethoven's Concerto. The orchestral numbers are Haydn's Symphony in G major; and from Wagner, the Bacchanal in "Tannhäuser," Siegfried's Funeral-Music from "Götterdämmerung," the Prelude to "Die Meistersinger."

At its concert in the St. James Theat

SPALDING PLAYS AT SYMPHONY CONCERT

Respighi's "Gregorian Concerto" Pleases

Globe Jan. 10

Albert Spalding, an American violinist deservedly much admired, was cordially applauded by yesterday's Symphony audience both before and after he played the solo part in Respighi's new "Gregorian Concerto." The rest of the program was by Bach and Wagner. The concerto as well as the player pleased, though as usual Respighi has written more tastefully than originally.

Any addition to the scanty list of violin concertos which are of value as music is welcome. Mr Spalding, a fine musician, and therefore bored by mere show pieces, has sought diligently and successfully on more than one occasion for new pieces.

Respighi is said to have called the concerto "Gregorian" because "he sought to give the music the purity and sobriety style of the religious music of the Middle Ages." The themes are alleged to be taken from Gregorian chants. Yet one could not help thinking the finale akin to Dvorak's "New World" symphony rather than to such scraps of the music of the Middle Ages as have come one's way.

However that may be, the concerto is ingratiating, never bombastic, never trivial, in another musical world from the Bruch, Saint-Saens and Tchaikovsky with which one is so often afflicted. The performance was a beautiful example of controlled but intense emotion from Mr Spalding and the orchestra. He is a really great violinist.

Koussevitzky began the program with Bach. In the two allegros of the "Brandenburg Concerto" in G he made the exuberant vitality, the tremendous driving power of the music felt as it should be felt. The first allegro is one of the very greatest pieces of music ever composed, and among the most joyous. Here the strong man exults in his strength. Those who call Bach "dry" should hear both this piece and the organ fantasy in C minor with the accompanying fugue arranged by Sir Edward Elgar for orchestra, which followed on yesterday's program.

Elgar has managed to make the orchestra sound like the organ of one's dreams. One felt that Bach would have approved this arrangement. It uses many instruments which he never heard, but always in the spirit of the music of Bach. It takes a man like Elgar, himself a composer of genius, to arrange Bach. Nobody can now follow the letter of his music very consistently, because our instruments are so far from the ones he knew. And not every learned musician can catch the spirit of Bach.

Koussevitzky devoted the rest of the concert following the intermission to Wagner fragments. "The Ride of the Valkyries," taken too fast, but with much spirit, was vehemently applauded. It is not artistically complete enough in itself to justify concert performance on esthetic grounds. One wonders how far Koussevitzky believes in occasionally giving his public what he is sure it will like and applaud (as a matter not of art but of policy).

The prelude to "Lohengrin," with a brilliant climax not quite steadily built up, and the overture to "Rienzi" proved once more that Koussevitzky's remarkable nervous intensity, his phenomenal sense of rhythm, and his dramatic, almost melodramatic, imagination fit him for giving compellingly brilliant Wagner performances. In the "Rienzi" overture he put as much frenzy into the theme "Rienzi, dir sei Preis," as though he and his audience had not been disillusioned about that sort of tune, as Wagner himself later in life became, through overfamiliarity with the banalities of Italian opera.

P. R.

PAPER- Transcript

DATE- Jan 10

GLORIES OF BACH, WAGNER ASSORTED, ALSO SWEET STUFF

FARE AND SUM OF THE SYMPHONY CONCERT

Mr. Koussevitzky Surpasses Himself with a Brandenburg Concerto Flooded with Life—Elgar as Transcriber and Transmitter—Respighi Does It Again in a Violin-Piece and Mr. Spalding Transfigures Him — "Lohengrin" and Also "Rienzi"

THERE is no theory and no practice—it is possible to say in haste—in the making of programs for symphony concerts. Conductors are believed to ponder them lengthily, deeply—to draft, revise, substitute, and erase again. Very likely: since some of them affirm that they follow a logic in the process and, with a little persuasion, will set forth "guiding principles." Yet, since human nature remains obstinately such, as often as not impulse may whip in a piece, and there is no other criticism than the outcome with the music, the orchestra and the audience. Consider, for example, the third of Bach's Brandenburg Concertos which was originally to begin the Symphony Concert of yesterday and which actually did begin it. Mr. Koussevitzky is said to think thrice, and even four times, about his programs. He inclined to this Concerto in G major; reconsidered once and withdrew it; reconsidered twice and restored it. Be it impulsive or pondered, who, after the performance, thrilling above all the orchestral Bach of recent years in Boston, could have regretted the final decision? None—unless it be the eminent and learned editor of the program-book, unable late in the day to give it space upon his ample pages. Yet as cold blood will have it, symphony concerts, and the programs thereof, exist for the pleasure of audiences rather than for the convenience of program-books. And, who—to question again—did not receive pleasure from that performance beyond compare?

The Rigels come and go with their little symphonies, and, may be, the listener is amused. The Corellis pass laden with their Concerti Grossi, and most hearers are frankly bored. The sons of the great Johann Sebastian may not avoid an audible unevenness. Yet their father abides most question, and Handel also endures. Pass to them, play their pieces as this Brandenberg Concerto was played yesterday, and almost every caviller is ready to agree with Mr. Koussevitzky that almost every concert should begin with an eighteenth-century music. Yet—there is not a doubt of it—this very Concerto was all in the day's work for Bach. To the best of recollections, no "authority" has ever counted it among his masterpieces, although twice two thousand of us, having heard such a performance as Mr. Koussevitzky's, will be ready to swear that there it ought to be.

For Bach is not Bach until he has been made to sound, and precisely that office the conductor fulfilled for him. The letter will not do the deed, since most of us remember hard experience with studious and faithful "exponents" of the all-father of music. Reverence falls as far short, since it sits prim and dry and docile, daring not. Reverence—it is possible also to suspect—is the last homage that the sturdy and human old cantor could ever have desired. It were best left to "thoughtful people," which is our twentieth-century locution for prigs. What Bach craves is the life that he wrought into his music: the life to be released from it; the life that yesterday Mr. Koussevitzky and the string choir outpoured.

When in this town has Bach ever sounded from an orchestra with such propulsive force and splendor of rhythm? Never in twenty years of recollection; while as rarely has he glowed with the sonorities in which the conductor and the singing strings now clothed him. Here went precision, resonance and above all else an instant plasticity, as certain as it was eager. Mr. Koussevitzky's pace was as a current, secure and supple, steady and deep. It shaped and sped the music. His hand unfolded gradients, tone that thrilled the ear. His accents, his modulations, struck fire to the listening fancy. Out of transitions, sonorities leapt or rhythms strode anew. The smallest figure and the farthest-flung phrase alike kept place and office. The pattern of the music opened, divided, dissolved and re-formed, while molten was every strand.

Not once did Mr. Koussevitzky let slip the line; but inexhaustible, within Bach's limits, was the play of his imagination. The vitality of the performance was emotion in itself. A music was recreated upon two thousand ears in the passion that may release and express itself because it is also of the mind, controlled. Bach incandescent; Bach in the superbest of strides; Bach bursting and splendid with sonorities. And all out of a mere concerto for a little group of instruments. What a composer! And much more than incidentally what a conductor and what a choir! Down the winds of imagination and power went the wizened wisps of the literal, the reverent, the thoughtful—with Bach. Here was a music re-floed with its own pulsing life, in its habit as it lived. Mr. Koussevitzky's way with the classics is to vitalize them. So also, when his hand was hot upon the music paper wrote the composer—even the Bach of "reverence."

Yet Johann Sebastian has kept better company with transcribers than he did with Sir Edward Elgar enlarging to modern orchestra the Fantasia and Fugue in C minor, for organ. Probably Bach were best left to himself with the instruments of his choice. Certainly there was no excuse for Busani transferring the Chaconne from violin to piano, and not too much for Liszt or Busoni again, lifting likewise from the organ. Yet the organ-pieces have long been accounted fair game for the transcribers to orchestra. Other hands preceded Elgar's. Schönberg's and Mr. Stokowski's have latterly done the deed. Nor with lack of understanding and sympathy, of scholarship or resource, may Sir Edward be reproached. His misfortune is merely Bach behind. Thickly woven into many strands, sonorous of voice, large of progress are the pages of the transcribed Fantasia. Insistently full-voiced and emphatic is the orchestra. Somehow under such handling even Bach coagulates—and the music will not flow. Length of life there is; breadth also, and thickness; but light and shade will not traverse them. Massive and concrete, but hardly plastic does the infinitely supple Bach become. For the first time, the listener suspects him as burgher-like, even stodgy.

More clearly, sounds the transcribed Fugue upon the ear with little background of organ-music. Elgar keeps the subjects sinewy and in stride. feels Bach's propulsive vigors; through the orchestra winds and unwinds the strands; gains the tang of harmonies, timbres, even dissonance. If Bach must don this reverberant mask Sir Edward fashions it understandingly. The wealth, the sweep of utterance sound unlessened. The new speech enlarges the old—enlarges, not deepens. Better Bach by himself and Elgar by himself—and through fourteen years the Boston Orchestra has not hitherto played so much as a page of the Briton's music. New lamps for old. Our Englishmen are Bax, Bliss, Vaughan Williams.

The excellent Respighi is the Jason among living composers, not exactly finding the golden fleece, but achieving the golden mean. He did it, first, in the tone-poem of the Roman fountains. The stiffest-backed dowager of these matinées relaxed before the piece. The tenderest of maidens—if there are any such—clapped their pretty little hands. The eldest classicist heard the mu

Nearing the Goal

The Guarantee-Fund of the Symphony Orchestra Passes $83,000

BY report of the program-book at the Symphony Concert of yesterday, the fund that offsets the annual deficit in the working of the orchestra is now virtually gathered. The Trustees set the difference between receipts and expenditures at $84,000. On Dec. 31 last, they had received pledges of $83,165.99—only $834 below their minimum. By this time, probably, subscriptions have exceeded that modest sum. The more the better, since the wisest management may not foresee all the charges that a given year may lay upon a costly institution. There are emergencies, and subscriptions may well continue from those who believe the Symphony Orchestra—and Mr. Koussevitzky—"important in the life of Boston." The list of recent subscribers names:

Agassiz, Mrs. G. R.
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Subscriptions in any sum, should be sent to E. B. Dane, Treasurer, at 6 Beacon Street.

toward Debussy; but h his own and an uncan writing of a music temporary; yet in all ears sang tured. And now in the Gregorian Concerto for Violin, played yesterday by Mr. Spalding, Mr. Koussevitzky and the orchestra, Respighi has gone and done it again. (No other phrase quite fits the fact). The eminent and learned "programmist," this time unvexed by changeable conductor, recited the composer's graver purposes. There are Gregorian motives in the Concerto, especially in the second division of slow song. The composer cultivates the voice of a music medieval and churchly—by details more evident in the reading than in the hearing of his measures. He dreams his solo-violin back into the middle ages—into the shadows of the cathedral at Chartres or the basilica at Ravenna; finally into stained-glass glows. The solo-violin becomes as celebrant of rites of prayer and praise. The orchestra—devout congregation—salutes and sustains it.

Yes, indeed! Il Signore Respighi is a composer of scholarship and imagination, taking thought, from time to time, of the music of many men. The ear of the flesh was also listening to him on this Friday afternoon; and, as receptive organ, it can be exceeding matter-of-fact. What it actually heard was the "linked sweetness long drawn out" of mellifluous and adroit measures for the violin. The fiddle was singing celestial praises; but it must have blended with them a terrestrial joy in Messire Otterino Respighi. It sang over gentle, flowing pages; achieved a pleasing, modest cadenza—and the first movement was over-passed. It sang succulently and sinuously, albeit from Gregorian motiv. It sang again at length over gentle, flowing pages—and the second movement was accomplished. For a third time, it sang, no longer gently, but with bursts of energy, less concerned now with prayer and meditation than with praise and purple alleluias. The orchestra and Signor Respighi helped to gather and concentrate the music. The violin soared; the other voices also winged upward—and the Concerto was ended.

Never was applause more certain and not a little of it was of right for Mr. Spalding. He plays Concertos from living pens, and they do not always regale him too richly. He also played Respighi's violin-part with a mingling of songful sweetness and graver austerity; of reticence without and exaltation within that transfigured the Concerto beyond desert. Mr. Spalding studied in Italy and there gained a fine-strung, lustrous sweetness of tone. Mr. Spalding has become a serious, sensitive, studious, finely touched musician. The Spalding of the younger and the elder day met matured in the Concerto, and to its greater glory. Yes: Il Signore Respighi has gone and done it again—tuning those Gregorian chants to his concord of sweet sounds violin-like. By all means when the music is published, cherubs' heads should deck the cover.

So to the Wagnerian epilogue to a concert by no means brief. It began with "The Valkyrs' Ride"—a piece that both gains and loses by transfer from the theater. The eye and the imagination are unvexed by silly simulations of the Warrior-Maids speeding the skies. Yet in the concert-hall the music precipitates the hearer upon them; whereas, in the opera house, the whole course of "Die Walküre" has been keying him. Of course, Mr. Koussevitzky set his orchestra a-clanging; flung out the melody when at last it is set in array; slashed and clashed through the storm-music, driving at the rhythms, hammering at the figures. There is no other way. Wagner has prescribed it. Conductors are but the prescription in different degrees. . . . Next ensued the Prelude to "Lohengrin," faultlessly sustained in descent and ascent; a marvel of adjustment from group to group of instruments; touched with a quiver of tone, like to the radiance of the Holy Cup; yet curiously subdued, and also quickened, by Mr. Koussevitzky through the moments of earthly tumult as though he was loth to lose and eager to regain the loveliness of tonal texture. . . . Finally the Overture to "Rienzi" to the last bursting inch—piercing trumpets, full-throated instrumental song; cantilena and clangor; rhythms sharpened; ritards galore; this, that and the other "effect" with pace, transition, climax. To grin and to chortle was the only listening to such tonal melodrama. For a moral certainty, Mr. Koussevitzky has led the massed bands of the Moscow garrison through these "noble numbers."

H. T.

INSTRUMENTAL AR

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has not heard it on an orchestra of at least 200 hundred players." There was about half that number in the orchestra yesterday. Yet we in turn can confidently assert that our old and esteemed friend Apollo Belvedere heard the music distinctly perched high at the other end of the hall.

The long crescendo in the prelude to "Lohengrin" was carefully and effectively worked. As for the overture to "Rienzi" this blatant, bombastic, vulgar piece should not shoulder its way into a symphony concert. It is for a brass band on Boston Common, Braves Field, any place where one can hear it at a great distance, with plenty of room for a dignified exit at an early moment.

The concert will be repeated tonight. The program of next week is as follows: Glinka, overture to "Ruslan and Ludmilla"; Glazounov, Symphony No. 8, E flat; Weber-Mahler, entr'acte from "The Three Pintos"; Franck, two movements from "Psyche"; Mendelssohn, Scherzo from the music to "Midsummer Night's Dream"; Liszt, "The Preludes."

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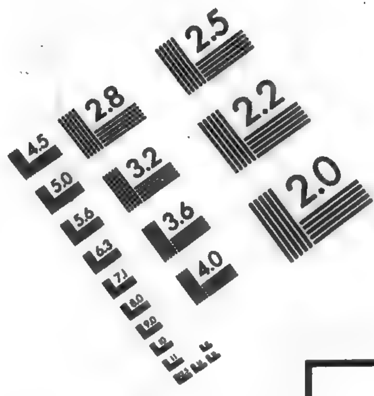

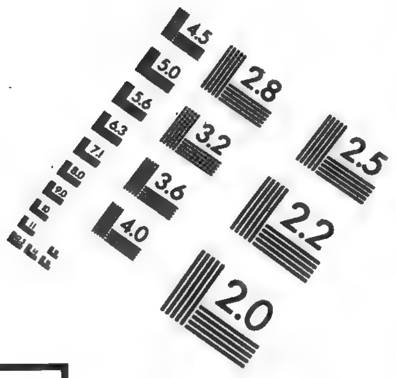

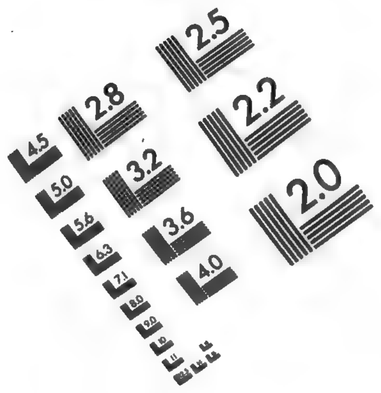

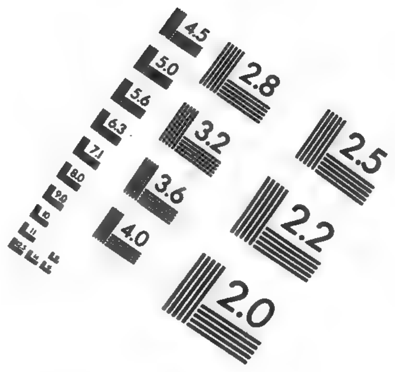

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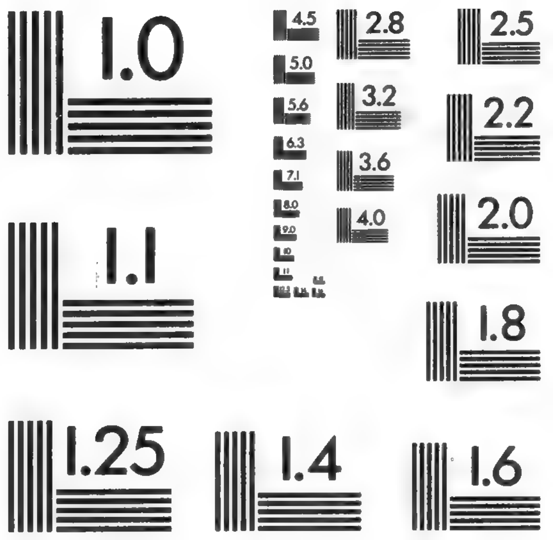

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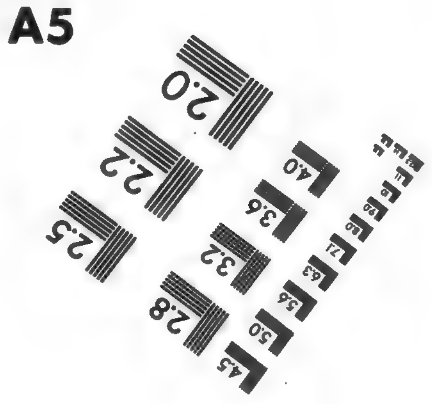

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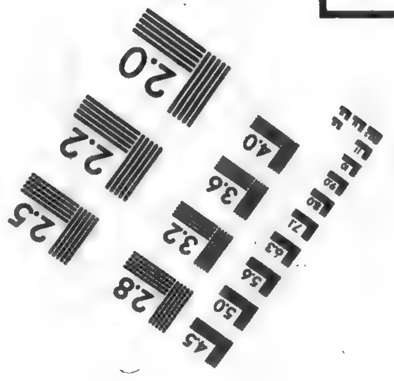

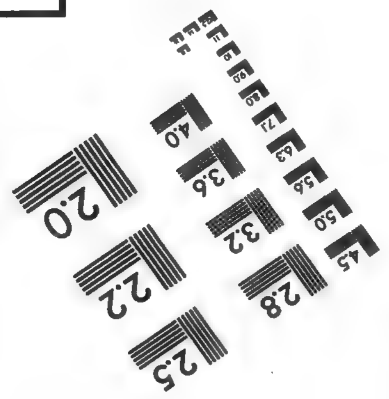

PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

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MEMORANDA
JOHN BURK
SYMPHONY HALL BOSTON, MASS.
Back Bay 1492

T may 1

Boston Herald

ed Jan 10

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HARTFORD, CONN.
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PAPER- Herald

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Mr. Ernest Newman, the accomplished music critic of the New York Evening Post, discussed Mr. Koussevitzky's beautifully poetic interpretation of Schubert's "Unfinished" Symphony when the Boston Symphony orchestra visited New York. Mr. Newman's remarks are worth reading and re-reading:

"Listeners last night would like or dislike Koussevitzky's reading of Schubert's unfinished symphony according to whether they agreed or disagreed with him on certain general principles. As with all these old works, Koussevitzky, in my humble opinion, brings the symphony up to date by taking it back to date. The whole question is, 'What is a classic?' Koussevitzky gives the seemingly paradoxical but perfectly correct answer —'A romantic.' No classic was ever a classic to himself: He is only a classic to us, who see him so far down the avenue of time that he is perspectivized, generalized,—a creature of a simpler day than ours, a formula, a period, a style rather than a man. But to himself he was a romantic,—not a formula or a style, but a highly charged complex of atoms. The usual way of playing a classic,—especially the German way, with its respect for what is called, with unconscious humor, 'tradition'—is to make him fit the modern conception of what his own epoch must have been,—which obviously could not have been the conception the men who lived in that epoch had of it, for it is dead to us, while to them it was alive. Koussevitzky's way with the classic is to try to see him as he must have seen himself,—a method that has remarkable results in, say, the Ninth Symphony of Beethoven.

"I would thus contend that it is the 'classic' conductors who romanticize an old composer, for they make him something other that what he was to himself, while Koussevitsky's apparent romanticization of him is really the genuine classicism, for it makes him walk the earth in 1925 as he must have done in, say, 1825. From this point of view, Koussevitzky's reading of the unfinished symphony is a remarkable raising of Schubert from the grave in which the false classicism of tradition has buried him.

"The psychological key to the first movement of the symphony is surely to be found in the later tragic metamorphoses of the opening phrase. Here we see Schubert, as we so often do elsewhere, hag-ridden, working himself up into a paroxysm of terror and self-pity. Hence it is right to make the first enunciation of the theme, as Koussevitzky does, a mysterious foreboding of this terror, and to put an extra tincture of sweetness into the second subject each time it recurs—that theme that is manifestly Schubert's attempt to dream the terror and the horror away. If you do not agree with the psychological point of view, Koussevitzky's reading will be all wrong; if you dc agree, the reading is the most impressive imaginable.

"One cannot dogmatize in these matters: one either starts from the conductor's premises or one does not. To those who, like myself, have always taken this view of a great movement that has been turned by the generality of conductors into a mere piece of musical sugar candy, the performance was a stupendous piece of work, alike in conception and in the orchestral execution. And in the slow movement the playing was equally beautiful. We may wish, in the abstract, that Schubert could have said what he had to say without so much repetition; but at any rate the repetitions gave us time to drink our fill of the sheer sensuous loveliness of the wood-wind [illegible]

P. [illegible]

THIS CLIPPING FROM

PROVIDENCE, R. I.

JOURNAL

JAN 11 1925

Music of Interest at Public Library

Works to be played by the Boston Symphony at its next concert here on the 20th possessed by the Providence Public Library are the "104th Sonnet of Petrarch" by Liszt and the miniature score for "Symphony No. 5 in E-minor, Op. 64," by Tschaikowsky. The "Repose of the Holy Family," from the "Flight Into Egypt," by Berlioz, and the "Concerto in D-major" by C. P. E. Bach have been ordered. The programme for the concert has been posted on the bulletin board in the music library where various accounts of Mr. Hayes, the soloist, may be consulted. There also is the library's collection of music by Kreisler, placed on a table for easy access.

The amusing variations for piano on "Mary Had a Little Lamb," in the style of 10 composers, by Edward Ballantine, is a recent addition to the music collection. This will be of interest to those who hear the De Reszke Singer's group, "Studies in Imitation," by Herbert Hughes, this afternoon.

The library has nearly all the music conducted by Igor Stravinsky at his appearances with the New York Philharmonic the latter part of last week in New York. They include the "Song of the Volga Boatmen," transcribed for wind instruments and percussion; his "Oiseau de Feu," "Fireworks," "Le Chant de Rossignol" and "Le Sacre du Printemps." The "Scherzo Fantastique" has been ordered and also his "Concerto for Piano," which Stravinsky is to perform for the first times in America on Feb. 5 and 6, when he will be soloist, and William Mengelberg will conduct.

For the next two weeks the music by Stravinsky has been placed on a table in the music library, as well as articles about him in the music periodicals. A recent account of him in the Musical Digest for Dec. 30, gives the impressions of Carlos Salzedo, the French harpist, of his art and personality. "A Symposium on Stravinsky," by three prominent French critics (reprinted in part from La Revue Musicale) in the same periodical will also be of interest. On the bulletin board has been posted a clipping from the New York Post of Sept. 5, about this exponent of modern music.

PAPER- Prov Journal

DATE- Jan 11

Hayes with Boston Symphony

With Roland Hayes as soloist, the Boston Symphony Orchestra comes for its third concert here on Jan. 20. Mr. Koussevitsky's big number on the programme will be Tschaikowski's Fifth Symphony in E-minor. Another number is Carl Philip Emanuel Bach's concerto for orchestra in D-major, arranged by Maximillian Steinberg.

Mr. Hayes will sing Berlioz's air, "The Repose of the Holy Family," from "The Flight Into Egypt," and Liszt's setting of Petrarch's 104th sonnet, the accompaniment orchestrated by Busoni. The singe[r] has had notable success as soloist in o[r]chestral concerts. With the Boston Sym[]phony last season in Boston it is said [he] was applauded probably more than a[ny] other soloist of the year. He has su[ng] with the Detroit Symphony and has t[wo] New York orchestral engagements sche[d]uled.

The Fifth is the first symphony [of] Tschaikowski in which the compos[er's] countryman was heard in this count[ry]. It was played by Koussevitsky at [the] pension fund concert last month a[nd] evoked applause and cheers from the [au]dience and the same in writing from [the] critics. It was considered by many to [be] among the composer's highest achie[ve]m[ents]

Music of Interest at Public Library

Works to be played by the Boston Sy[m]phony at its next concert here on the 20[th] possessed by the Providence Public L[i]brary are the "104th Sonnet of Petrarch[''] by Liszt and the miniature score fo[r] "Symphony No. 5 in E-minor, Op. 64," b[y] Tschaikowsky. The "Repose of the Hol[y] Family," from the "Flight Into Egypt," by Berlioz, and the "Concerto in D-major" by C. P. E. Bach have been or[]dered. The programme for the concer[t] has been posted on the bulletin board i[n] the music library where various account[s] of Mr. Hayes, the soloist, may be consulted. There also is the library's collection of music by Kreisler, placed on a table for easy access.

SPRINGFIELD, MASS.

UNION

JAN 11 1925

People are still talking about the Boston Symphony Orchestra and its conductor, Koussevitzky. In fact the man is getting more talked about than the orchestra. It is not remarkable that this is so for a more fascinating personality and dominating presence has not visited here for many years. It is to his credit that for the first time in the memory of the writer some one in the audience didn't burst into applause at the wrong time. He held his audience just as surely as he held the attention of his players.

It is only when visiting conductors and artists come to Springfield that one really begins to appreciate the Auditorium. Koussevitzky like the rest found it all together to his liking, comparing it favorably to the halls in Europe and other parts of this country. He also heard the Springfield Symphony Orchestra in rehearsal at the Hotel Kimball and was much interested in the program to be given and expressed this interest personally to Conductor Arthur H. Turner. It was a visit which the 5000 people who heard the concert will not soon forget. It is unfortunate that Springfield receives only one visit a year from a symphony orchestra but one is prone to wonder how many of the 5000 people who attended the concert last Sunday would have been present had there been an admission fee

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THIS CLIPPING FROM

EAGLE

Bklyn, N.Y.

JAN 11 1925

At the next Boston Symphony concert in the Academy, to be given Friday evening, Jan. 30, under the direction of Serge Koussewitsky, Roland Hayes, the celebrated negro tenor, will appear as soloist. The recital which Mr. Hayes gave at the Academy in the early fall was the first important musical event in Brooklyn for the current season. He possesses one of the most remarkable tenor voices ever heard in concert, and his appearance with the orchestra will be of much interest.

PAPER- Herald

DATE- Jan 11

MONDAY SYMPHONY

Richard Burgin will be the soloist at the second concert of the Monday evening series by the Boston Symphony orchestra in Symphony hall tomorrow at 8:15 P. M. He will play Beethoven's Violin Concerto. Mr. Koussevitzky will also present the following numbers at this concert: Haydn's Symphony in G major (B and H, No. 13), and three Wagnerian excerpts—Bacchanale from "Tannhaeuser," funeral music of Siegfried from "Dusk of the Gods," and Prelude to "The Mastersingers of Nuremberg."

SYMPHONY PROGRAM

The program for the regular pair of Boston Symphony Orchestra concerts next Friday afternoon and Saturday evening, Jan. 16 and 17, will be as follows: Glinka's Overture to "Ruslan & Ludmilla"; Glazounov's eighth Symphony in E flat; Entr'acte from Weber's opera, "Die Drei Pintos" (Edited by G. Mahler;) Two Movements from Franck's "Psyche"; Mendelssohn's Scherzo from the music to "A Midsummer Night's Dream," and Liszt's Symphonic Poem, "Les Preludes."

THIS CLIPPING FROM

WASHINGTON, D. C.

POST

JAN 11 1925

The Boston Symphony orchestra, with Sergei Koussevitzky conductor, will be heard in one concert at Poli's theater Tuesday afternoon, January 27, at 4:30 under the management of Mrs. Wilson-Greene.

BALTIMORE, MD.

SUN

JAN 11 1925

Boston Symphony Will Play At Lyric January 28

The Boston Symphony Orchestra, under leadership of its new director, Serge Koussevitsky, will give its only concert of the season in Baltimore January 28, at the Lyric. Koussevitsky has been the center of interest wherever the orchestra has appeared this season, and the Russian is looked upon as a real acquisition to the musical world of this country.

PAPER Transcript

DATE Jan 11

MONDAY SYMPHONY.

Richard Burgin will be the soloist at the Symphony concert in Symphony Hall tomorrow night, playing Beethoven's violin concerto. Serge Koussevitzky will also present Haydn's symphony in G major, and three Wagnerian excerpts, the bacchanale from "Tannhauser," funeral music from "Dusk of the Gods" "Mastersingers" prelude.

PAPER- Transcript

DATE- Jan 12

Emancipated

A Light Word About Current Orchestral Amours

WHEREAS twenty years ago a conductor and an orchestra took each other for better or worse, with never a thought of divorce, today such unions are the exception rather than the rule. The love-matches between Mr. Stokowski and the Philadelphia Orchestra and Mr. Stock and the Chicago Orchestra are the only notable survivals. The Boston Orchestra, espoused in its days of misfortune by the patient Mr. Monteux, has deserted him and run off with a handsome Russian. The New York Symphony, after years of happy monogamy, is now carrying on scandalously with French and Bavarian lights-o'-love under the very nose of the indulgent Mr. Damrosch. The Philharmonic, having been Joan to Mr. Stransky's Darby for upward of a decade, suddenly took up psycho-analysis and threw all her inhibitions out of the window. First there was the indulgence in mild flirtations, which soon ripened into something deeper, culminating in an open break, with Mr. Mengelberg and Mr. Hadley both mentioned. Mr. van Hoogstraten was soon included within the family circle, but even this polyandrous arrangement could no longer content the Philaharmonic, now fully emancipated. Even condoning the Spiering, Casals and Waghalter affairs, what can a commentator find to say regarding our heroine's present conduct when, Mr. Mengelberg in Europe and Mr. Hadley and Mr. van Hoogstraten absent on business trips, she arranges a clandestine Saturday-night meeting with one guest-conductor and makes a date with another for next Thursday? [Deems Taylor in The New York World

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PAPER- Advertiser

DATE- Jan 13

BURGIN SOLOIST AT SYMPHONY CONCERT

Richard Burgin played Beethoven's violin concerto with finely sustained spirit at last night's Symphony concert. Haydn's G major symphony was delightfully conducted by Koussevitzky. Three Wagner numbers, the "Tannhauser" Bacchanale "Dusk of the Gods" funeral music and "Meistersingers" prelude, were other enjoyable features.

PAPER- Herald

DATE- Jan 13

SYMPHONY PLAYS SECOND OF SERIES

Richard Burgin, Violinist, Is the Soloist

Last evening in Symphony hall came the second concert of the Monday series, the soloist being Richard Burgin, violinist. The program was made up of the Haydn G major symphony (Breitkopf and Haertel No. 13), Beethoven's violin concerto, and by Wagner the Baccanaie from "Tannhaueser," Siegfried's funeral music from the "Dusk of the Gods" and the prelude to "The Mastersingers of Nuremburg."

Mr. Koussevitzky's exquisitely euphonious and at the same time stirringly vital performance of the Haydn symphony has been recently commented upon in The Herald, and so has his way with the Wagner excerpts. The only "novelty" last night was the Beethoven concerto.

Mr. Burgin played it well, doing full justice to such melodies as came his way, tossing off the theme of the rondo with dash and snap, managing the interminable array of runs and trills and passages smoothly and with sweet tone. The audience liked the performance heartily. This sincere compliment having been paid Mr. Burgin, let a suggestion be risked.

In these days, when nobody sees harm in laying hands on any piece of music and twisting it out of shape, tricking out an organ fantasy by Bach, say, with orchestral dress plus glockenspiel and drums—why should not some composer with a knack at writing for orchestras, but with no great stock of musical ideas in his head, help himself out and also do the public a good turn by making over this violin concerto into an honest piece for orchestra?

There is music enough in it in plenty, and fine music, too, beautifully melodious, of charming sentiment and of sprightly brightness,, all, it may be taken for granted, written for orchestra with Beethoven's masterly skill. But there is the solo violin forever holding the proceedings back, demanding a hearing for its long roulades. Let some ambitious and daring soul try the experiment of retaining what is worth while in the role of the solo violin and, doing away with the rest. It never would be missed.

The next Monday concert will take place Feb. 9. The soloist will be John Charles Thomas, baritone. R. R. G.

SOMERVILLE

PAPER- Monitor

DATE- Jan 13

MUSIC

"Extra" Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the second of its series of supplementary Monday evening concerts in Symphony Hall last night, with Richard Burgin, concertmaster, as soloist in the Beethoven violin concerto. The other numbers were Haydn's Symphony in G major (B. & H. No. 13) and Wagner's Bacchanale from "Tannhäuser," Siegfried's Funeral Music from "Götterdämmerung" and the Prelude to "Meistersinger."

This concert served to introduce Mr. Koussevitzky to the Monday evening audiences, as he was unable to appear at the first concert of the series. He was warmly welcomed, and warmly applauded for his rendition of the symphony and the Wagner excerpts. Justly so, for he again proved his poetic musicianship and his dramatic imagination in these numbers. Lucidly spoke the voices of the symphony, lightly stepped its spirited measures, movingly sang its gentle melodies. Never was the scene on the Hill of Venus more vividly set before us, never the "Meistersinger" Prelude more thrillingly played. These two items won the heartiest plaudits of the three, but the "Ring" motives swelled quite as stirringly and called up quite as clearly the impressive scene from "The Twilight of the Gods." Magnificent is not too strong a word for Mr. Koussevitzky's realizations of these familiar masterpieces.

Mr. Burgin likewise was cordially received. He played the difficult (and tiresome) first movement of the concerto with his usual technical ability, and brought warmth of tone to the Larghetto and sprightliness to the Rondo. Yet it seems a pity he did not choose to display his abilities in a less hackneyed and more musically interesting work. Nowadays when this piece is played one must turn for enjoyment to the orchestral accomplishment, which by the way, was also excellen

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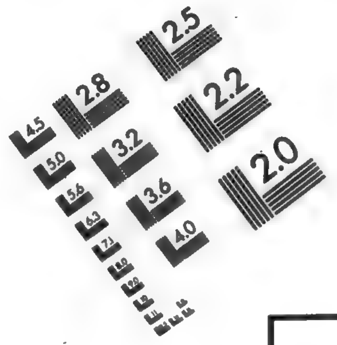
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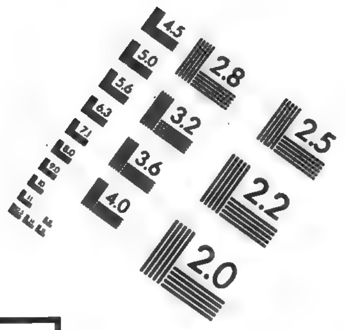
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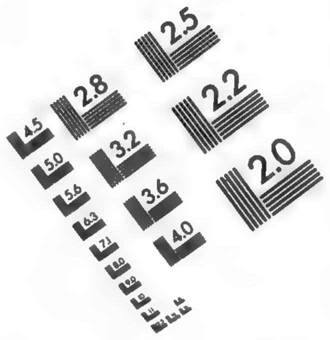
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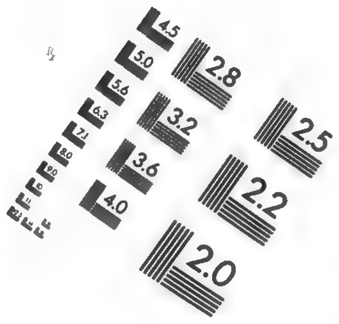
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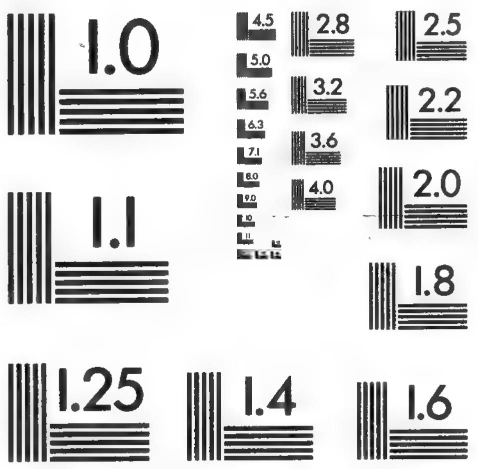
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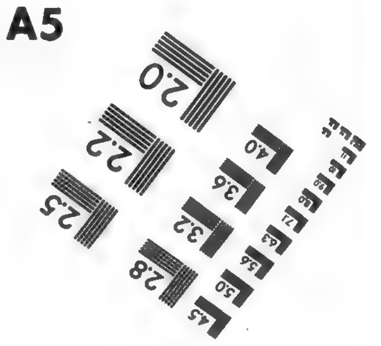
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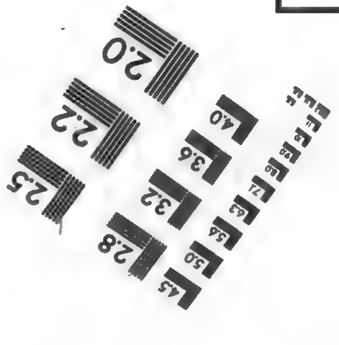
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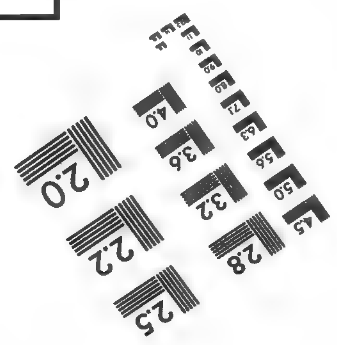
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PAPER- Globe

DATE- Jan 13

idea of perpetual motion.

BURGIN SOLOIST WITH SYMPHONY

The Boston Symphony Orchestra gave the second concert of the Monday series last evening in Symphony Hall. To many of the audience this was Koussevitzky's debut since illness prevented his conducting the first concert. They let their enthusiasm be shown in no uncertain terms. Richard Burgin, the concert master of the orchestra, was the soloist.

Mr Burgin chose to play that great favorite of the violinists, Beethoven's Concerto in D major. Franz Kneisel played it four times in Boston during the latter part of the last century, Kreisler as many in the present one. This is Mr Burgin's second performance. There have been others. Yet small wonder that it is done so often for where, except perhaps in the Brahms concerto, can one find so noble a conception and one so free from sham or mere tawdry display? If any concertos are for musicians this is surely one of them.

The performance left some things to be desired. The soloist was apparently very nervous at the start. In the final Rondo his tone scarcely seemed to measure in volume to the demands of the hall. On the other hand beginning with the swinging cadenza of the first movement, he gained confidence and with it precision and grace. Again in the end passage of the second movement where the solo violin sings the theme he reached near to the ideal. As a whole the performance was competent if not inspiring. Yet how many in an audience really experience the luxury of thrills in their backs over a concerto anyway?

For the remainder of his program Mr Koussevitzky set Haydn's symphony in G major and three excerpts from the Wagnerian music-dramas, the Bacchanale from "Tannhauser," the Siegfried Funeral Music and the Prelude to "The Meistersinger."

Haydn's symphony has now been on the program of every one of the various Boston series and deservedly. It seems to gain new beauties on every hearing. The largo which the first time seemed a bit slow and overlong now scarcely lingers long enough. The gallantly syncopated measures of the Minuet seem important where first they escaped with scant notice. Above all, the genial lilt of the finale brings a smile even in anticipation. Surely this is one of the best of Mr Koussevitzky's 18th-century readings.

There is much weight of critical opinion to hold that Koussevitzky tortures the Venusberg music. The writer with all deference cannot subscribe. Undoubtedly this is a different tradition, lingering long in the realm of the "Liebestod," but is it the less stirring for that? Was Wagner after all more interested in Venus or the goblins?

Whatever may be differences on that score there can hardly be any as to the thrilling sonority of the Siegfried Funeral Music or the breadth of vision Koussevitzky brings to the Meistersinger Prelude. Here at last was the thrill. And here fittingly the concert ended.

"The Tornado" Pictu

PAPER Herald

DATE Jan 15

NOTES and LINES

By PHILIP HALE

The program of the symphony concerts tomorrow afternoon and Saturday evening is as follows: Beethoven's overture to Collin's "Coriolanus"; "Pastoral" Symphony and Seventh Symphony, which Wagner called the apotheosis of the dance, at which Vincent d'Indy laughed derisively and said: "Here is another pastoral symphony with the opening theme of the first movement suggested by a bird call, while the finale is a village festival and nothing more." Thus do deep thinkers differ, to the confusion and dismay of laymen, all those that are "fond of music" and "know what they like."

◆

And next week there will be a one-man program, composed of Stravinsky's "Song of the Volga Boatmen" for wind instruments and percussion—it was played here this season at a children's concert conducted by Mr. Koussevitzky; the piano concerto with Mr. Stravinsky, the pianist; and the "Fire Bird" and "Petrouchka" Suites. There will be curiosity to see Mr. Stravinsky, and perhaps there would be still greater curiosity if he were to conduct one of his compositions.

Debussy, who generally admired him, wrote amusingly about him in a letter: "I saw Stravinsky recently. He said, 'My Fire Bird,' my 'Rite' as a child says 'My top,' my hoop.' And he is precisely like a spoiled child, who, occasionally, is ill-mannered in dealing with music. He is also a young savage who wears inordinate neckties and kisses a lady's hand, treading on her toes at the same time. When old, he will be unbearable. I mean, he will tolerate no music, but meanwhile he is wonderful, positively wonderful."

THIS CLIPPING FROM

BALTIMORE, MD.

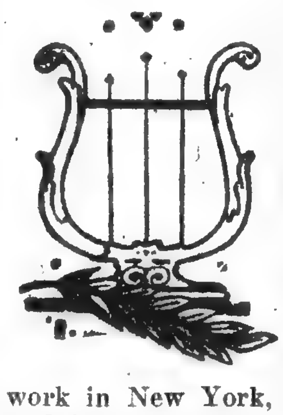
EVE. SUN

JAN 16 1925

Music

By F. W. S.

THE appearance of the Boston Symphony Orchestra on January 28 in its only concert to be given here this season is looked forward to with the greatest interest not only because of the commanding position which this organization formerly held among local concert-goers, but even more in that it will mark the debut of the new director, Serge Koussevitzky, who has attracted so much attention by his work in New York, where he has been acclaimed as a conductor with a distinct tendency toward the moderns, though he has also shown enough conservatism to satisfy those lovers of music who cling to the older and more conventional forms of music. The first impression he made upon the critics on his appearance in New York was highly favorable, and brought out the suggestion that here was a man who might be expected to restore the Boston Symphony to its former position of pre-eminence. A second hearing tended to modify this attitude of almost unqualified admiration. According to one of the reviewers on the Metropolitan press, Koussevitzky's reading of the Scriabine "Le Sacre du Printemps" was not at all up to the inspirational height that had been anticipated, and others also were disposed to manifest a measure of conservatism as to the influence of the conductor upon current musical trends.



These verdicts, of course, serve to make Baltimore symphony patrons all the more anxious to determine how the Bostonians will bear themselves under their new leader, and they will have an opportunity to hear his reading of older as well as newer works, the program being unusually varied.

The program will include the Fantasia and Fugue in C minor of Bach, the "Bacchanale" from Wagner's "Tannhæuser," works by the Russian composers Moussorgsky and Rimsky-Korsakoff and the Symphony in A major, No. 7, opus 92, by Bethoven, a list of such widely differing character as to test the versalility of the conductor.

PAPER- Traveler

DATE- Jan 17

SYMPHONY SOLOIST

Igor Stravinsky will be the guest of honor and the soloist at the next regular pair of Boston Symphony concerts next Friday afternoon and Saturday evening, Jan. 23 and 24, playing the piano part in his new Concerto.

Serge Koussevitsky will also conduct this composer's Song of the Volga Boatmen, and Suites from his Ballets, "Petrouchka" and "The Fire-Bird."

All-Beethoven Program Played

For this week's concerts of the Boston Symphony Orchestra, Mr. Koussevitzky has arranged an all-Beethoven program, including the overture to "Coriolanus" and the sixth and seventh symphonies.

The "Coriolanus" overture, written not for Shakespeare's tragedy but for one by the German Collin, is intensely dramatic music, and therefore of a sort for Koussevitzky to revel in. The performance was one of much fire, cutting the outlines sharply.

The "Pastoral" Symphony, charming in its simplicity, was read with exquisits grace. Particularly the third movement, with its "jolly gathering of country folk," and the storm, was played in masterly fashion. The basses that announce the storm excelled themselves. The audience, unable to repress natural emotions, braved conductorial displeasure by applauding between the movements.

Programs devoted to one composer seem over-ardous for the average concert-goer, and how much more so programs containing two symphonies. This one was too much for the Friday afternoon program-rustlers, who flocked out in numbers between movements of the Seventh Symphony. Yet the interpretation was anything but dull. Mr. Koussevitzky pursued his much-discussed penchant for taking liberties, taking the allegretto at a swift pace that caused a hum of excited comment. At the end there was much enthusiasm.

The concert will be repeated tonight at Symphony Hall.

Herald Jan 17

SYMPHONY GIVES 12TH CONCERT

Program of Beethoven's Music Presented by Leader Koussevitzky

STRAVINSKY TO BE FEATURE NEXT WEEK

By PHILIP HALE

The 12th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program consisted of Beethoven's overture to Collin's "Coriolanus," and the "Pastoral" and the Seventh Symphonies.

This program took us back to student days in the Berlin of the early 80's, when Benjamin Bilse at the "Concert Haus," facing the audience, led with stiff and military gestures his justly famous orchestra of "prominent artists," young virtuosi, with older and approved musicians. Honest Bilse, a sound disciplinarian with a catholic taste, but not a poetic, imaginative conductor, would set apart certain nights in the month for the glorification of this or that composer: "Beethoven Abend," "Brahms Abend," "Mozart Abend," "Rabb Abend," and so on through the list of the dead and the living thought worthy of this distinction.

It was not so bad, but chiefly for this reason: one could eat and drink and smoke. Vast quantities of pig in various forms; weiner schnitzel, plain, garnished, or crowned with an egg, not always fresh, for eggs in Berlin, like Hannibal, had crossed the Alps; goose, caviare, all sorts of dishes, cooked or raw. Young couples spooned in the open German fashion while the mothers sat by, knitting. It was a cheerful sight after one was accustomed to the intrepid knife-swallowing, and much good music was heard at a very reasonable price. Those were the days when Tchaikovsky was regarded as a dangerous fellow and contemporaneous French composers were surely immoral.

Consideration of the program and the sound of Beethoven's music took us back to Bilse and the "Concert Haus." A Beethoven afternoon. Not that for a moment we would liken Mr. Koussevitzky to the German pedestrian conductor. Not that we would liken the audience to the men and women, officers, students, lovers, sitting happy and gorging in clouds of rank tobacco smoke. In Symphony hall there was more or less well-bred composure until the time came to be enthusiastic, and high on the walls gods, godesses, fauns and nymphs—yea, the glorious Apollo Belvedere himself—looked down approvingly.

Well, Beethoven and Chopin can stand the test of concerts devoted to their works; that is, if the performance by orchestra or pianist be eloquent, as was that of yesterday.

Gone forever, except in Germany, is the idea that only a German conductor can "understand" and "interpret" the works of Beethoven. We have had Nikisch, the Hungarian; the Frenchmen Rabaud and Monteux, who gave admirable performances of Beethoven's overtures and symphonies, and now comes Mr. Koussevitzky, who proves to us, if proof were necessary, that the music of "the deaf man of Bonn" is not "old hat," as certain wild-eyed critics and amateurs, who date the birth of music, art and literature 1914, would have us believe.

Did any one expect that Mr. Koussevitzky would "Russianize" Beethoven's music? That the strong drink of Beethoven would turn out to be vodka? That the beauty and grandeur of the overture and the symphonies would be comparable to the scenic decorations of Bakst? If this expectation was in the breast of any one, there was bitter disappointment.

There were no eccentric liberties with the text; there was no painful effort to obtain unexpected effects by strange tempi or emphasis of unimportant voices. The interpretation was as sane as it was eloquent; as reverential as it was impressive. For once the "Pastoral" was not a long-winded bore; it was a continuous revelation of simple charm and village rejoicing broken only by the thunderstorm with its mutterings and grumblings, its lightning flashes and its peals of thunder. Not a melodramatic tempest, but a musical as well as a dramatic one.

And once again the glory of the Seventh symphony was revealed, whether one accepted Wagner's theory that it is the apotheosis of the dance, or thinks with Vincent d'Indy that the music was inspired by impressions of Nature, and is, in a way, a second "Pastoral" symphony.

The concert will be repeated tonight. The concert next week will be for the glorification of Igor Stravinsky: Song of the Volga Bargemen for wind orchestra; Suite from "Petrouchka"; Concerto for piano and wind orchestra (Mr. Stravinsky, pianist); Suite from "The Fire-Bird." Mr. Koussevitzky will conduct.

PAPER- Transcript

DATE- Jan 17

Symphony Concert

DAY OF BEETHOVEN, DAY OF CONDUCTOR, DAY OF SURPRISES

THRICE THE COMPOSER RECEIVES MR. KOUSSEVITZKY

The New Point of View at the Symphony Concerts—The Overture "Coriolanus," the Pastoral and the Seventh So Heard and Applauded—Music Rejuvenated and Revealed—Music Also Considered and Contrived

CONDUCTORS change, and we hearers change with them. With most, the process is too gradual to be heeded; while fewer still are at pains to define to themselves the new point of view, the new source of sensation and pleasure. Yet both stood clear at the Symphony Concert yesterday, when the series rounded the mark into the second half of the season. A year ago, the musically inclined were seeking Symphony Hall on Friday afternoons to hear the numbers that Mr. Monteux happened to have in hand. He had chosen a favorite item from the "standard repertory"; or he was returning to pages long overlooked; or he had set in array pleasing examples of both the ancients and the moderns; or he had pitched upon some piece hitherto unheard in Boston, written by a "new man" according to the faith and practice of the younger generation; or with fresh handiwork an established composer was proving afresh his deserts and vitality. Out of long experience with Mr. Monteux, most hearers could anticipate the quality of the performance; though, now and again, he and the orchestra could and did surprise them. Usually expectation on that score was fulfilled in their ears, and they departed in praise, blame or indifference for the music that they so heard. Upon Mr. Monteux, program-maker, rather than upon Mr. Monteux, conductor, turned the tea-table chatter or the dinner-table debate.

Now, however, these same listeners flock to Symphony Hall on a Friday, or on a Saturday as well, to hear Mr. Koussevitzky, as conductor; incidentally to look upon him; along the way to measure the response of the orchestra to his will and urge. It is the program, not the performance, that passes for granted, unless at mid-week, or even later, alterations have re-shaped it. Few note that for the most part, Mr. Koussevitzky is still playing his own repertory—that is to say, pieces in which he excels; in which he has gained no little glory; music that turns from facet to facet the crystal of his powers. As complaisant are the majority to his predilection for a piece of ancient music at the outset of many a concert; his frequent inclination to brief, displayful, semi-detached fragments; his abundance with Beethoven and Wagner; his warmth upon Debussy and Ravel, various "romantics," a modernist or two; his neglect, so far of various establised or unestablished composers, interesting to hear via England, Italy, where not; his possible indifference toward the sort of music they write or typify.

Enough for most of us on the floor or in the galleries of Symphony Hall that Mr. Koussevitzky has set a program according to his own promptings and brought the music to voice in his own image. The conductor as disclosed in the music—not the music filtering through the conductor—now engages us. Of his attributes as they enhance the fortunate composer, do we now hold debate. Again a "personality" reigns not only over the orchestra, but also the audiences, of Symphony Hall. Like that of Nikisch in the Bostonian nineties, it subdues all things to itself and is content. Unlike that of Dr. Muck "before the war," it does not reach also toward catholicity and comprehension up and down the widest fields of music. Mr. Koussevitzky plays upon Mr. Koussevitzky's orchestra in Mr. Koussevitzky's program at Mr. Koussevitzky's concerts—and the signs and wonders thereof engross all within earshot and tongueshot. The vogue, the fame of the Symphony Concerts rise anew; the receipts keep touch and time. American fashion, there is no more to ask. Let music as such take its chances—and daily give thanks for a Heaven-sent medium and mirror.

So disposed, expectant and speedily pleasured sat the audience of yesterday before the conductor's afternoon of Beethoven. It is not necessary to inquire into the inclinations or the compulsions prompting Mr. Koussevitzky to such choice. There the program stood—the Overture, "Coriolanus"; the Pastoral Symphony; the Seventh Symphony. The intending listener could take it or leave it—and every one took it except a few habitués of the second balcony where, for the first time this season, seats stood untenanted. For outset, the Overture did not quite justify the conductor's scheme or keep the pace with the two Symphonies. Seemingly, he would begin with Beethoven dramatic. If so, why not the third "Leonora" Overture since that to "Egmont" had been recently played? For to some hearers this "Coriolanus" is not of the composer's mighty, far-flung, white-hot and, thus far, everlasting music. In such ears, the tumults contrapuntal and instrumental that fill so many pages are beginning to sound hollow, willed, labored, of another time and manner. Mr. Koussevitzky lavished himself upon them; the orchestra gave him back power for power. Yet Beethoven prevailed not—as he does with "Egmont" or with at least two of the four "Leonoras." Worse still, there are those to whom the gentler, longing, so-called feminine theme of "Coriolanus" sounds more like the voice of a matron of Vienna, not too far past her youth, than of the Tragic Muse austere and buskined. As usual, too, Mr. Koussevitzky refined upon her with languors and soft euphonies. Of him and of Beethoven puissant were the great chords of the beginning and the close; the sombre passion, submission, extinction of the end—music of fatality if ever composer wrote it.

With the Pastoral Symphony Mr. Koussevitzky's heyday began; indeed, touched and held the climax. Not within the longest and the fullest memory had the music been so perceivingly, imaginatively and revealingly played. Here it was, after a hundred-odd years in the "standard repertory," still poem of Beethoven's moods, fancies, voice; yet warm upon his singing lips. As animate and poetizing was the instrument upon which composer and conductor sang their song of memoried delights. In the second division in particular, little masters abounded in the woodwinds, and the horns—above all Mr. Laurent, fullest and richest of all the flute-players. As one man in zest, intent and accomplishment were the sixty-odd strings. In unity and reciprocity, in beauties and ardors, sensibilities and euphonies of tone, the band outdid itself. Mr. Koussevitzky did not spare his vigors, but he might merely have touched the orchestra with his finger-tips, so susceptible was it to his and the composer's lightest will. And only the other evening, at the concert of "The Flonzaleys," some of the men were repining at "this endless rehearsal of Beethoven." They had reason now to behold and hear what this inspired industry had wrought.

Veritably, for Beethoven, as well as for the orchestra, Mr. Koussevitzky was the leader in the deed. He quickened the second movement—the dreamers beside the brook. He phrased it as a singer, equally blessed with skill and imagination might phrase his song. From the band he drew and blended and balanced its utmost beaut of tone. The outcome was a loveliness without flaw; a simplicity without blemis a delicious sense of fantasia when towar the close the music stirs with woodland sounds. As animating, as re juvenating, was the conductor's plast hand upon pace and rhythm in the first movement. Little crescendos blew over th music; a finger-stroke of emphasis upo this accent or that was life-giving; ne details disclosed themselves; remembere charms were deepened; the whole musi expanded in tonal and spiritual delight. There were humor and homeliness, as well as freedoms and vivacities, in the Scherzo tho sturdy rusticity, the folk-poetry tha Beethoven—the mood upon him—liked to embody and release. So apt and imagina tive was Mr. Koussevitzky's proportionin that the little thunder-storm rolled pas formidable to simple ears and heart Threaded with brightness waxing was th transition into the Finale; while out o it full-throated sang a whole countr side. Under such artful ardors, such ou pourings of tone a-pulse and a-glow Bee thoven's repetitions seemed not on to erable but imperative. With simplicit and the riches of simplicity, with e de light that out of Beethoven's hea san into loveliness. Mr. Koussevitzky rothe the Pastoral Symphony after these man years of crusts and formulas an tons flannels. Who would have believe it that clear-voiced music? It was as houg Beethoven himself had done the de

With the Seventh Symphony, Mr. Koussevitzky, orchestra and audience fare well, better, and also less well, s not a few the illustrious memory M Toscanni, eloquent beyond compare th music, still haunts. The Russian m the Italian in the overwhelming the careering pace, the careening ryt the leap and frenzy and outcry—a myriad Bacchantes upon the vin-cla dripping hills—with which he charg an surcharged the finale. A brass farthing f the pure and pious, the droning and dogmatic d'Indy imagining this race of sound and fury a "village festival"; even a village festival "strongly characterized." Has Saint-Vincent of the Schola never dreamed or known a Bacchic rout? It is high time that he re-read Euripides and with reopened ears listened to Beethoven, likewise rending the reverberant air.

Graphic of contrast, imaginative with the swellings of tone, the sharpenings of rhythm, was Mr. Koussevitzky when the two melodies of the Scherzo are in play. Yet now and again the sense of effect contrived, considered, applied, would sti even in the impressed listener. The pace the rhythm, the gradation and modulatio of the Allegretto arrested and enfolded t ear, though here again the sense of a c scious manipulation would not quite do Try as the listener might, there was se of Beethoven, reined to a conductor's pa even though those paces illuded ear imagination. Freer, winged, less s within a listening concert-hall, it was sible to wish the composer.

And in the first movement, beside Toscanini, Mr. Koussevitzky was n "second in Rome." Once he had w the slow introduction as calm yet s sive prelude, elaborately he prepar way for the entrance of the themes insistently he opened the music to subsequent progress. Yet nowhere bourgeoning, impregnating, overspr bourgeoning, impregnating, over sp and finally possessing the music; wh dom did the rhythm slither and penetrate as with an infectious, mounting joy of beat and motion. And these were Mr. Toscanini's masteries of, by, and for Beethoven. In the Pastoral Symphony Mr. Koussevitzky divined and transfigured; in the Seventh—the Finale aside—he took thought and contrived. The more discernible the means, the less impinging was the outcome.

Passing the Mark

By More Than $84,000 the Symphony Concerts Are Now Guaranteed

BY $265.99, the pledges to the fund covering the deficit in the working of the Symphony Orchestra for the current year, now exceed the $84,000 originally sought by the trustees. The margin of excess, however, is so small that additional subscriptions will be welcomed—the more since unforeseen and costly emergencies are always possible. Accordingly, Mr. E. B. Dane, treasurer, still sits in the receipt of custom at 6 Beacon Street. According to the program-book at the concert of yesterday, recent contributors to the Guarantee Fund are:

Dabney, Mr. and Mrs. George B.
Forbes, Bertha
Harrington, Mrs. Frances B.
Lee, Bertha
Lilly, Mrs. Channing
Loeffler, Mrs. C. M.
Mason, Fanny P.
Merrill, Mrs. C. H. S.
McKibben, Emily W.
Peirce, Alice Foster
Pickman, Dudley L.
Proctor, Mrs. Henry H.
Putnam, Marian C.

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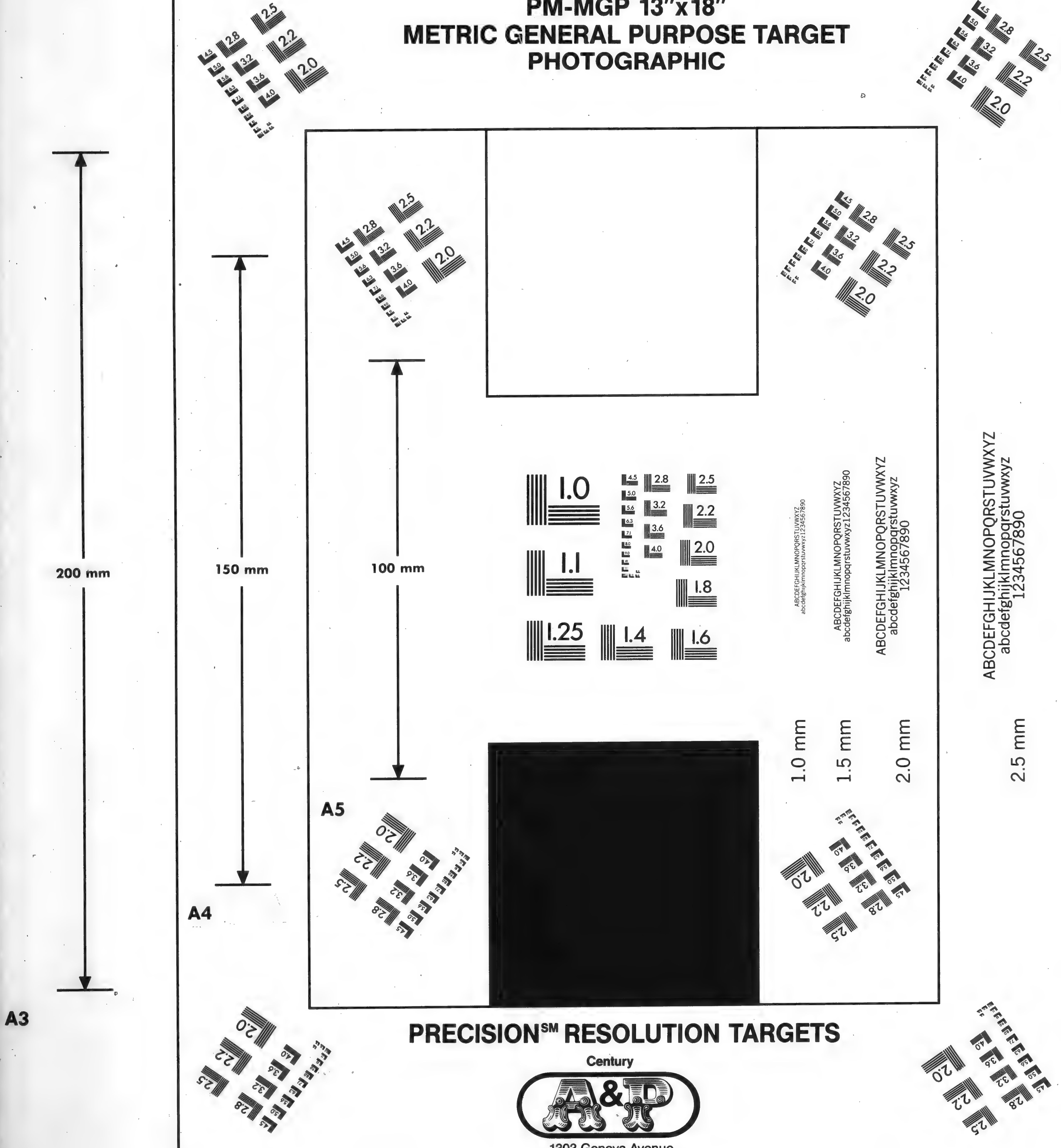
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MIDDLETOWN
CONN.
PRESS
ISSUE OF
JAN 17 1925

Boston Symphony Orchestra.

There is a particular interest locally in the forthcoming concert of the Boston Symphony Orchestra at the Capitol theatre, Hartford, on Sunday afternoon, February 1st, under the management of Frank A. Sedgwick. This famous orchestra returns to Hartford after an absence of two years and the occasion will introduce Serge Koussevitsky, the orchestra's new conductor and one of the leading celebrities of Europe. The orchestra retains intact the remarkable personnel of last season numbering 104 musicians.

Serge Koussevitsky is called the most striking figure and dominant personality in the orchestral concerts of London and Paris, and this is his first visit to America. He is described as a leader of rare charm and forcefulness and as an artist of impassioned convictions. He is the first Russian to lead this famous orchestra. His coming to Hartford is easily one of the outstanding musical events of the season.

The demand for seats is very heavy and early application is advisable. The seat sale is now in progress at Sedgwick & Casey's music store, 139 Asylum street, Hartford. Mail orders will also be taken. All orders and checks should be made payable and directed to Frank A. Sedgwick, manager.

PAPER- American

DATE- Jan 17

KOUSSEVITZKY CHANGES PROGRAM AT SYMPHONY

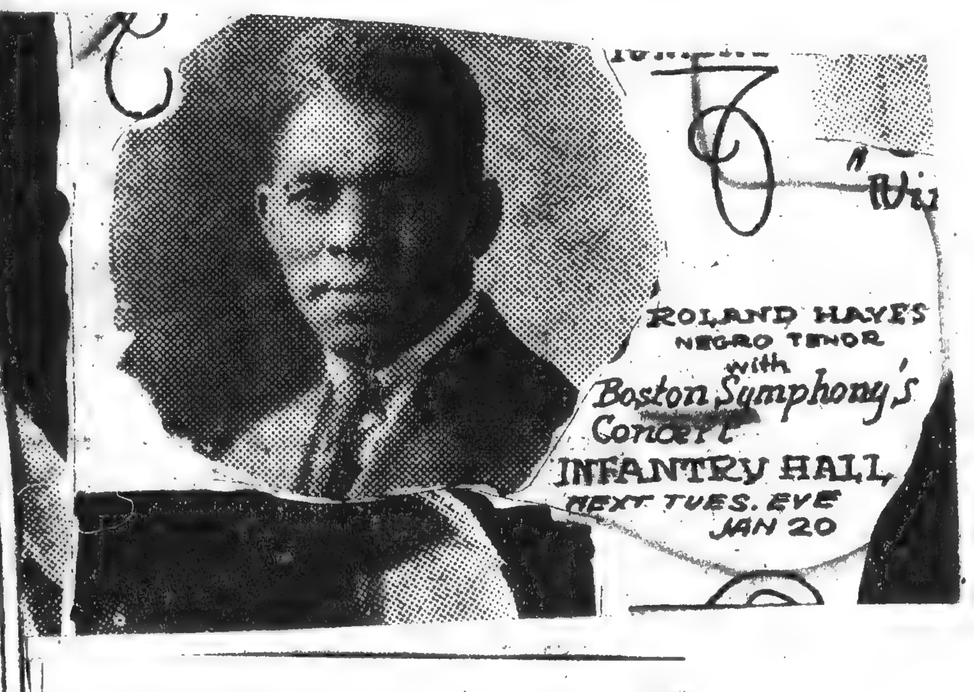
The feature of yesterday's Symphony Concert was the daring courage of Serge Koussevitzky in changing his originally announced program to an all Beethoven one. On top of that, he put two symphonies on the program, an almost unheard of innovation. Beethoven's Sixth and Seventh were the Symphonies, and the only other music was that composer's great Overture "Coriolanus."

The performance of the two Symphonies was similarly excellent, both on the part of the conductor and on that of the orchestra. Here he did not stray quite so far from convention, except in the Allegretto of the Seventh.

Next week there will be an all-Stravinsky program, with the composer present as assisting artist. It should create quite an uproar.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 17 1925



THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN SCIENCE MONITOR

JAN 17 1925

Koussevitzky and Beethoven

By STUART MASON

THE program of the twelfth Symphony concert, given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon in Symphony Hall, Boston, consisted of Beethoven's Overture to Collin's tragedy, "Coriolanus," and the same composer's Sixth and Seventh symphonies.

This was not the program as originally announced. Mr. Koussevitzky is a conductor of surprises. Not only does he change his programs at short notice, but his conducting of them is not lacking in that element also. It is worth noticing that the first and most natural thought in connection with the symphony concerts these days concerns Mr. Koussevitzky. Rightly or not, in spite of ourselves, his personality has become all pervading.

Several times he has played the music of Beethoven, Mozart, Schubert or Weber in a manner which was unmistakably original if not always conformable with preconceived ideas or so-called traditions. He has even played such music in a manner which was to say the least whimsical and capricious.

A Greater Koussevitzky

Yesterday's program offered him abundant opportunity for the further display of those qualities which have distinguished him in the past. Yet here Mr. Koussevitzky must have surprised those who were looking forward to more of those often strangely distorted versions of familiar pieces. Yesterday a much greater Koussevitzky was revealed to the public, a Koussevitzky with a broader and nobler conception of Beethoven than was to be observed in the playing of either of the Third or the Fifth symphonies at past concerts.

Yet the performance was not ultra conservative and the impress of the conductor's individuality was not lacking. The music was played in the true romantic style. His conception of it was poetic and imaginative but fancy was duly restrained and never overstepped the bounds of good taste. Proportions were well observed and it is doubtful if a more satisfying interpretation of these two symphonies could be desired by the most fastidious.

Possibly the last movement of the Seventh symphony might have gained in rhythmical incisiveness had it been at a slightly slower pace, but never has it been our good fortune to hear the Sixth played with such a fortunate choice of tempi. This symphony, until yesterday, has always seemed a tiresome work full of needless repetitions, often childish in the character of its themes and in its imitations of the sounds of nature.

Not so yesterday. Mr. Koussevitzky succeeded in bringing out what must have been the original intentions of the composer. By taking the opening allegro and the scene by the brookside at a faster pace than has been customary with his predecessors he brought out the broad lines on which these movements are constructed as no other conductor has done. By playing the music of the tempest in a more subdued manner he suggested the storm to the imagination rather than attempted to paint it graphically, and by broadening the measures of the final hymn of thanksgiving he lent a dignity to these pages which has heretofore been lacking.

Symphony Transformed

The symphony as a whole was transformed. It became under his hands once more a vital music, a music which touched the heart, which set the imagination aglow, a music once more vivid and pulsing with life, a music touched with the genius of the great master who penned its measures.

In like manner was the interpretation of the Seventh symphony. Mr. Koussevitzky did not attempt to read into its measures meanings which were foreign to them. It was a conception of this music which was supremely sane and straightforward, a conception which was satisfying, which left the hearer with the impression that this and no other was the manner in which it should be played.

This was playing which restored faith in Beethoven's music, which made it possible to once more understand its greatness and beauty, its universal appeal. Oftentimes it had seemed faded and worn. After yesterday's performance we know that it is blessed with eternal youth.

Strange to say, Mr. Koussevitzky was unduly restrained in the dramatic Overture to "Coriolanus." Here those theatrical qualities which have served him in many another piece of similar nature were not in evidence. He is truly a man of surprises, of unusual and unexpected ways with music, yet withal capable of touching the heights.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JAN 17 1925

Boston Symphony Orchestra Coming

Announcement is formally made of a coming visit to Worcester by the Boston symphony orchestra. The date selected for the concert in Mechanics hall is Tuesday evening, Feb. 17. It will be the first appearance in this city of the new conductor, Serge Koussevitsky, who has created a sensation wherever he has been seen. When he took the conductorship of this remarkable organization it was at the height of perfection, made so under the direction of Pierre Monteaux and Koussevitsky has kept the organization up to the same high standard. He has also given some of his own interpretations of the scores.

PAPER- Globe

DATE- Jan 17

BEETHOVEN FILLS SYMPHONY PROGRAM

Koussevitzky's Homage to the Classics

Next week's Symphony program is to be all-Stravinsky, with the composer present and playing the piano part in his new concerto, but Mr Koussevitsky doing the conducting. Perhaps this fact explains why Koussevitsky selected yesterday to do homage to the greatest of the classics for orchestra.

He is holding the balance between ancients and moderns even, and trying to satisfy both those to whom the history of music ended with Brahms and those for whom it began with Debussy and has culminated in Stravinsky. Yesterday's program, for the first time in 15 years, contained no music not of the very greatest. Beethoven's "Coriolanus" overture, his Sixth, and his Seventh symphony filled the afternoon.

Why anyone should dislike either an all-Bethoven or an all-Stravinsky program is not very plain. Beethoven's greatest masterpieces, such as those heard yesterday, are openly denounced only by the youngest and rashest modernists, whatever any candid 20th century listener may think of the music from "The Ruins of Athens" and other mediocre works from his pen. Stravinsky, if not a great composer, is at least one of the foremost now living. Anybody to whom music is not a dead art should be eager to hear his work often enough and fully enough to be able to decide whether or not it is permanently pleasurable.

Yet there are many who repine over having to hear two Bethoven symphonies in an afternoon. Jaded musical palates, such as those of persons whose profession requires them to hear, to make, or to teach too much music, may require a succession of more or less spicy titbit novelties if any concert program is to interest them. But surely any person normally sensitive to music and not already sated with it must find great masterpieces sustaining and consoling.

Koussevitzky as usual did not conduct according to what passes for the tradition. He was not successful with the introduction and first movement of the Seventh Symphony, which he misconceived as akin to the "Eroica" and Fifth in mood. Elsewhere his interpretations were vivid and deeply moving, though not always according to the directions in the orchestral score about tempi, dynamics, etc.

The introduction to the Seventh Symphony is really majestic: he made it hurried and anxious; the first movement is really a graceful, spirited, flowing poem, not, as he tried to make it, tragic.

In the finale of the Sixth Symphony, on the other hand, Koussevitzky's reading makes the design of the whole movement plain as no other reading has done in years. It is all developed from the little motive in horns and clarinets at the beginning, a fact the beauty of the first lyric episode obscures if the whole movement is not conceived and performed cumulatively. The audience applauded with what seemed genuine enthusiasm at every break in the program.

It is futile to try to describe in words the genius of Bethoven. At least a dozen themes and passages played at this concert are among the most beautiful things in the world. But it is not by "elegant extracts" that great poetry in tones like this really endures in history, actually goes on moving the hearts of men through many generations. Beethoven is greater than Schubert, not because his melodies are any more beautiful, but because his music has design and proportion; because also it was not written with ease and cannot be heard at all by the careless listener.

At least one listener found yesterday's program the most enthralling of any heard in 15 years of Symphony going. For this the credit goes to Beethoven.

P. R.

PROVIDENCE, R. I.
JOURNAL

JAN 18 1925

he Symphony n Tuesday

With Roland Hayes as soloist, the Boson Symphony Orchestra and Serge Kousevitzky will give their third concert of he season here next Tuesday night in nfantry Hall. Mr. Hayes will sing two umbers, "The Repose of the Holy Famly," from Berlioz's oratorio, "The Flight Into Egypt," and Liszt's setting of Perarch's 104th sonnet, with the accompaniment arranged for orchestra by Busoni. He will repeat these songs with the Boston orchestra in New York and Brooklyn. Mr. Hayes will soon complete the Eastern portion of this his second American tour, and will then make his first visit to the Pacific coast. In the spring he returns to Europe to fulfill numerous engagements there.

Mr. Koussevitzky will open his programme with the Concerto for Orchestra in D-major by Carl Philip Emmanuel Bach. His closing and principal number will be Tschaikowski's Fifth Symphony in E-minor. Here is a poetic expression of the effect of Tschaikowski's music by H. G. Dwight, reprinted from the Century:

I have heard music, and I cannot sleep.
I have been in some sad and distant land
Where silent steppes to dim horizons creep
And long, slow rivers wind through choking sand.

I have heard voices sobbing in the dark night.
I have heard waters wailing for away.
I have heard forests trumpet in their might,
And moan together at the break of day.

I have heard voices sobbing in the dark
Because of love and loneliness and pain.
I have heard singing when I seemed to hark
To twilight fields and low skies gray with rain.

I have heard marching and the roll of drums
Across those steppes, within those forests dim;
And I have felt the sudden thrill that comes
Upon the chanting of a mighty hymn.

I have heard music, and I cannot sleep:
My heart shall know nor peace nor pity yet;
For in me whirl, like clouds across a deep,
Things I can neither utter nor forget.

PROVIDENCE, R. I.
TRIBUNE

JAN 18 1925

Snuday Music

With Roland Hayes as soloist, the Boston Symphony Orchestra under ~~Serge~~ Koussevitzky, its brilliant new conductor, will make the third visit of the season to Providence for a concert in Infantry Hall next Tuesday evening. The principal number on Koussevitzky's program will be the Fifth Symphony in E minor by his countryman, Tchaikovsky. The eloquence of the interpretation of this magnificent score by the new conductor of the orchestra is such as to make it one of the outstanding features of an already very eventful season. Koussevitzky will close the program with this Symphony and open it with Bach's Concerto for Orchestra in D major, re-edited by Maximilian Steinberg.

Roland Hayes will appear with the orchestra in "The Repose of the Holy Family" from Berlioz' oratorio "The Flight into Egypt," and Liszt's setting of the 104th Sonnet of Petrarch, the accompaniment of which has been arranged for

lists Roland Hayes prominently on their "Hall of Fame" page. The tribute follows:

"We nominate for the Hall of Fame: Roland Hayes. Because he has been acclaimed throughout Europe and America as a great concert tenor; because he brings to his recitals not merely a lyric voice of great flexibility and beauty, but also a scholarly understanding of music and a gracious and compelling interpretation; because he puts to shame the average vocal artist by a positive mastery of the five languages in which he sings; because his singing of the Negro Spirituals has in it a quality of revelation; because he is just making his second concert tour of America preparatory to his fifth European Tour."

FEODOR CHALIAPIN.

THIS CLIPPING FROM
MERIDEN,
CONN.
RECORD
JAN 17 1925

Boston Symphony Orchestra Coming To Hartford Feb. 1

There is a particular interest locally in the forthcoming concert of the Boston Symphony orchestra at the Capitol theater in Hartford on Sunday afternoon, February 1, under the management of Frank A Sedgwick. This famous orchestra returns to this section after an absence of two years and the occasion will introduce Serge Koussevitsky, the orchestra's new conductor and one of the leading celebrities of Europe. The orchestra retains intact the remarkable personnel of last season numbering 104 musicians.

Serge Koussevitsky is called the most striking figure and dominant personality in the orchestral concerts of London and Paris, and this is his first visit to America. He is described as a leader of rare charm and forcefulness and as an artist of impassioned convictions. He is the first Russian to lead this famous orchestra.

The demand for seats is very heavy and early application is advisable. The sale is now in progress at Sedgewick and Caseys' music store, 139 Asylum street, Hartford. Mail orders will also be taken. All orders and checks should be made payable and directed to Frank A. Sedgwick, manager.

HARTFORD, CONN.
TIMES

JAN 17 1925

NEW YORK ACCLAIMS S. KOUSSEVITSKY

New Director of Boston Symphony Cordially Received.

Deems Taylor, musical critic of New York World, wrote the following notice concerning the debut of Serge Koussevitsky with the Boston Symphony [illegible] on the evening

[illegible] not significant. New York was glad to see at last in the flesh the hero of the famous 'Concerts Koussevitsky' of Paris, the arch expounder of Stravinsky and modern music in general, newly come over to take the helm in Boston and New York was wishing him well. But as the evening wore on, Mr. Koussevitsky must have noted a change in the character of the applause, an ever-quickening interest and enthusiasm that culminated in a torrent of handclaps and cheers at the end of the concert. Last night's audience had good reason to applaud and all other lovers of orchestral music may this morning take the President's thanskgiving p

lamation unreservedly, if a trifle belatedly, to heart. For the Boston Symphony orchasert is in the hands of a musician of profound insight and extraordinary technical command, one who may cause it to equal, possibly surpass, its former glories."

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MIDDLETOWN
CONN.
PRESS
ISSUE OF
JAN 17 1925

Boston Symphony Orchestra.

There is a particular interest locally in the forthcoming concert of the Boston Symphony Orchestra at the Capitol theatre, Hartford, on Sunday afternoon, February 1st, under the management of Frank A. Sedgwick. This famous orchestra returns to Hartford after an absence of two years and the occasion will introduce Serge Koussevitsky, the orchestra's new conductor and one of the leading celebrities of Europe. The orchestra retains intact the remarkable personnel of last season numbering 104 musicians.

Serge Koussevitsky is called the most striking figure and dominant personality in the orchestral concerts of London and Paris, and this is his first visit to America. He is described as a leader of rare charm and forcefulness and as an artist of impassioned convictions. He is the first Russian to lead this famous orchestra. His coming to Hartford is easily one of the outstanding musical events of the season.

The demand for seats is very heavy and early application is advisable. The seat sale is now in progress at Sedgwick & Casey's music store, 139 Asylum street, Hartford. Mail orders will also be taken. All orders and checks should be made payable and directed to Frank A. Sedgwick, manager.

PAPER-
DATE- Jan 17

KOUSSEVITZKY CHANGES PROGRAM AT SYMPHONY

The feature of yesterday's Symphony Concert was the daring courage of Serge Koussevitzky in changing his originally announced program to an all Beethoven one. On top of that, he put two symphonies on the program, an almost unheard of innovation. Beethoven's Sixth and Seventh were the Symphonies, and the only other music was that composer's great Overture "Coriolanus."

The performance of the two Symphonies was similarly excellent, both on the part of the conductor and on that of the orchestra. Here he did not stray quite so far from convention, except in the Allegretto of the Seventh.

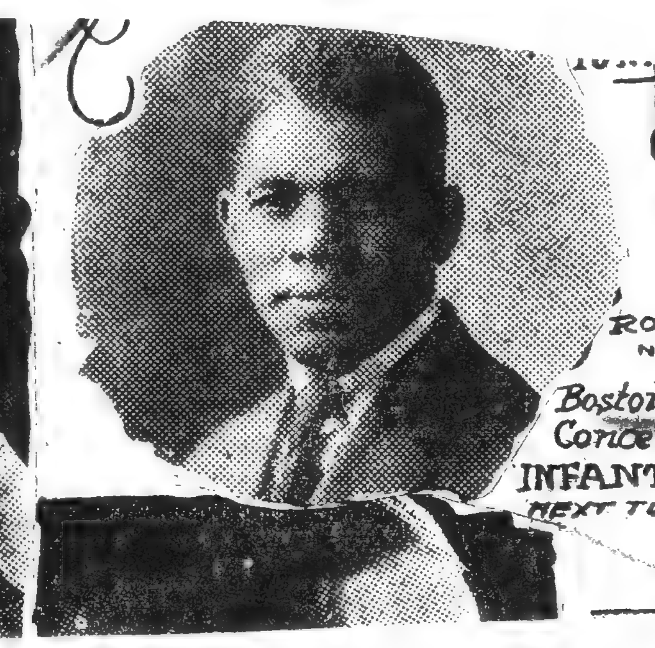
Next week there will be an all-Stravinsky program, with the composer present as assisting artist. It should create quite an uproar.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
JAN 17 1925

Boston Symphony Orchestra Coming

Announcement is formally made of a coming visit to Worcester by the Boston symphony orchestra. The date selected for the concert in Mechanics hall is Tuesday evening, Feb. 17. It will be the first appearance in this city of the new conductor, Serge Koussevitsky, who has created a sensation wherever he has been seen. When he took the conductorship of this remarkable organization it was at the height of perfection, made so under the direction of Pierre Monteaux and Koussevitsky has kept the organization up to the same high standard. He has also given some of his own interpretations of the scores.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN
JAN 17 1925


ROLAND HAYES
NEGRO TENOR
with
Boston Symphony's
Concert
INFANTRY HALL
NEXT TUES. EVE
JAN 20

THIS CLIPPING FROM
BOSTON, MASS.
CHRISTIAN
SCIENCE
MONITOR
JAN 17 1925

Koussevitzky and Beethoven

By STUART MASON

THE program of the twelfth Symphony concert, given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon in Symphony Hall, Boston, consisted of Beethoven's Overture to Collin's tragedy, "Coriolanus," and the same composer's Sixth and Seventh symphonies.

This was not the program as originally announced. Mr. Koussevitzky is a conductor of surprises. Not only does he change his programs at short notice, but his conducting of them is not lacking in that element also. It is worth noticing that the first and most natural thought in connection with the symphony concerts these days concerns Mr. Koussevitzky. Rightly or not, in spite of ourselves, his personality has become all pervading.

Several times he has played the music of Beethoven, Mozart, Schubert or Weber in a manner which was unmistakably original if not always conformable with preconceived ideas or so-called traditions. He has even played such music in a manner which was to say the least whimsical and capricious.

A Greater Koussevitzky

Yesterday's program offered him abundant opportunity for the further display of those qualities which have distinguished him in the past. Yet here Mr. Koussevitzky must have surprised those who were looking forward to more of those often strangely distorted versions of familiar pieces. Yesterday a much greater Koussevitzky was revealed to the public, a Koussevitzky with a broader and nobler conception of Beethoven than was to be observed in the playing of either of the Third or the Fifth symphonies at past concerts.

Yet the performance was not ultra conservative and the impress of the conductor's individuality was not lacking. The music was played in the true romantic style. His conception of it was poetic and imaginative but fancy was duly restrained and never overstepped the bounds of good taste. Proportions were well observed and it is doubtful if a more satisfying interpretation of these two symphonies could be desired by the most fastidious.

Possibly the last movement of the Seventh symphony might have gained in rhythmical incisiveness had it been at a slightly slower pace, but never has it been our good fortune to hear the Sixth played with such a fortunate choice of tempi. This symphony, until yesterday, has always seemed a tiresome work full of needless repetitions, often childish in the character of its themes and in its imitations of the sounds of nature.

Not so yesterday. Mr. Koussevitzky succeeded in bringing out what must have been the original intentions of the composer. By taking the opening allegro and the scene by the brookside at a faster pace than has been customary with his predecessors he brought out the broad lines on which these movements are constructed as no other conductor has done. By playing the music of the tempest in a more subdued manner he suggested the storm to the imagination rather than attempted to paint it graphically, and by broadening the measures of the final hymn of thanksgiving he lent a dignity to these pages which has heretofore been lacking.

Symphony Transformed

The symphony as a whole was transformed. It became under his hands once more a vital music, a music which touched the heart, which set the imagination aglow, a music once more vivid and pulsing with life, a music touched with the genius of the great master who penned its measures.

In like manner was the interpretation of the Seventh symphony. Mr. Koussevitzky did not attempt to read into its measures meanings which were foreign to them. It was a conception of this music which was supremely sane and straightforward, a conception which was satisfying, which left the hearer with the impression that this and no other was the manner in which it should be played.

This was playing which restored faith in Beethoven's music, which made it possible to once more understand its greatness and beauty, its universal appeal. Oftentimes it had seemed faded and worn. After yesterday's performance we know that it is blessed with eternal youth.

Strange to say, Mr. Koussevitzky was unduly restrained in the dramatic Overture to "Coriolanus." Here those theatrical qualities which have served him in many another piece of similar nature were not in evidence. He is truly a man of surprises, of unusual and unexpected ways with music, yet withal capable of touching the heights.

THIS CLIPPING FROM
MERIDEN,
CONN.
RECORD
JAN 17 1925

Boston Symphony Orchestra Coming To Hartford Feb. 1

There is a particular interest locally in the forthcoming concert of the Boston Symphony orchestra at the Capitol theater in Hartford on Sunday afternoon, February 1, under the management of Frank A. Sedgwick. This famous orchestra returns to this section after an absence of two years and the occa-

CH'S
Service and Quality

last season numbering 104 musicians.

Serge Koussevitzky is called the most striking figure and dominant personality in the orchestral concerts of London and Paris, and this is his first visit to America. He is described as a leader of rare charm and forcefulness and as an artist of impassioned convictions. He is the first Russian to lead this famous orchestra.

The demand for seats is very heavy and early application is advisable. The sale is now in progress at Sedgwick and Caseys' music store, 139 Asylum street, Hartford. Mail orders will also be taken. All

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HARTFORD, CONN.
TIMES
JAN 17 1925

NEW YORK ACCLAIMS S. KOUSSEVITSKY

New Director of Boston Symphony Cordially Received.

Deems Taylor, musical critic of New York World, wrote the following notice concerning the debut of Serge Koussevitsky with the Boston Symphony orchestra in New York on the evening of November 27:

"The applause that greeted Serge Koussevitsky as he came upon the platform at Carnegia Hall last night to conduct the Boston Symphony orchestra for the first time in New York was lengthy and cordial, but, naturally, not significant. New York was glad to see at last in the flesh the hero of the famous 'Concerts Koussevitsky' of Paris, the arch expounder of Stravinsky and modern music in general, newly come over to take the helm in Boston and New York was wishing him well. But as the evening wore on, Mr. Koussevitsky must have noted a change in the character of the applause, an ever-quickening interest and enthusiasm that culminated in a torrent of handclaps and cheers at the end of the concert. Last night's audience had good reason to applaud and all other lovers of orchestral music may this mor take the President's thanskgiving p lamation unreservedly, if a trifle belatedly, to heart. For the Boston Symphony orchasert is in the hands of a musician of profound insight and extraordinary technical command, one who may cause it to equal, possibly surpass, its former glories."

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PAPER-
DATE- Jan 17

BEETHOVEN FILLS SYMPHONY PROGRAM

Koussevitzky's Homage to the Classics

Next week's Symphony program is to be all-Stravinsky, with the composer present and playing the piano part in his new concerto, but Mr Koussevitsky doing the conducting. Perhaps this fact explains why Koussevitsky selected yesterday to do homage to the greatest of the classics for orchestra.

He is holding the balance between ancients and moderns even, and trying to satisfy both those to whom the history of music ended with Brahms and those for whom it began with Debussy and has culminated in Stravinsky. Yesterday's program, for the first time in 15 years, contained no music not of the very greatest. Beethoven's "Coriolanus" overture, his Sixth, and his Seventh symphony filled the afternoon.

Why anyone should dislike either an all-Bethoven or an all-Stravinsky program is not very plain. Beethoven's greatest masterpieces, such as those heard yesterday, are openly denounced only by the youngest and rashest modernists, whatever any candid 20th century listener may think of the music from "The Ruins of Athens" and other mediocre works from his pen. Stravinsky, if not a great composer, is at least one of the foremost now living. Anybody to whom music is not a dead art should be eager to hear his work often enough and fully enough to be able to decide whether or not it is permanently pleasurable.

Yet there are many who repine over having to hear two Bethoven symphonies in an afternoon. Jaded musical palates, such as those of persons whose profession requires them to hear, to make, or to teach too much music, may require a succession of more or less spicy titbit novelties if any concert program is to interest them. But surely any person normally sensitive to music and not already sated with it must find great masterpieces sustaining and cor

to the laundry of Wing Lee at 80 Walnut av, special police officers, headed by Capt William Tappan, tonight searched the premises.

Six ounces of opium and an opium lamp were found, the authorities say. Wing Lee was arrested on a charge of having narcotic drugs in his possession illegally, and will be arraigned in District Court tomorrow morning.

PROF ROBINSON GIVES SONG

hurried and anxious; the first movement is really a graceful, spirited, flowing poem, not, as he tried to make it, tragic.

In the finale of the Sixth Symphony, on the other hand, Koussevitzky's reading makes the design of the whole movement plain as no other reading has done in years. It is all developed from the little motive in horns and clarinets at the beginning, a fact the beauty of the first lyric episode obscures if the whole movement is not conceived and performed cumulatively. The audience applauded with what seemed genuine enthusiasm at every break in the program.

It is futile to try to describe in words the genius of Bethoven. At least a dozen themes and passages played at this concert are among the most beautiful things in the world. But it is not by "elegant extracts" that great poetry in tones like this really endures in history, actually goes on moving the hearts of men through many generations. Beethoven is greater than Schu-

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PROVIDENCE, R. I.
JOURNAL
JAN 18 1925

he Symphony n Tuesday

With Roland Hayes as soloist, the Boston Symphony Orchestra and Serge Koussevitzky will give their third concert of the season here next Tuesday night in Infantry Hall. Mr. Hayes will sing two numbers, "The Repose of the Holy Family," from Berlioz's oratorio, "The Flight Into Egypt," and Liszt's setting of Petrarch's 104th sonnet, with the accompaniment arranged for orchestra by Busoni. He will repeat these songs with the Boston orchestra in New York and Brooklyn. Mr. Hayes will soon complete the Eastern portion of this his second American tour, and will then make his first visit to the Pacific coast. In the spring he returns to Europe to fulfill numerous engagements there.

Mr. Koussevitzky will open his programme with the Concerto for Orchestra in D-major by Carl Philip Emmanuel Bach. His closing and principal number will be Tschaikowski's Fifth Symphony in E-minor. Here is a poetic expression of the effect of Tschaikowski's music by H. G. Dwight, reprinted from the Century:

I have heard music, and I cannot sleep.
I have been in some sad and distant land
Where silent steppes to dim horizons creep
And long, slow rivers wind through choking sand.

I have heard voices sobbing in the dark night.
I have heard waters wailing for away.
I have heard forests trumpet in their might,
And moan together at the break of day.

I have heard voices sobbing in the dark
Because of love and loneliness and pain.
I have heard singing when I seemed to hark
To twilight fields and low skies gray with rain.

I have heard marching and the roll of drums
Across those steppes, within those forests dim;
And I have felt the sudden thrill that comes
Upon the chanting of a mighty hymn.

I have heard music, and I cannot sleep.
My heart shall know nor peace nor pity yet;
For in me whirl, like clouds across a deep,
Things I can neither utter nor forget.

PROVIDENCE, R. I.
TRIBUNE
JAN

Snuday Music

With Roland Hayes as soloist, the Boston Symphony Orchestra under ~~Serge~~ Koussevitzky, its brilliant new conductor, will make the third visit of the season to Providence for a concert in Infantry Hall next Tuesday evening. The principal number on Koussevitzky's program will be the Fifth Symphony in E minor by his countryman, Tchaikovsky. The eloquence of the interpretation of this magnificent score by the new conductor of the orchestra is such as to make it one of the outstanding features of an already very eventful season. Koussevitzky will close the program with this Symphony and open it with Bach's Concerto for Orchestra in D major, re-edited by Maximilian Steinberg.

Roland Hayes will appear with the orchestra in "The Repose of the Holy Family" from Berlioz' oratorio "The Flight into Egypt," and Liszt's setting of the 104th Sonnet of Petrarch, the accompaniment of which has been arranged for orchestra by Busoni. The great tenor is now completing the eastern part of his second American tour which has embraced the principal cities of our eastern and southern States and of Canada. He will shortly go to the Pacific Coast for the first time, and thence in the spring will return to Europe to fulfill numerous engagements there.

Vanity Fair, in the current number, lists Roland Hayes prominently on their "Hall of Fame" page. The tribute follows:

"We nominate for the Hall of Fame: Roland Hayes. Because he has been acclaimed throughout Europe and America as a great concert tenor; because he brings to his recitals not merely a lyric voice of great flexibility and beauty, but also a scholarly understanding of music and a gracious and compelling interpretation; because he puts to shame the average vocal artist by a positive mastery of the five languages in which he sings; because his singing of the Negro Spirituals has in it a quality of revelation; because he is just making his second concert tour of America preparatory to his fifth European Tour"

FEODOR CHALIAPIN.

16

PAPER- Prov. Journal

DATE- Jan 18

Hageman.

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The Symphony on Tuesday

With Roland Hayes as soloist, the Boston Symphony Orchestra and Serge Koussevitzky will give their third concert of the season here next Tuesday night in Infantry Hall. Mr. Hayes will sing two numbers, "The Repose of the Holy Family," from Berlioz's oratorio, "The Flight Into Egypt," and Liszt's setting of Petrarch's 104th sonnet, with the accompaniment arranged for orchestra by Busoni. He will repeat these songs with the Boston orchestra in New York and Brooklyn. Mr. Hayes will soon complete the Eastern portion of this his second American tour, and will then make his first visit to the Pacific coast. In the spring he returns to Europe to fulfill numerous engagements there.

Soloist at the Co
at [illegible] Theatre Next Sunday

Mr. Koussevitzky will open his programme with the Concerto for Orchestra in D-major by Carl Philip Emmanuel Bach. His closing and principal number will be Tschaikowski's Fifth Symphony in E-minor. Here is a poetic expression of the effect of Tschaikowski's music by H. G. Dwight, reprinted from the Century:

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  My heart shall know nor peace nor pity yet;
For in me whirl, like clouds across a deep,
  Things I can neither utter nor forget.

Roland Hayes

Negro Tenor Reappears Here as Soloist with Boston Symphony Orchestra Tuesday.

PAPER- Herald

DATE- Jan 18

STRAVINSKY SOLOIST

Igor Stravinsky will be the guest of honor and piano soloist at the symphony concerts this week. The program will be entirely devoted to his compositions. He will appear as pianist with the orchestra in his new concerto for piano and wind orchestra.

Mr. Koussevitzky will open the concert with Stravinsky's arrangement of the "Song of the Volga Boatmen," and will also conduct suites from the two ballets, "Petrouchka" and "The Fire Bird."

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN

JAN 18 1925

NEXT week provides, in addition to the Boston Symphony Orchestra, Gounod's Solemn Mass, sung at the Peabody by the combined choirs of the city under the direction of Edmund S. Ender, on Tuesday night; Myra Hess at the Peabody for the Friday afternoon recital, Mabel Garrison on Friday night at the Lyric and on Saturday the season's first children's concert by the Municipal Orchestra.

The new Boston conductor comes widely heralded—in fact, as much discussed as any conductor who has been here for long. He is determined not to shock Baltimore, and has provided for us a program of Bach, Wagner, Rimsky, Moussorgsky and the A Major Symphony of Beethoven, placed over recent protests at the end of the program.

Miss Garrison is to sing under the auspices of the Baltimore committee of the American Institute of Operatic and Allied Arts. The local members of the committee are Miss Elizabeth Ellen Starr, Mrs. John W. Garrett and Harold Randolph. On the local committee are representatives of the Baltimore Opera Society, the Meyerbeer Vocal Ensemble, the Baltimore Music Club, the Treble Clef Club, the Maryland Institute, the Friends of Art, the Peabody Conservatory, the Carol Lynn Dance Studio, the Maryland Federation of Women's Clubs, the Maryland Colonial Dames, the Daughters of the American Revolution and a group of individual patrons of art.

The Institute has as its object "the bringing together for training American operatic talent of all kinds and the furnishing of young singers, instrumentalists, conductors and librettists, and decorative artists and ballet dancers an opportunity for appearing under the best circumstances, and thus to supply high-class opera at reasonable rates to cities throughout the country.

NEW YORK
WORLD

JAN 18 1925

Koussevitzky Programs.

The third pair of concerts by the Boston Symphony Orchestra will take place in Carnegie Hall on Thursday evening, Jan. 29 and Saturday afternoon, Jan. 31.

A feature of the Thursday concert will be the appearance of Roland Hayes as soloist in "The Repose of the Holy Family" from "The Flight into Egypt," by Berlioz, and the 104th Sonnet of Petrach as set by Liszt.

The Thursday program will also include Philip Emanuel Bach's Concerto for orchestra in D major, edited by Maximilian Steinberg, and the Fifth Symphony of Tchaikovsky in E minor.

The matinee will also include Handel's Concerto Grosso in D minor, Op. 6, No. 10, for strings, and Beethoven's Seventh Symphony.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 18 1925

Roland Hayes Soloist With Boston Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra will make their third visit of the season to Brooklyn for a concert to be given in the Academy of Music on Friday evening, Jan. 30. The soloist of the evening will be Roland Hayes. Serge Koussevitzky has put as the principal number on the program Tchaikovsky's Fifth Symphony in E minor.

The numbers which Roland Hayes will sing are Berlioz's "The Repose of the Holy Family," from "The Flight into Egypt," and the 104th Sonnet of Petrarch as set by Liszt. The program will also include Philip Emanuel Bach's Concerto for Orchestra in D major as edited by Maximilian Steinberg.

PROVIDENCE, R. I.
JOURNAL

JAN 18 1925

Roland Hayes

Negro Tenor Reappears Here as Soloist with ~~Boston~~ Symphony Orchestra Next Tuesday.

PAPER- Globe

DATE- Jan 18

"As soon as Stravinsky's 'Le Sacre' became generally accessible and audible it began to be recognized that it was a work of very mixed quality. It was absurd to talk of only the future being able to grasp it; there was nothing in it to puzzle any musician. It was simply the Stravinsky of 'Petrouchka' developing a step further, with all the former Stravinsky's excellencies and limitations. His musical gift is really a rather small one. Left to himself he can invent comparatimely little that is vital, as we can see in the new piano concerto. For his best thematic material he has always been largely dependent upon Russian folksong or popular song, as in 'L'Oiseau de Feu' and 'Petrouchka,' where the best tunes are not his own. His limitations are many. His qualities are few, but remarkable. He has brought a new psychology into music—the psychology of the primitive soul. He has created a texture entirely his own; and we can never weary of admiring the superb certainty of his orchestration."—Ernest Newman, New York Evening Post.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 13th program. Stravinsky program. Mr Koussevitzky will conduct. "Song of the Volga Boatmen," concerto for piano and wind orchestra, suite from the ballet "Petruschka," suite from the ballet "The Firebird." Soloist, Igor Stravinsky.

Stravinsky will play the piano part in his own concerto at this week's Boston Symphony concerts. Mr Koussevitzky will conduct an all-Stravinsky program in honor of the distinguished visitor, who is certainly one of the foremost living composers. In New York Stravinsky himself conducted a concert of the Philharmonic Orchestra, not altogether with success if carping reviewers may be trusted. He is composer, not conductor. Not until last year in Paris did he play the piano in public, and then it was the same piano concerto which Boston is to hear this week.

PAPER- World

DATE- Jan 18

Koussevitzky Programs.

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A feature of the Thursday concert will be the appearance of Roland Hayes as soloist in "The Repose of the Holy Family" from "The Flight into Egypt," by Berlioz, and the 104th Sonnet of Petrach as set by Liszt.

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The matinee will also include Handel's Concerto Grosso in D minor, Op. 6, No. 10, for strings, and Beethoven's Seventh Symphony.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

JAN 18 1925

SERGE KOUSSEVITZKY,

Conductor of the Boston Symphony Orchestra, who will make his first appearance in Baltimore on the evening of January 28, when the orchestra, after an absence of several years, will give a concert at the Lyric.

N.Y.
HERALD

JAN 18 1925

Boston Symphony Back Next Week; Local Orchestras

The Boston Symphony Orchestra, under Serge Koussevitzky, will make its third New York visit of the season next week, playing at Carnegie Hall on Thursday evening, January 29, and Saturday afternoon, January 31. A feature of the Thursday concert will be the appearance of Roland Hayes as soloist in "The Repose of the Holy Family" from Berlioz's "The Flight Into Egypt," and Liszt's setting of Petrarch's 104th sonnet. Other numbers will be Emmanuel Bach's Concerto for orchestra in D major, as edited by Maximilian Steinberg, and Tchaikovsky's Fifth Symphony.

The novelty of the Saturday matinee will be Moussorgsky's "Pictures at an Exhibition," its first performance here in the orchestral arrangement made by Ravel especially for Mr. Koussevitsky. Handel's Concerto Grosso in D minor, No. 10, and Beethoven's Seventh Symphony will complete the program.

CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JAN. 18 1925

BOSTON SYMPHONY ORCHESTRA COMING

The Boston symphony orchestra is to make its annual visit to Worcester Tuesday evening, Feb. 17. It will be the first appearance of the new conductor, Serge Koussevitsky, in this city, and will be an event worth while. While the Boston symphony has had some remarkable conductors there are none who have created quite so much enthusiasm on first appearance as Koussevitsky. Announcements of this engagement will be made in a few days.

PORTLAND,
ME.
~~ADVERTISER~~ Telegram

JAN 18 1925

The following news of Boston's great Symphony Orchestra is interesting: "For the first time in the history of the Boston Symphony Orchestra the season's series of concerts is sold out. The same situation prevails for the double series of concerts in New York. This means for Boston that the orchestra's Friday afternoon and Saturday night programs, like the concerts on Monday evenings, are closed so far as reserved seats are concerned. This condition does not, however, affect 505 rush seats are concerned. This on Friday afternoons, nearly 1,000 enthusiasts brave the elements and patiently wait from early morning until the box-office opens in the hope of gaining entrance to the second balcony.

Long before Mr. Koussevitzky arrived the demand for seats was manifest and the favorable impression made on his first appearance increased the sale. How long his tenure of office exceeds the present season only the powers that be know, and they are not enlightening the general public.

Yet, in spite of the present happy situation, the trustees know that a deficit looms on the horizon. The orchestra is not self-supporting, nor was it ever so. Henry L. Higginson, its founder, repeatedly supplied the wherewithal for the orchestra's perpetuation, and since his death public support, other than the sale of season tickets, is still essential for the orchestra's existence.

Mrs. Mortimer Harris of Loveitts

CINCINNATI,
OHIO
~~TIMES~~ [illegible]

JAN 18 1925

Igor Stravinsky, who is to be guest conductor of the Cincinnati Symphony Orchestra at the concerts of March 6 and 7, is proving himself exceptionally versatile on his American tour, which began less than two weeks ago in New York. He appeared in the double role of composer and conductor at a concert of the orchestra of the New York Philharmonic Society, for the concert he directed was made up entirely of his own works. He is to appear in Boston as soloist with the Boston Symphony Orchestra, playing his own piano concerto. And besides being composer, conductor and piano soloist, he is putting in his spare time making new versions of his works for American mechanical reproducing instruments. He is arranging forty-four of his compositions for this purpose.

17

PAPER- N. Y. Herald-Tribune

DATE- Jan. 18

Boston Symphony Back Next Week; Local Orchestras

The Boston Symphony Orchestra, under Serge Koussevitzky, will make its third New York visit of the season next week, playing at Carnegie Hall on Thursday evening, January 29, and Saturday afternoon, January 31. A feature of the Thursday concert will be the appearance of Roland Hayes as soloist in "The Repose of the Holy Family" from Berlioz's "The Flight Into Egypt," and Liszt's setting of Petrarch's 104th sonnet. Other numbers will be Emmanuel Bach's Concerto for orchestra in D major, as edited by Maximilian Steinberg, and Tchaikovsky's Fifth Symphony.

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PAPER- [illegible]

DATE- [illegible]

Stravinsky Next Soloist With Symphony

IGOR STRAVINSKY will be guest of honor and piano soloist at the Symphony concerts this week. The program will be entirely devoted to his compositions. He will take part in the performance of his new concerto for piano and wind orchestra. Stravinsky's arrangement of the "Song of the Valga Boatmen" and suites from his "Petrouchka" and "Fire-Bird" ballets will also be conducted by Mr. Koussevitzky.

APPLAUSE "PUTS

THIS CLIPPING FROM THE N Y TIMES

JAN 18 1925

Roland Hayes returns with the Boston Symphony on Jan. 29 in an excerpt from Berlioz's "Flight into Egypt."

BALTIMORE MD. NEWS

JAN 20 1925

BOSTON ORCHESTRA COMING NEXT WEEK

Serge Koussevitzky, the new leader of the Boston Symphony Orchestra, recognized as the most striking figure and dominant personality in the orchestral concerts of London and Paris, has in the short while since assuming the leadership of the Boston players, taken a high place for himself in this country. Recognized as the only great orchestral conductor who had not appeared in the United States prior to this season, Koussevitzky has literally stormed the music citadels of the places where he and the wonderful orchestra have appeared this season.

Koussevitzky and the Boston Symphony will give their only concert of the year in Baltimore a week from next Wednesday night at the Lyric, and the event gives every indication of being one of the outstanding occasions of the musical year.

CONCORD N. H. Monitor

ISSUE OF JAN 19 1925

Negro Singer Made Way from Obscurity To Fame

Roland Hayes, Son of Former Slave, Won High Honors Abroad Despite Handicaps

Roland Hayes, who will sing here Thursday, spent his boyhood in Curryville, Georgia, on the small farm of his mother, an ex-slave. Despite poverty, he managed to educate himself, and attended Fisk University, at Nashville.

When he traveled with the Fisk Jubilee Singers, his voice attracted particular attention and was given a complete training.

The young man gave tentative recitals in Boston and other cities, and meeting with warm encouragement, decdied to try his fortune in Europe.

Arriving in London in 1920, he had scarcely enough money to announce a recital. But immediately the musical attention of England was upon him. He sang 15 more recitals that season to packed London audiences, and was summoned to sing before King George V, in Buckingham Palace.

Then came an invitation from Gabriel Pierne, the noted Parisian conductor, who wanted him to sing with the Colonne Orchestra. This appearance, together with a number of public and salon recitals, set all Paris to talking about the remarkable newly found tenor.

Next Vienna heard him, and incredulity changed to admiration. This city even exceeded the others in praising him with one voice.

Each country judged his diction and command of style in the songs of their language as a model for their own singers. Each city was at a loss to describe his silken, ethereal tones, which were not quite like anything they had ever heard before. And in the Negro Spirituals he laid a strange and wonderful treasury before them.

Then came his return tour of America last season, which put the seal on his greatness. There were overflowing audiences at concert after concert, demonstrations when he appeared with the Boston and Detroit Symphony Orchestra, numberless eulogies, articles in the magazines. No singer in years has had such a reception.

Last spring his debut in Berlin proved another great event in his career.

He was awarded the Spingarn Medal for 1924.

THIS CLIPPING FROM PROVIDENCE, R. I. NEWS

JAN 20 1925

NEGRO TENOR TO TAKE SOLO ROLE

Roland Hayes, negro tenor, will be the soloist tonight at the third Providence concert of the Boston Symphony Orchestra in ~~Infantry~~ Hall.

A feature of the concert program will be the rendition of Tchaikovsky's Fifth Symphony in E-minor under Koussevitsky's direction. Tchaikovsky's Symphony was the principal number at the recent Pension Fund concert in Boston, when Serge Koussevitsky was heard in the music of his countrymen.

The concert tonight will open with Carl Philip Emanuel Bach's Concerto for orchestra, in D-major, arranged by Maximillian Steinberg. The music in which Roland Hayes will appear with the orchestra is Berlioz's air, "The Repose of the Holy Family," from "The Flight Into Egypt," and Liszt's setting of the 104th Sonnet of Petrarch, the accompaniment orchestrated by Busoni.

HARTFORD, CONN. TIMES

JAN 20 1925

BOSTON SYMPHONY

Orchestra to Appear February 1 at Capitol Theater.

When the Boston Symphony orchestra returns to Hartford on Sunday afternoon February 1 after an absence of two years it will be heard under the most favorable circumstances in its long and honorable career. The Capitol theater is the locale and needless to say the best auditorium in the city as to accoustics and comfort, and then again the house is large which permits a scale of prices that is well within the reach of all. This orchestra treat is further enhanced by the first local appearance of Serge Koussevitsky, the orchestra's new conductor and the only Russian who has lead the orchestra. Mr. Koussevitsky came to this country at the beginning of the season and his every appearance has called forth the most glowing praise for his masterly and artistic direction. His coming is one of the outstanding musical events of the year. The Boston Symphony concert is positively the only orchestra event of the season. The seats are now on sale at Sedgwick & Casey's, 139 Asylum street. The advance sale indicates a sold out house although at this time it is still possible to obtain good seats.

SERGE KOUSSEVITSKY

WORCESTER MASS. POST

JAN 31 192[illegible]

SYMPHONY PLAYS FAMOUS SCHERZO

City to Hear Number That Charmed Boston

The Boston Symphony Orchestra gives its annual concert at Mechanics Hall in Worcester the evening of Tuesday, Feb. 17. It will be the first appearance in this city of Serge Koussevitzky, the new conductor, who came to this country last fall to assume the baton of the Boston Symphony, after four years at the head of the famous orchestras of Paris and London. He is a Russian, was formerly at the head of his own symphony orchestra, and is one of the greatest musicians in the world.

Koussevitzky has made a most favorable impression with the Boston Symphony, and the critics of Boston and New York have given it the best of their praise. His programs are as original as they are attractive Several novelties have been introduced that are rather new to music lovers of this country.

His Worcester program includes Tchaikovsky's Fifth Symphony in E Minor, a composition that is not often played in this country, but under Koussevitzky's baton is made a work to be admired. He will open his program with a Bach Concerto in three movements, and will also play three novelties, one a Berlioz overture, the second a prelude to a Russian opera, and the third the now famous scherze, "The Flight of the Bumble Bee," from the opera, "Tsar Saltan." This he played in Boston several weeks ago, and it created so much of a sensation that he repeated it, the first time the Boston Symphony has played an encore since its organization, 40 years ago.

The public sale of seats for the concerts opens at Steinert's Monday.

THIS CLIPPING FROM PROVIDENCE, R. I. TRIBUNE

JAN 21 1925

Storm Does Not Deter Symphony Audience

Patrons Well Rewarded for Bravery by an Excellent Concert; Roland Hayes, Soloist

A heavy storm and snow-swept streets could not keep a large audience from Infantry Hall last night, where they were well rewarded for their bravery by an excellent concert of the Boston Symphony Orchestra, under the direction of M. Serge Koussevitsky, with Roland Hayes the soloist. The following program was given:

Bach, C. P. E., Concerto for orchestra in D major (arranged by Maximilian Steinberg), 1, Allegro moderato, 2, Andante lento moto, 3, Allegro; Berlioz, air, "The Repose of the Holy Family" from "The Flight Into Egypt;" Liszt, 104th Sonnet of Petrarch (accompaniment arranged for orchestra by Busoni), soloist, Roland Hayes; Tchaikovsky, Symphony No. 5, in E minor, Op. 64, 1, Andante; Allegro con anima, 2, Andante-Cantabile, con alcuna licenza, 3, Valse, Allgero moderato, 4, finale, Andante maestoso; allegro vivace.

When Roland Hayes had finished his two solos, applause that resembled only the trite thunderous called him back and back for bows. What a splendid artist this young colored man is. The simplicity and the quietness of Berlioz's air, "The Repose of the Holy Family," were caught by him in happy manner An air that does not require the width or the range of his voice, with no bravura passages, he made it as effective as though he had used all his faculties. The Liszt arrangement of Petrach's 104th Sonnet, written to Laura, gave Mr. Hayes an opportunity to show the rich quality of his voice as well as his sharp musical intelligence in interpretation. He has paid special attention to his enunciation, and every word came clearly and distinctly. His fine pronunciation of French and Italian shows that he has mastered the details of his art.

The Bach Concerto, composed by the son of the immortal Johann Sebastian and arranged by Maxmillian Steinberg shows all the defects usually associated with any great composer's son. It was totally uninspired and while it had passages of beauty in the whole it was precise and exact and interesting only to students of technique. Its continuity was rudely broken when between the second and third movements the doors were opened to let in the horde of late comers, while M. Koussevitsky leaned wearily against his stand.

The Fifth Symphony of Tchaikowsky's, one of the most beautiful ever written, was ripe material for M. Koussevitsky's art. It is a symphony that has no dull or colorless spots. Its theme, majestic and noble, is transformed into passages of haunting melodies, such as those of the Andante Cantabile. The strength and the sentiment of the symphony are not likely to be forgotten. The terrific ending, with M. Koussevitsky urging his men on to a grand climax, left one with a most pleasant memory.

THIS CLIPPING FROM WASHINGTON, D. C. ~~NEWS~~

JAN 21 1925

Boston Symphony Orchestra. Tuesday.

The program for next Tuesday in which Serge Koussevitzky, new conductor, will direct the Boston Symphony Orchestra in its concert at Poli's Theater at 4:30 p.m. will include Emanuel Bach's "Concerto for Orchestra in D Major," arranged by Maximillian Steinberg, and Beethoven's "Seventh Symphony in A Major," together with Berlioz's overture, "The Roman Carnival," and Debussy's two nocturnes, "Clouds" and "Festivals."

Seats are on sale at Mrs. Wilson-Greene's Concert Bureau, Thirteenth and G streets.

PROVIDENCE, R. I. BULLETIN

JAN 21 1925

ANOTHER FINE CONCERT BY SYMPHONY PLAYERS

Koussevitsky and Virtuosi Score Triumph.

That Boston Symphony patrons pay little heed to weather conditions which might be expected to discourage the average concert-goer was shown last evening when Serge Koussevitsky and his players gave the third concert of their series at Infantry Hall. There were few vacant seats when the concert began and these were soon filled by late comers, who, no doubt, were tardy through difficulties of transportation. After playing a few measures of the second movement of the Bach Concerto for orchestra, Mr. Koussevitsky stopped proceedings until the late contingent found their seats.

It was another splendid concert, another triumph for Koussevitsky and his band of virtuosi. Tschaikowsky's Symphony No. 5 in E minor and Maximilian Steinberg's arrangement of the Carl Philip Emanuel Bach concerto were the orchestral numbers. Roland Hayes, tenor, scored a success in his solos.

The programme was arranged as follows:

Bach, C. P. E.............................
.........Concerto for Orchestra in D-major
(Arranged by Maximilian Steinberg)
Allegro moderato.
Andante lento moto.
Allegro.
Berlioz...............Air, "The Repose of the Holy Family" from "The Flight into Egypt"
Liszt.....104th Sonnet of Petrarch (accompaniment arranged for orchestra by Busoni)
Tschaikowsy ....
.........Symphony No. 5 in E-minor, Op. 64
Andante; Allegro con anima.
Andante Cantabile, con alcuna licenza.
Valse; Allegro moderato.
Finale: Andante maestoso; Allegro vivace.

The formal, unimaginative concerto of Philip Emanuel Bach, even when dressed becomingly by the skilful hands of the modern Steinberg, is interesting rather than impressive. In such a work there is little chance for the temperamental Koussevitsky to reveal qualities that arouse an audience to a high pitch of enthusiasm. Its beauty, or interest resides in the technical skill with which the various parts are woven together. Its uninspired melody and academic flavor were not entirely obscured even by the orchestra's fine playing. The final "Allegro" is most effective.

The music of Tschaikowsky's symphony drew upon the artistic resources of Mr. Koussevitsky and his players and furnished refreshing and inspiring musical entertainment. This symphony, at its first public performance, was not highly regarded by its composer, who thought it "patchy" and lacking in inspiration. In a sense this is true for the two last movements do not equal the strength and imaginative beauty of the magnificent first movement and the following "Andante Cantabile."

The first movement of the symphony is of surpassing grandeur and presents Tschaikowsky at the height of creative genius. Here is music that springs from the heart. It expresses the yearnings, the hopes, the fears, the despair of a nature to which powerful emotion was a natural outlet. To hear it interpreted by Koussevitsky fires the imagination. One may, with intense feeling, search with the Tschaikowsky for some unattainable desired end. The music tells of the striving of the human soul to reach beyond its earthly fetters. It mounts, higher and higher, with fierce endeavor only to fall to earth. One is carried with the tide of music to shores which are found only in the realm of fancy.

The Adante Cantabile" opens with a melody sung by the mellow note of the horn. This portion of the symphony brings rest after the emotional tempests of the preceding movement. The melody persists in various forms throughout the "Andante" appearing in delightful manner in the different instrumental voices. Koussevitsky provides remarkable effects of color and contrast in each movement. His players seem to be a part of himself so perfectly do they respond to every interpretative idea.

Roland Hayes sang two numbers that were nicely contrasted. His lyric quality is well shown in such an aria as that from the Berlioz "The Flight Into Egypt." A double quartet of female voices off stage assisted in the final measures of this number.

The Liszt sonnet, more dramatic in character and not so well fitted to his voice nevertheless showed Mr. Hayes's fine in-

INFORMATION OBSCURED

18

PROVIDENCE,
R. I.
NEWS

JAN 2 1 1925

HAYES CAPTURES MUSIC AUDIENCE

Large Throng Attends Concert of Boston Symphony Despite Weather

A really great tenor!

This is the tribute paid to Roland Hayes by Providence music lovers.

All the great tenors of the world have visited Providence during the last decade, but none has carved a deeper niche into the city's heart than the talented singer from the Southland.

Last night he appeared in Infantry Hall as the soloist for the Boston Symphoyn Orchestra and was accorded a wonderful reception. The tenor has visited here before, but last night he appeared to be more intimately associated with Providence than on previous visits.

Yes, it was a great evening for music lovers. The Boston organization under the firey and brilliant Serge Koussevitzky was at its best, but first honors must be given to Hayes. We know that the gifted Kousevitsky and his artists are big enough to forego praise today and give first place to the soloist.

Sings Two Numbers

Hayes sang two numbers and while the audience would have been much more pleased with three or four, the tenor proved that he is one of the great singers of the world. It is idle to compare Hayes with any other tenor because such comparison would be absurd and unfair, not only to Hayes, but to other singers of note.

There has been just one Caruso and just one McCormick and ten years from now the music world will say the same thing concerning Hayes. In a word, this unaffected singer from the romantic Southland possesses an individuality that is his own. He has made no effort to draw from other artists and because of that stands out in bold relief against the coterie that has relied on imitation to win a place in the world of music.

Large Attendance

The large attendance was a triumph over inclement weather conditions and a tribute to the attraction. The concert was the third of the Players' series.

Orchestral numbers included Steinberg's arrangement of the Bach concerto. Although the orchestra was perfection itself in the rendition of Bach's work it was the music of Tschaikowsky that drew forth the greatest amount of apprecation.

In this, the artistry of Koussevitsky was paramount. His players responded to his leadership with a fervor that carried the difficult passages to the heights of distinct musical achievement.

Roland Hayes sang an aria from the Berlioz, "The Flight Into Egypt," a double quartet of female voces off stage assisting in the final measures. The Liszt sonnet gave Mr. Hayes unusual opportunity for interpretation.

Both the symphony and the soloist received an ovation at the conclusion of the program.

PAWTUCKET, R. I.
TIMES

JAN 2 1 1925

SYMPHONY ORCHESTRA GIVES THIRD CONCERT

Roland Hayes, Tenor, Soloist with Famous Boston Organization.

Despite the extremely unfavorable weather conditions, a large audience heard the third concert in the Boston Symphony orchestra series last evening in Infantry Hall, Providence. Director Koussevitsky conducted, and the soloist was Roland Hayes, the young negro singer who is steadily growing in public favor and winning recognition as one of the foremost tenors of the present day.

Tschaikowsky's fifth symphony in E-minor was the principal orchestral number, and this splendid work was beautifully played under the inspiring direction of the leader, himself a Russian and naturally a devoted follower of Tschaikowsky. At the close of the beautiful first movement, played with a splendor that held the audience spellbound, the director and his players received a tremendous ovation, and the applause was repeated at the close of each of the four movements.

The other number for orchestra, Philip Emanuel Rach's concert in D-major, is a less inspiring work, but it was skilfully played, particularly the closing movement.

The two numbers by Mr. Hayes were finely sung, but the Berlioz air, from "The Flight Into Egypt," was probably the most effective as more suited to the singer's voice. In this number he was assisted by a double quartette of female voices off-stage, and the effect, with the orchestra accompaniment was thoroughly pleasing. Mr. Hayes, the orchestra and the director were warmly applauded at the close. The programme of the concert follows:

ach, C. P. E. —.—.—.—.—.
..Concerto for Orchestra in D-major
(Arranged by Maximilian Steinberg)
llegro moderato.
dante lento moto.
legro.
oz.......Air, "The Repose of the
ly Family," from "The Flight into
ypt."
.. 104th Sonnet of Petrarch (ac-
paniment arranged for orchestra
Busoni)
ikowsky ....
.. Symphony No. 5 in E-minor,
64.
ante: Allegro con anima.
ante Cantabile, con alcuna li-
a.
e: Allegro moderato.
le: Andante maestoso; Allegro
ce.

Newman wrote not long ago.

THIS CLIPPING FROM

HARTFORD, CONN.
COURANT

JAN 2 2 1925

BOSTON SYMPHONY.

One hundred and four picked musicians under the leadership of one of the world's foremost conductors is the alluring attraction at the Capitol Theater, Sunday afternoon, February 1. For in this popular theater and on this date Frank A. Sedgwick will offer the only symphonic concert of the season and the famous Boston Symphony Orchestra is the medium of expression. Added zest is given this affair as it marks the first local appearance of Serge Koussevitsky, the distinguished Russian conductor newly come to America after sensational European appearances. The orchestra has been absent from the list of Hartford musical events for two years and its return has been gleefully hailed by music lovers. The advance seat sale indicates that the largest audience that has ever heard a Boston Symphony concert in this city will be on hand in the Cauitol Theater Sunday afternoon, February 1. The seat sale is now in progress at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will be received from patrons unable to attend the sale in person. Early application is advisable.

THIS CLIPPING FROM

WASHINGTON, D. C.
HERALD

JAN 2 2 1925

Boston Symphony

The first program Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, will present in Washington, at Poli's Theater, Tuesday afternoon, January 27, will open with Emanuel Bach's Concerto for Orchestra in D major, arranged by Maximillian Steinberg, and close with Beethoven's Seventh Symphony in A major. The other numbers will be Berlioz's Overture, "The Roman Carnival," and Debussy's Two Nocturnes, "Clouds" and "Festivals."

Remaining seats on sale at Mrs. Wilson-Greene's Concert Bureau, Droop's, Thirteenth and G streets.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

JAN 2 1 1925

BOSTON SYMPHONY

That Boston Symphony patrons pay little heed to weather conditions which might be expected to discourage the average concert-goer was shown last evening when Serge Koussevitsky and his players gave the third concert of their series at Infantry Hall. There were few vacant seats when the concert began and these were soon filled by late comers, who, no doubt, were tardy through difficulties of transportation. After playing a few measures of the second movement of the Bach Concerto for orchestra, Mr. Koussevitsky stopped proceedings until the late contingent found their seats.

It was another splendid concert, another triumph for Koussevitsky and his band of virtuosi. Tschaikowsky's Symphony No. 5 in E minor and Maximilian Steinberg's arrangement of the Carl Philip Emanuel Bach concerto were the orchestral numbers. Roland Hayes, tenor, scored a success in his solos.

The programme was arranged as follows:

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(Arranged by Maximilian Steinberg).
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Valse; Allegro moderato.
Finale: Andante maestoso; Allegro vivace.

The formal, unimaginative concerto of Philip Emanuel Bach, even when dressed becomingly by the skilful hands of the modern Steinberg, is interesting rather than impressive. In such a work there is little chance for the temperamental Koussevitsky to reveal qualities that arouse an audience to a high pitch of enthusiasm. Its beauty, or interest resides in the technical skill with which the various parts are woven together. Its uninspired melody and academic flavor were not entirely obscured even by the orchestra's fine playing. The final "Allegro" is most effective.

The music of Tschaikowsky's symphony drew upon the artistic resources of Mr. Koussevitsky and his players and furnished refreshing and inspiring musical entertainment. This symphony, at its first public performance, was not highly regarded by its composer, who thought it "patchy" and lacking in inspiration. In a sense this is true for the two last movements do not equal the strength and imaginative beauty of the magnificent first movement and the following "Andante Cantabile."

The first movement of the symphony is of surpassing grandeur and presents Tschaikowsky at the height of creative genius. Here is music that springs from the heart. It expresses the yearnings, the hopes, the fears, the despair of a nature to which powerful emotion was a natural outlet. To hear it interpreted by Koussevitsky fires the imagination. One may, with intense feeling, search with the Tschaikowsky for some unattainable desired end. The music tells of the striving of the human soul to reach beyond its earthly fetters. It mounts, higher and higher, with fierce endeavor only to fall to earth. One is carried with the tide of music to shores which are found only in the realm of fancy.

The Adante Cantabile" opens with a melody sung by the mellow note of the horn. This portion of the symphony brings rest after the emotional tempests of the preceding movement. The melody persists in various forms throughout the "Andante" appearing in delightful manner in the different instrumental voices. Koussevitsky provides remarkable effects of color and contrast in each movement. His players seem to be a part of himself so perfectly do they respond to every interpretative idea.

Roland Hayes sang two numbers that were nicely contrasted. His lyric quality is well shown in such an aria as that from the Berlioz "The Flight Into Egypt." A double quartet of female voices off stage assisted in the final measures of this number.

The Liszt sonnet, more dramatic in character and not so well fitted to his voice nevertheless showed Mr. Hayes's fine interpretive talent. Both he and Mr. Koussevitsky and orchestra were the recipients of tumultous applause.

A. F. P.

CLIPPING FROM

WASHINGTON, D. C.
POST

JAN 2 2 1925

BOSTON SYMPHONY

The program is announced in which Serge Koussevitzky, the new conductor of the Boston Symphony orchestra, will be first heard in Washington when this orchestra visits this city for a concert at Polis theater Tuesday afternoon, January 27.

The program will open with Emanuel Bach's "Concerto for Orchestra" in D major, arranged by Maximillian Steinberg, and close with Beethoven's "Seventh Symphony" in A major. The other numbers will be Berlioz's overture, "The Roman Carnival," and Debussy's two nocturnes, "Clouds" and "Festivals."

PAPER- Prov Journal

DATE- Jan 2

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A. F. P.

THIS CLIPPING FROM

CINCINNATTI, OHIO
BILLBOARD

JAN2 4 1925

Washington To Hear Boston Smphony Orchestra

Under the leadership of the new director, Sergei Koussevitzky, the Boston Symphony Orchestra will give one concert in Washington, D. C., this season. This has been announced for Tuesday afternoon, January 27, at Poli's Theater, under the management of Mrs. Wilson-Greene.

THIS CLIPPING FROM

PORTLAND,
ME.
EXPRESS

JAN 2 3 1925

BOSTON SYMPHONY COMES HERE MARCH 25

Will Come to City Hall Under Music Commission Auspices

Pre-eminent among the musical events of the Winter will be the coming of the Boston Symphony Orchestra to Portland March 25 for a concert at City Hall under the auspices of the Music Commission.

Only in the days of Dr. Muck, so the critics say, did the Boston Symphony have such a leader as Serge Koussevitsky, the dynamic new wielder of the baton, The reputation of the conductor and orchestra have mounted with each succeeding concert of the Winter, and those who have not heard the orchestra with Koussevitsky have a stimulating experience in store for them when he comes to Portland.

Koussevitsky is an interesting figure on the platform. He had an air of complete confidence, ease and quiet command. There is distinction in his bearing. His graying hair, his very mobile features, the sparkling eye and sensitive hands carry out the effect. He often conducts without score, and usually with but the scantest attention to the score when it is before him. His gestures are conspicuously expressive but not superfluous.

His magnetism is remarkable. No audience can fail to be interested in him. Under his leadership Portland will see such a Boston Symphony as it has not heard for several seasons. It is again the peer among orchestras, and its coming to Portland is an event of superlative importance, that should insure the old time Standing Room Only audience which was wont to greet the Boston Symphony at City Hall.

THIS CLIPPING FROM

WORCESTER, MASS.
TELEGRAM

JAN 24 1925

rendered.

Boston Symphony

The Boston Symphony orchest 104 pieces, conceded to be the be symphony organization in this cou try, is to give its annual concert Worcester on the evening of Tue day, Feb. 17, in Mechanic hall. will be the first opportunity Worce ter patrons will have to see the n conductor, Serge Koussevitzky, w has created so much of a sensati wherever he has appeared with t orchestra since his arrival in th country. A perfect band when t new conductor assumed the bato the high standard of the organizati has been maintained under his lea ership, and Koussevitzky today the talk of the musical world. fact, he is unique and Boston much in love with him. He has iginality and ideas of his own whi he does not hesitate to express. Th was shown in Boston at one of t recent symphony concerts, when played the Rimsky-Korsakoff, "T Flight of the Bumble Bee," a sche zo from the opera, "Tsar Salta where it made such an impressi on the audience that he repeated for an encore. The encore was d manded and granted for the fir time since the first beginning of the orchestra 40 years ago. Boston was quite stirred up about that for a time, but the patrons have settled down to the belief that Koussevitzky will give an encore when he thinks it is really wanted. This selection is one of the numbers of the Worcester program, and if an encore is demanded it will be given.

Subscriptions for seats may be made at the Boston office, Symphony hall, until the public sale opens, which will be Feb. 2 at Steinert's.

THIS CLIPPING FROM

PHILADELPHIA, PA.
EVE. LEDGER

JAN 2 4 1925

The first concert to be given here by the Boston Symphony Orchestra in four years will be given in the Academy of Music Monday evening before members of the Philadelphia Forum. Serge Koussevitzky, the new conductor, has selected a program consisting of Bach's Concerto for Orchestra in D major, Berlioz's "Roman Carnival," two Debussy nocturnes, "Clouds" and "Festivals," and Beethoven's Seventh Symphony.

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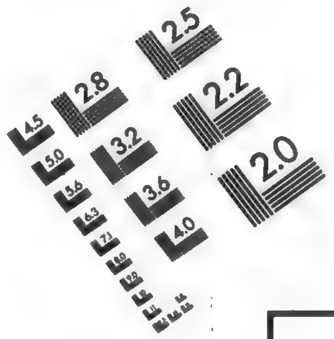
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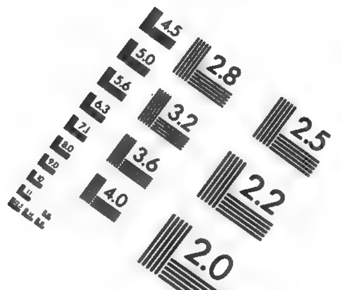
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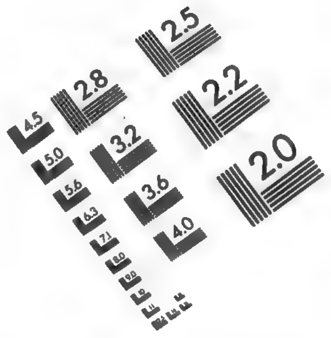
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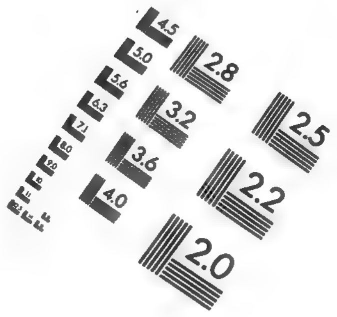
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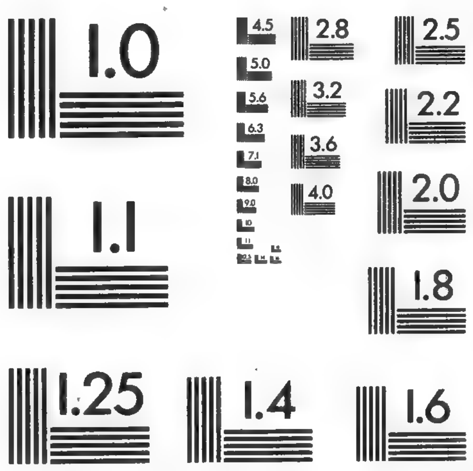
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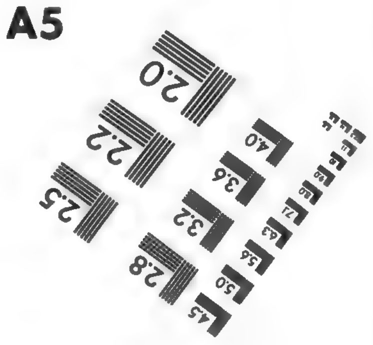
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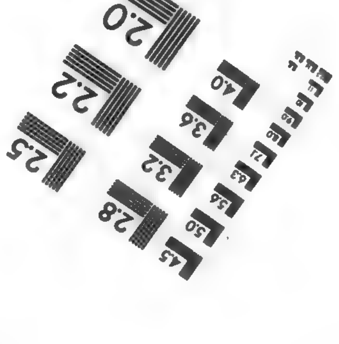
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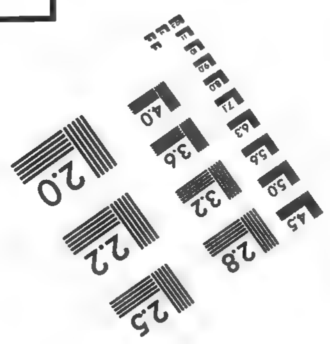
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PAPER- Transcript
DATE- Jan 24

BOSTON EVENING T

Stravinsky

DAY OF STRAVINSKY, WELL-GRACED GUEST AT SYMPHONY HALL

AFTERNOON OF THE MAN AND HIS MUSIC

Modest Composer, Alert and Also Taut-Strung—A Program That Might Better Have Represented Him—Fragments of "The Fire-Bird" and Fragments of "Petrushka"—Leap to the Piano-Concerto of 1924, Sinewy, Singular, Austere, Imperious

DISTINCTLY, Mr. Igor Stravinsky is not a composer on view. He is visiting the United States for the first time. He is the most illustrious figure in the music-making of our day. Yesterday afternoon he was guest at the Symphony Concert. The orchestra played his music only. He himself shared in the first performance in America of his Concerto for Piano, Wind Orchestra, Drums and Double-Basses. The audience left not a seat empty and bestowed upon him as much applause as it is wont to give to any but resident composers proffering a new piece. Mr. Stravinsky, in person, might have answered the clapping after his arrangement of "The Song of the Volga Boatmen"; the folk-dances from his ballet, "Petrushka"; the numbers joined in suite from his ballet of "The Fire-Bird." He might even have appeared at the end of the concert —in final apotheosis.

As it was, Mr. Stravinsky came upon the stage only when it was time to begin the Concerto; walked quickly to the piano-stool; bowed to the welcoming plaudits as briefly as might be; waited alertly for the conductor to signal his entrance into the ensemble. At the pauses in the piece, he was cursory and business-like in thanks for applause. He turned swiftly on his heel; jerked a low bow as quickly at the audience; was in his place again. The Concerto completed, his first care was to shake Mr. Koussevitzky's hands and wave smiling thanks to a deserving orchestra. As briefly as might be, a bow or two, a hand laid upon his heart, were acknowledgement to the clapping crowd. Though the applause diminished, Mr. Stravinsky returned once and twice; but it swelled again when he pulled Mr. Koussevitzky to his side. Thereupon the most eminent living composer, save only Richard Strauss, withdrew from the public eye of Boston—to return to it this evening for final welcome and final farewell. Thereafter, we others may only know, with the dear old program-book, that he is "now in the United States."

The advent of Mr. Stravinsky on the platform of Symphony Hall more gratified than impressed many curiosities. He is not tall; he is slight; he moves quickly, tautly, almost spinning upon his heels when he turns; strung tense in every needed muscle when he plays upon the piano; springing forward, even bouncing upward, in his energy with certain measures. The contours of his face, especially in the high cheek-bones, are distinctly Slav, possibly with Tartar admixture generations ago. Under a high forehead with thin dark hair brushed smoothly back, dark eyes shine brightly. His countenance suggests a wiry and alert spirit within. His every movement is that of a man of precision. He bears himself as one accustomed to the world within and without the concert-hall, and he employs an excellent tailor. Yesterday in fact his jacket, trousers and tie, as austere as they were well-cut and worn, belied—and disappointed—many an expectation. Where were the flaming ties, the sparkling rings, the "pullovers" like unto Joseph's coat with which anecdote had arrayed Mr. Stravinsky? The rehearsal-room, however, is not the concert-hall. Yet what shall it profit a composer as sign and wonder to an audience, "prepared for anything," if he resemble nothing so much as a Russian well established in business or profession, say in London? Seemingly fate predestined Mr. Stravinsky to be a stumbling-block to man—and woman—kind. Much of his music vexes many an ear. Yesterday, his aspect and bearing disappointed many an eye.

As arranged by Mr. Koussevitzky and others in authority, the concert was hardly representative of that music. It began with an occasional piece, brief, bald, summary, written to oblige Monsieur Diaghylev in 1917. It continued with assorted folk-scenes and dances from "Petrushka," relatively early ballet. Thence it switched to the Piano-Concerto, music less than a year old; only to race back to Mr. Stravinsky's beginnings in the theater with "The Fire-Bird." Obviously a seventh and an eighth performance, within a year, of "The Rite of Spring" was out of the question. For other concerts, Mr. Koussevitzky chose to reserve "The Song of the Nightingale"—Stravinsky in not a few respects at acme—piece, besides, that we Bostonians might well have heard from Mr. Monteux last year. "The Symphonies" in memory of Debussy and the Octet for Wind Choir were banished as too controversial. From Mr. Stravinsky's latest period—as the lecturers call it—the audience heard only the Piano-Concerto, since as guest, the composer must somewhere be in visual evidence; preferably not upon the conductor's stand. Besides, as the high-placed obligingly explained, "it was desirable to have everything pleasant," just as when Rotarians meet. Hence no "Symphonies," no Octet, not even a Chinese Nightingale singing out of fairy-book. In sum, an afternoon oftener recalling the past than recording the present of Mr. Stravinsky.

Played in the Suite for large orchestra first assembled by the composer, the music to "The Fire-Bird" still entices and enchants. Already Mr. Stravinsky is master of both the graces and the forces of rhythm. In the magic garden, the captive Princesses wind through their wistful round; toss lightly as leaves astir in the sunshine, the apples of gold and the apples of silver. Nausicaa and her maidens at ball upon Homeric strand make no lovelier picture. Or the train of The Ogre sprawls out of his castle, stamps, prances, cavorts under a spell stronger than his. At opposite poles are the two episodes. Yet in either the illusion of the rhythm is complete; while the substance and the surface of the music do but swell this suggestion.

Equally is Mr. Stravinsky master of a music that in line, modulation and progress shall translate motion into tones. Measures gleam with The Fire-Bird as she flits radiantly about the garden. Measures flutter with her when from the captor Prince she entreats her shining freedom. Again Mr. Stravinsky translates an illusion to the eye into an illusion for the ear; while through both, it penetrates and possesses the imagination: Harmonic and instrumental color flow richly from his palette. The music of the Princesses not only pulses gently. As gently it also glows. The music of the Introduction is as an iridescent curtain, slowly rising upon a magical scene. Colors grotesque, mingled and parted in the flash of a moment, splash The Ogre's troop. Already a Stravinsky achieving beauty, fantasy, illusion; full panoplied to go forward.

From the Suite out of "Petrushka" conductor and composer had wisely excised the pages that would unfold the dramatic narrative unaccompanied by action on the stage. For no such end (were it possible) did Mr. Stravinsky write his music. Rather, through it, the mimed fable and the charactered puppets should all coalesce into one body and a single illusion. Of such pages there remained—as it seemed by way of sample—only those that first disclose Petrushka himself—twitching and teetering, pitty-patting and grimacing, comic, piteous, most human of puppets. With a hint of him at the back of the listener's head, here was music as graphic in suggestion as it was precise, adroit, inventive with every delineating means.

All else in the Suite as played yesterday, was folk-scene and folk-dance in the tumult of the street-fair. The three puppets danced à la Russe; but still more with the rigid, angular, clicking motion of automata; the trader played upon his accordeon; the bear lumbered in and lumbered out. The nurses, the grooms, the coachmen, the other carnival-folk, danced by group, danced also in ensemble. Therewith entered a Stravinsky not as the Stravinsky of "The Fire-Bird"—a composer capable of a harsh, strident, streaming counterpoint, as when all the dances together whirled; disposed also to hammering, plunging, rough-edged, heavy-footed or curiously twitching rhythms; prone to harmonic and instrumental color acrid, rough-coated, pungent.

From these pages in "Petrushka" of 1911, the transition to the Piano-Concerto of 1924 seemed less abrupt than the span of the years and the new ways of the composer might imply. Indeed, the arrangement of "The Bargemen's Song" might plausibly be stepping-stone along the course. For here is Mr. Stravinsky waiving out of his orchestra the sensuous strings many-timbred. Here also is he writing bare, gaunt, middle-grayish measures that move heavily in square-cut masses of tone. True, the folk-words and the folk-tune of The Bargemen invite such music. They toiled under skies oftenest wintry-gray; they tugged at heavy burdens; slow was their progress; gaunt their thoughts; somber their spirits. Even so, Mr. Stravinsky would hardly have denied his transcription every decorative, every amplifying period, unless he were then inclining to the severities, austerities and rigors of composition in music.

Not that the Concerto for Piano and a stringless orchestra, save only the double-basses, exemplifies these devotions and no other. It is true, however, that the songful choir is once more discarded; that the decorative instruments, like the harps, and over the way the percussion-group, are absent with leave; that the orchestral background now and again moves heavily, darkly, rough-hewn. Moreover, from end to end of the Concerto, Mr. Stravinsky has flouted the siren of color. The band, less than thirty strong, in crescent around the piano, does not enrich and enamel patterns. It shapes, weaves, and on occasion, reticently tints them. Adroit euphonies, embellishing arabesques, the familiar jewelry of instrumentation go by the board. The harmonies are the outgrowth, bare and inescapable, of the counterpoint. They set in thin backgrounds; deploy little light and shade; carry scant imagery or suggestion.

For the graces as well as the gewgaws of music seem the last of Mr. Stravinsky's preoccupations in the designing and the accomplishing of this Concerto. He is writing music by mental process to achieve mental satisfactions. Piano and orchestra are weaving and interweaving patterns in tones; mating and unmating them; setting them in various sorts of motion; shifting them to this relative position and that. Yet while the Stravinskian mind is willing, the Stravinskian flesh—or rather the Stravinskian spirit—is sometimes weak. At three-and-forty, even after the "Symphonies" and the "Octet" a composer may not altogether alter his self-expression. Mr. Stravinsky remains in the Concerto a master of incisive rhythms; too prone, indeed, is he to keep them a-hammering. He renews and enlarges his command of counterpoint—of that penetrating counterpoint in which long melodic lines stream harshly along their way, cutting and channelling the music. Color he can forswear; but by no means melody. It repossesses him in the slow movement; pervades the pages: rises into a grave passion, an austere beauty that leave neither mind nor heart (by Mr. Stravinsky's leave) untouched. In degree melody recurs elsewhere, albeit the composer wears a certain self-conscious, not to say guilty air. After all, the most stripped and "mental" of music may not be all fugati, cadenzas and metrical patterns. There are human limits—for composer as well as hearers.

More: not for nothing has Mr. Stravinsky considered, experimented and assimilated in the syncopation and jazz of this our happy day. They have entered his musical system, so to say. They are there to stay, except as by usage he may gradually eliminate them. Consciously or sub-consciously he often makes them his substitute in this music for color the despised. Imagine a Concerto in long stretches of contrapuntal pattern, say of the eighteenth century. Imagine it relieved and diversified at decent intervals by bare and austere melody; once ennobled by grave and lofty song. Imagine it, finally, jazzed as in premonition; jazzed not gayly, but severely; out of the resolute mind rather than the impulse irresistible. Imagine these processes simultaneously or in succession, sinewy, vigorous and rigorous to the end. And the outcome will be very like the Piano-Concerto of Igor Stravinsky. H. T. P.

THIS CLIPPING

HARTFORD, CONN.
TIMES

JAN 2 4 1925

BOSTON SYMPHONY REVIVES CLASSICS

Koussevitsky Reveals Manifold Qualities in Program.

A program which should reveal to particular advantage the manifold qualities of its new leader is to be presented by the Boston Symphony orchestra under Serge Koussevitzky at the Capitol theater, Sunday afternoon, February 1, at 3. The principal number on the program will be Tchaikovsky's Fifth Symphony in E minor. The truly magnificent and deeply moving interpretation of this great score by Koussevitzky on the occasion of a Pension Fund concert in Boston last December proved an outstanding event in the very remarkable symphony season.

Koussevitzky will begin the concert with a Conecrto for Orchestra in D major, for string orchestra, by Philip Emanuel Bach, the most talented son of J. S. Bach., The score was edited by Maximilian Steinberg. The reading reveals Koussevitzky's peculiar power of revivifying the so-called classics. Berlioz's "Roman Carnival" Overture is chosen from the program of Koussevitzky's American debut last October. Two Russian numbers of particular charm are also to be played, the prelude to "Khovantchina" by Moussorgsky, and "The Flight of the Bumble Bee," a Scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan." These pieces have been introduced to the public by the Russian leader.

The seats are now on sale at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will be accepted from out-of-town patrons and those unable to attend the sale in person.

PHILADELPHIA, PA.
BULLETIN

JAN 2 4 1925

The Boston Symphony Orchestra under its new conductor, Serge Koussevitzky will make its first appearance in several years at a concert for the members of the Philadelphia Forum, at the Academy of Music next Monday evening. Beethoven's seventh symphony will be a feature of the program.

violoncellist.

NEW YORK
N. Y.
JOURNAL
ISSUE OF

JAN 2 4 1925

ight Orchestral Concerts.

There will be no fewer than eight orchestral concerts next week. Sergei Koussevitzky comes to Carnegie Hall with the Boston Orchestra on Thursday evening and Saturday afternoon. Roland Hayes, tenor, will be the soloist at the first concert and the orchestral numbers will include a concerto by Philip Emmanuel Bach, Maurice Ravel's arrangement of Debussy's harp pieces, "Sarabande" and "Danse," and Tchaikovsky's Fifth Symphony. On Saturday there will be a Handel concerto grosso for strings, Ravel's orchestration of Moussorgsky's Pictures at an Exhibition" and oven's Seventh Symphony.

Orchestra plays

WORCESTER, MASS.
GAZETTE

JAN 2 4 19

Vigor in "Welcome Strange

BOSTON SYMPHONY

The Boston Symphony orchestra is to give its annual concert in Worcester Tuesday evening, Feb. 17. A subscribers' notice has been sent out and mail orders will be received for a time for seats at the Boston office, Symphony hall. The public sale will be opened at Steinert's Monday, Feb. 2. Worcester music lovers will have their first opportunity to see Serge Koussevitzky, the new Russian conductor, who assumed the baton with the beginning of the present season. He has made a most favorable impression on the music people of this country, and has received the most glowing tributes from the New York and Boston critics.

At the Worcester concert two excerpts from the music of Russia, virtually unknown to the Western world, will be included in the program, the prelude to the opera, "Khovantchin," by Moussorgsky, and "The Flight of the Bumble Bee," a little scherzo from Rimsky-Korsakoff's fairy opera, "Tsar Saltan." This is the selection which created the sensation among musical people in Boston a few weeks ago. There was a demand for an encore and it was given by Koussevitzky. This is the first time the orchestra has played an encore in a symphony program since its organization 40 years ago. The feature symphony of the program is Tchaikovsky's Fifth Symphony, in E. minor, in four movements.

Post Jan 24

1925

STRAVINSKY CAPTIVATES AT CONCERT

Composer Appears as Soloist With Symphony

BY WARREN STOREY SMITH

The world moves swiftly these days. Only last spring Igor Stravinsky, composer of the fearful and formidable "Rite of Spring" that then set musical Boston by the ears, seemed an almost fabulous being.

Yesterday afternoon in Symphony Hall, at the Symphony Concert, there was Igor Stravinsky in the flesh, an affable-seeming little man who bowed deeply, rapidly and repeatedly in response to the applause that greeted his entrance, bowed again between the movements of his Concerto, in which he was the solo pianist, and at the end extended both hands to Mr. Koussevitzky with a frank friendliness altogether captivating.

BELIED BY APPEARANCE

Not from any outward appearance might this be the man from whom has come such devastating music. Yet Igor Stravinsky it was. And who, having seen the composer, can ever again shudder at his music? The notion is fantastical.

There is in Mr. Stravinsky's aspect and manner, in his extraordinarily rapid, almost mechanical motions, in his slight body and his eyes that seem just to have left off peering in a microscope, more to suggest the entomologist than the musician. That he is all intellect, an enormously developed mental machine, seems the most obvious conclusion. Nor did the wholly circumspect and conventional attire of yesterday—a far cry from the orange of shirt and muffler that has received so much publicity—tend to add color to his presence and personality.

Looks Like Scientist

To be sure, the sight of Mr. Stravinsky face to face modifies, if it does not wholly belie, these first impressions. But as yesterday's audience saw him upon the stage, surrounded by the orchestra, he was a somewhat exceptional figure as composer.

We have seen here in Boston d'Indy, Rachmaninoff and Richard Strauss—eminent composers all, and men of imposing presence, each one suggesting in his physical self and his demeanor the temper of his music.

And now comes Igor Stravinsky, maker of the musical bombshells of the century—looking like a kind and impersonal scientist. No more does he fit the popular or romantic conception of a great composer than he bears out the picture of the bizarre and wild-eyed anarchist who would bring about a reign of musical terror.

Contrast and Variety

Appropriately, Mr. Koussevitzky devoted to the music of Stravinsky the whole of yesterday's concert, and so well contrasted were the four pieces which made the programme that there was no hint of the lack of contrast and variety that some may have feared in an all-Stravinsky afternoon.

For wholly innocuous beginning came the composer's masterly arrangement for wind-orchestra of the familiar Song of the Volga Bargemen, a piece that Mr. Koussevitzky did not hesitate to perform at one of the Young People's Concerts. To this pleasant prelude, then succeeded the Suite from the ballet "Petrouchka," enormously clever, colorful, vividly descriptive and audacious music of its composer's 29th year, foreshadowing here and there the far bolder "Rite of Spring." Apart from the action it was designed to accompany, the music of "Petrouchka" necessarily loses a little, both in suggestiveness and in significance. Yet it is singularly stimulating to hear and, what is more, it is music of genius.

Returned to Bach

But the new Piano Concerto, which yesterday followed "Petrouchka," is a bird of a different feather. Art, so Vincent d'Indy tells us, moves, not in a circle but in a spiral, ever and anon repeating itself in certain phases, but at a higher elevation. In such wise has Stravinsky, the arch-modern, become a classicist; he has returned to Bach, and this Concerto is his confession of faith.

Some, of course, will deny the applicability in this instance of M. d'Indy's metaphor, or at the least they will hold that the spiral has been one of descent. For this Concerto is sure to have its detractors.

Grips by Its Vigor

To the sympathetic listener, however, Stravinsky seems here successfully to have blown new notes on an old horn. To a Bachian polyphony, to a Bachian abstractness and, in the second movement, to a Bachian elevation of mood, he has added modern harmony and rhythm, even the rhythm of jazz, and, in the skilful accompaniment for wind-instruments and percussion, modern instrumental resource as well. Moreover, this music grips, holds and enthralls by reason of its sheer intellectual vigor, its sinewy strength.

As pianist Mr. Stravinsky proved a fluent technician, a master of his own exceedingly intricate rhythms, and one relatively indifferent to tonal color as such. But whether it was for him, for his piece, or for his playing of it, the applause was such as to bring him back to the stage time and again—and then yet again.

Of Charm and Fancy

Finally, with commendable tact, since for some listeners the Concerto was bound to prove strong medicine, Mr. Koussevitzky's tact placed at the end of his programme five movements of the Suite drawn from the ballet that, in the order of composition, preceded "Petrouchka," the enchanting "Fire-Bird." Music of rare grace and charm, of romantic fancy, music rightly and imaginatively scored and, in the final Infernal Dance, music of excitement as well, this suite could not fail to please the most timid, the most exacting or the most conservative listener.

19

THIS CLIPPING FROM THE

NEW YORK
N. Y.
JOURNAL
ISSUE OF

JAN 2 4 192

Eight Orchestral Concerts.

There will be no fewer than eight orchestral concerts next week. Sergei Koussevitzky comes to Carnegie Hall with the Boston Orchestra on Thursday evening and Saturday afternoon. Roland Hayes, tenor, will be the soloist at the first concert and the orchestral numbers will include a concerto by Philip Emmanuel Bach, Maurice Ravel's arrangement of Debussy's harp pieces, "Sarabande" and "Danse," and Tchaikovsky's Fifth Symphony. On Saturday there will be a Handel concerto grosso for strings, Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition" and Beethoven's Seventh Symphony.

The Philharmonic Orchestra plays to-morrow, Wednesday, Friday and Saturday in Carnegie Hall. Wilhelm Furtwaengler conducts Sunday and at a special concert on Friday, his first programme consisting of Mendelssohn's "Fingal's Cave" overture, Richard Strauss's "Don Juan" and Tchaikovsky's Fifth Symphony. The second programme consists of the third "Leonore" overture of Beethoven, Strauss's "Tod and Verklaerung" and Beethoven's C minor symphony.

Willem van Hoogstraten conducts the other concerts—one of the students' series on Wednesday, featuring the Beethoven Fifth Symphony and the Tchaikovsky B flat minor concerto with his wife, Elly Ney, as soloist; and a regular concert on Saturday evening featuring Brahms's Fourth Symphony and the Schumann piano concerto with Myra Hess as soloist.

Before undertaking a Winter tour extending to Cuba, the New York Symphony Orchestra to-morrow afternoon in Aeolian Hall will play Ralph Vaughn-Williams's "London" symphony, Mozart's "Les petits riens" and the "Turkish March" from his piano sonata, and Sergei Rachmaninoff's D minor piano concerto with Alfred Cortot as soloist.

The State Symphony Orchestra plays on Tuesday afternoon in Carnegie Hall a Brahms-Tchaikovsky programme, with Percy Grainger as soloist.

THIS CLIPPING FROM

NEW YORK
EVENING SUN

JAN 2 4 1925

The third pair of concerts by t Boston Symphony Orchestra will ta place in Carnegie Hall next Thursd evening and Saturday afternoo Koussevitzky, conductor. A featu of the Thursday concert will be t appearance of Roland Hayes as sol ist in Berlioz's "The Repose of t Holy Family" from "The Flight Int Egypt," and the 104th Sonnet trarch as set by Liszt. A feature of the matinee will be Moussorgsky's "Pictures at an Exhibition," in the orchestral arrangement which Ravel made especially for the conductor and which was given its first performance by him in Europe last spring. The Thursday program will also include Philip Emanuel Bach's concerto f orchestra in D, edited by Maximilia Steinberg, and the Fifth Symphony of Tschaikovsky in E minor. The matinee will also include Handel's Concerto Grosso in D minor fo strings, opus 6. No. 10, and Beethoven's Seventh Symphony.

CINCINNATTI, OHIO
BILLBOARD

JAN 2 4

Paul Kochanski will appear as soloi with the New York Symphony Orchest in Havana on February 2, with the Bo ton Symphony Orchestra in Providence o February 24 and in Cambridge on Feb ruary 26.

REDUCTION

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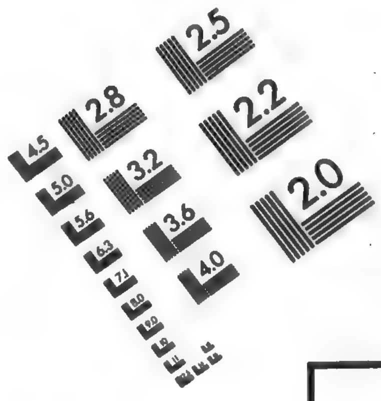
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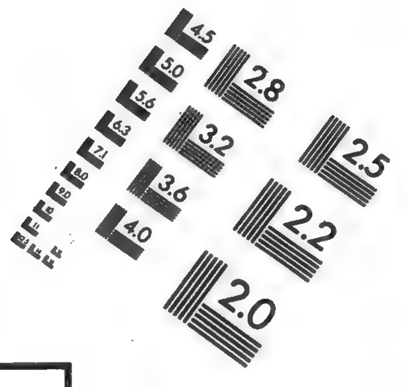

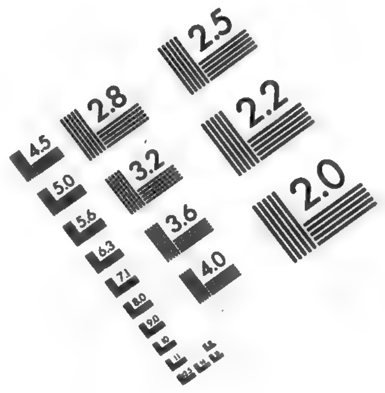

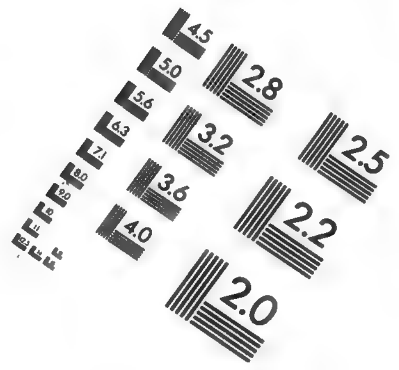

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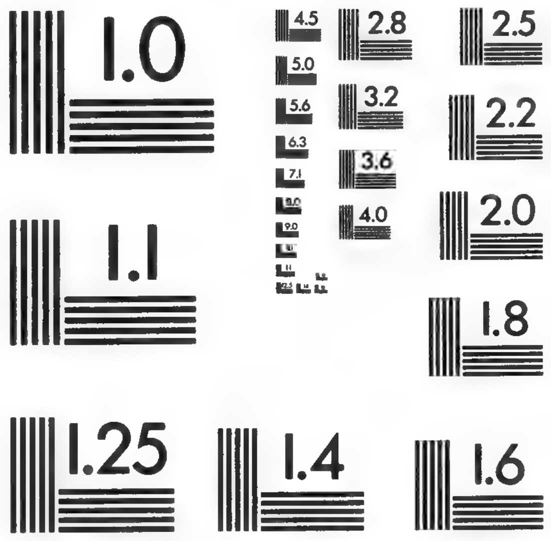
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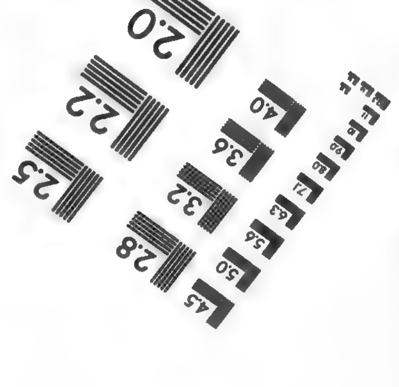

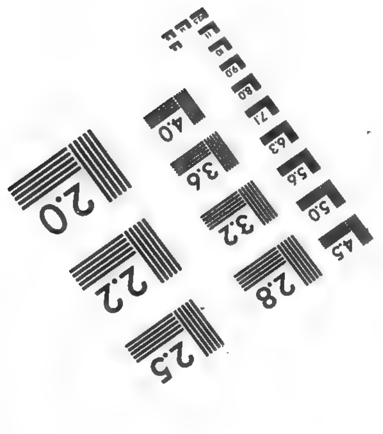

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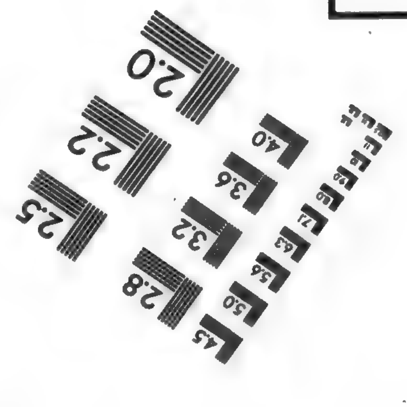

PRECISION℠ RESOLUTION TARGETS

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PAPER- Globe

DATE- Jan 24

STRAVINSKY FILLS SYMPHONY PROGRAM

Composer Plays Piano in His New Concerto

Igor Stravinsky, the Russian composer whose music has been vehemently discussed in musical circles here, was the soloist at yesterday's Symphony concert. He played the piano part in his new concerto for piano and wind instruments, which was performed for the first time in America. His setting of the Russian popular tune, known to American audiences as "Song of the Volga Boatmen," and suites from his ballets "Petruschka" and "The Firebird," filled the rest of the program. Mr Koussevitsky conducted. The audience applauded with more cordiality than is usual in the case of modernist music. After "Petruschka," the orchestra stood in acknowledgment. Mr Stravinsky was recalled many times after the concerto.

Stravinsky is a little man, obviously shy, nervous at appearing before an audience, completely absorbed in his music while he is playing and unhappy afterward as long as he is compelled to undergo the scrutiny of 2800 spectators. He has not a bit of the poseur about him, nor could he command the attention of an audience by force of personality alone, as do his countrymen Chaliapin and Koussevitzky. Nobody would look twice at Stravinsky in a crowd, yet if anyone did he would discover that the composer has an original and sensitive face unlike anyone's else. But it is not what passes for a strong face, and certainly not a beautiful face.

The new concerto is written for piano, wind instruments and double basses. It is dedicated to Mme Koussevitzky and was first played last Spring at a Koussevitzky concert in Paris. This music is quite unlike the earlier works of Stravinsky. It is strongly influenced by Bach, and there are bits of syncopation that suggest superficially the American jazz, in which the composer has for several years professed great interest. Stravinsky has taken his own wherever he found it, from Bach, whom all musicians praise, and from jazz, which so many musicians scorn.

This concerto has greater emotional power and much greater dignity of style than any other work of Stravinsky heard in Boston. It is absolute music, with no attempt at telling a story or at conveying any specific feeling to the hearer. The style is freely polyphonic, the themes are original and of great beauty; the working out is naturally, yet elaborately contrived. Masterpiece is a rash word to use about contemporary music, yet one could not but feel that this concerto is a masterpiece.

The suite from "The Firebird" has not worn well. It is effectively scored for a very large orchestra, with the excessive use of percussion instruments fashionable in 1910. But the musical ideas are now rather banal, the musical craftsmanship superlative only in the scoring for orchestra, not in the handling of the themes used.

"Petruschka," on the other hand, remains a humorous genre picture in music, akin to Strauss' "Till Eulenspiegel" in sheer imaginative gusto, though written in another idiom. One would like to know the exact extent to which the themes in this piece are taken, as essaists claim, from Russian popular music. They sound more like Stravinsky than like anything else, just as Beethoven's "Russian Themes" in Rasumovsky quartets and elsewhere sound like Beethoven.

Nobody can now say whether Stravinsky is a great composer. He is too near us and his merits are too hotly disputed. He has certainly written in "Petruschka," in "Rites of Spring," and in this new concerto music that stirs the listener deeply, music original in style and often superb in technique. The slow movement of the concerto touched one's heart yesterday as few contemporary pieces have done. Mr Koussevitzky and the orchestra gave, as was expected, a highly effective performance of this program. P. R.

PAPER- Advertiser

DATE- Jan 24

STRAVINSKY IN HUB DEBUT AT THE SYMPHONY

By E. F. HARKINS

Igor Stravinsky, one of the few geniuses among living composers, made his first appearance in Boston at yesterday's Symphony concert.

Igor Stravinsky

He came chiefly out of compliment to his friend Serge Koussevitzky, the new Symphony leader, to play the solo part in the first American performance of his new concerto for piano and wind instruments.

In return for the compliment the orchestra played an all-Stravinsky program, the other numbers being the "Song of the Volga Bargemen," arranged for wind orchestra, and the "Petrouchka" and "Fire-Bird" suites, taken from the famous Stravinsky ballets.

TIMES HAVE CHANGED

How the times change and people with them! Ten years ago Stravinsky was hardly known in this country, although Paris had already heard his "Sacre du Printemps" under Monteux; and a whole decade passed before Monteux had the courage to introduce "Le Sacre" to Boston. Meanwhile the beautiful ballet music had been profoundly admired here. It is still, as time has proved, even up to yesterday, his most popular music. "Le Sacre" is a titanic work, amazing, but not ingratiating.

Much the same may be said of the new concerto played at yesterday's concert. It is extraordinarily difficult to follow as well as to play. Unlike the ballet music, and even "Le Sacre," it soars and rushes to the uttermost bounds of absolute music, with themes that intermix, rhythms that seem to flutter aimlessly in butterfly fashion; also dazzling syncopations.

BRILLIANT ALL AROUND

Stravinsky, whom the elder conservatives might have pictured as an ogre, looks like a dapper young professor. He is a little over 40, but appears to be about 30. His manner is brisk, unaffected. The Stravinsky poise is as unabashed as the Stravinsky art. The prodigious young Russian's performance at the piano was brilliant. The most difficult passages were made to seem easy. Enormously difficult, too, was the orchestra's part, which Mr. Koussevitzky conducted nervously yet magnificently.

There was an ovation after the concerto, with composer and conductor shaking hands and exchanging well deserved congratulations.

ST. JOSEPH, MO.
PRESS

JAN 24 1925

Regarding Conductors.

Wilhelm Furtwaengler has stirred up considerably the orchestra-conductor situation hereabouts. His first appearance brought him a deserved ovation . . . in recognition of a unique accomplishment. Then came a second leading of the New York Philharmonic Orchestra, followed by a third and a fourth. With each effort he demonstrated his place in the symphony field. He can now be pronounced by Americans who never before observed his endeavors to be one of the first of living conductors. Whether the Philharmonic will be able to arrange to have him come permanently to this city remains to be seen.

In the meantime Serge Koussevitzky, the Boston Symphony's new permanent conductor, appears to be slipping down the artistic hill. At the outset he exhibited bodily restraint. He got effects; and if he now and again violated tradition it was done without marked offensiveness. Lately, however, Koussevitzky has been indulging in needless and undue gyrations; and in gestures of the arms which hint at a striving of visual impressiveness. I like him less than at first, and others share that opinion.

Meanwhile Ignatz Waghalter is struggling with the State Symphony Orchestra, over which Josef Stransky formerly presided. It is not a first-rate band, so Waghalter has had and is having his troubles. He [illegible] sound musician. He is also sincere [illegible] long Berlin training is proving he[illegible], and some readings are admirable. Simplicity and straightforwardness are two Waghalter characteristics. The full measure of his worth seems difficult to estimate while he has at his disposal no better orchestra than the State Symphony.

ROCHESTER, N. Y.
DEMOCRAT

JAN 25 1925

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HERE NEXT SUNDAY

Courant 1/24/25

SERGE KOUSSEVITZKY
Who will direct the Boston Symphony Orchestra here nex week.

WORCESTER, MASS.
TELEGRAM

JAN 25 1925

RUSSIAN DIRECTOR HERE FEB. 17

Serge Koussevitzky, new conductor of the Boston Symphony orchestra, will be first heard in Worcester at the visit of this organization for a concert in Mechanics hall on Tuesday evening, Feb. 17.— Preceded to America by the most klowing reports from Europe, Koussevitzky has made another conquest both sudden and complete—the conquest of America. This remarkable leader is talked about the country over—every series is subscribed and seats for the Boston Symphony concerts are at a premium. Naturally, much was expected of Serge Koussevitzky. His qualities have exceeded all expectations. In Boston, New York, and each city he has visited, the effect has been electric.

There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretation artist, his rare and absolute control, manifest in the perfect response of the famous orchestra which he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consensus of opinion been so high, and so unqualified.

Koussevitzky's program for Worcester will reveal the brilliance and versatility of the Russian leader. It will include a Concerto for Orchestra in D major by Philip Emanuel Bach, edited by Maximilian Steinberg. Berioz' Overture, "The Roman Carnival"; the prelude to the opera "Khovantchina" by Moussorgsky; and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee," from the opera "Tear Saltan." The second portion of the program will comprise Tchaikovsky's Fifth Symphony in E minor.

Mail orders for seats will be sent to the Boston office, Symphony hall, previous to the public sale which opens at Steinert Music store, Feb

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BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 25 1925

Roland Hayes to Appear With the Boston Orchestra

Next Friday evening, in the Academy of Music, the Boston Symphony Orchestra and Serge Koussevitzky will make their third appearance of the season in Brooklyn. Roland Hayes will be the soloist of the occasion.

Koussevitzky will open the program with a Concerto for Orchestra in D major by Carl Philip Emanuel Bach, which has been re-edited by Maximilian Steinberg. Koussevitzky first heard this score performed by the noted "Society of Ancient Instruments" in Paris, and was so impressed with its beauty that he persuaded the Russian musician to re-edit it for orchestra in more modern style.

The principal number on the program will be the Fifth Symphony of Tschaikovsky in E minor, which will close the concert. The program will also include two dances by Debussy called "Danse" and "Sarabande," which have been arranged for full orchestra by Maurice Ravel.

Roland Hayes will be heard in two numbers, "The Repose of the Holy Family," from Berlioz's oratorio, "The Flight into Egypt," and Liszt's setting of the 104th Sonnet of Petrarch, the accompaniment of which has been arranged for orchestra by Busoni.

PAPER- Advertiser

DATE- Jan 24

...lation in New England——SATURDAY, JANUAR

STRAVINSKY PLAYS AT SYMPHONY HALL

Igor Stravinsky, the foremost figure of the musical world today, was the soloist at yesterday's Symphony concert. In addition, he was almost the "whole show," for Mr. Koussevitzky had arranged a program composed entirely of the distinguished composer's music, in honor of his visit to America.

None would have dreamed of such symphony concert even a year ago. all-Stravinsky concert, consisting of some of the very wildest music that has come out of Russia, with the wild Stravinsky as soloist in his own piano concerto, and another Russian conducting the program.

As a matter of fact, in personal appearance and manner, Stravinsky is far from being wild. He is a nervous little gentleman, rather embarrassingly inclined to baldness, and wearing not the conventional frock coat of afternoon wear, but a suit that looked much like the American businessman's suit.

Newman wrote not long ago.

THIS CLIPPING FROM
NEW YORK
AMERICAN

JAN 25 1925

THE Boston Symphony Orchestra, directed by Sergei Koussevitzky, will play concerto by P. E. Bach; Sarabande and Danse, by Debussy; Symphony No. 5, by Tschaikovsky, and "Repose of the Holy Family" from Berlioz's "Flight into Egypt," with Roland Hayes, solo tenor, in Carnegie Hall Thursday evening. Compositions by Moussorgsky, Handel and Beethoven comprise the Saturday afternoon programme.

* * *

PHILADELPHIA, PA.
ITEM

Record

JAN 25 1925

The first concert to be given here by the Boston Symphony Orchestra in the past four [illegible] will be at the Academy of Music tomorrow evening, before members of the Philadelphia Forum. Serge Koussevitzky, a conductor who, deprived of his own orchestra by the revolution in Russia, has brought extraordinary endowments to his new undertaking here, has selected a program of wide range. The opening will be Bach's Concerto for Orchestra in D major, arranged by Maximilian Steinberg. This will be followed by Berlioz's overture, "The Roman Carnival," and two Debussy nocturnes, "Clouds" and "Festivals." Beethoven's Seventh Symphony will comprise the second half of the program. Koussevitsky, as leader of the Boston Symphony Orchestra, follows after such men as Gericke, Nikisch, Fiedler and Muck.

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PHILADELPHIA, PA.
NORTH
AMERICAN

JAN 25 1925

The first concert to be given here by the Boston Symphony Orchestra in the last fo[illegible] be given in the Academy of Music tomorrow evening before members of the Philadelphia Forum. Serge Koussevitzky, the new conductor, will lead. The opening number will be Bach's concerto for orchestra in D major, arranged by Maxmillian Steinberg. It is in three movements. This will be followed by Berlioz's sparkling overture, "The Roman Carnival," and two Debussy nocturnes, "Clouds" and "Festivals." Beethoven's Seventh Symphony will comprise the second half of the program.

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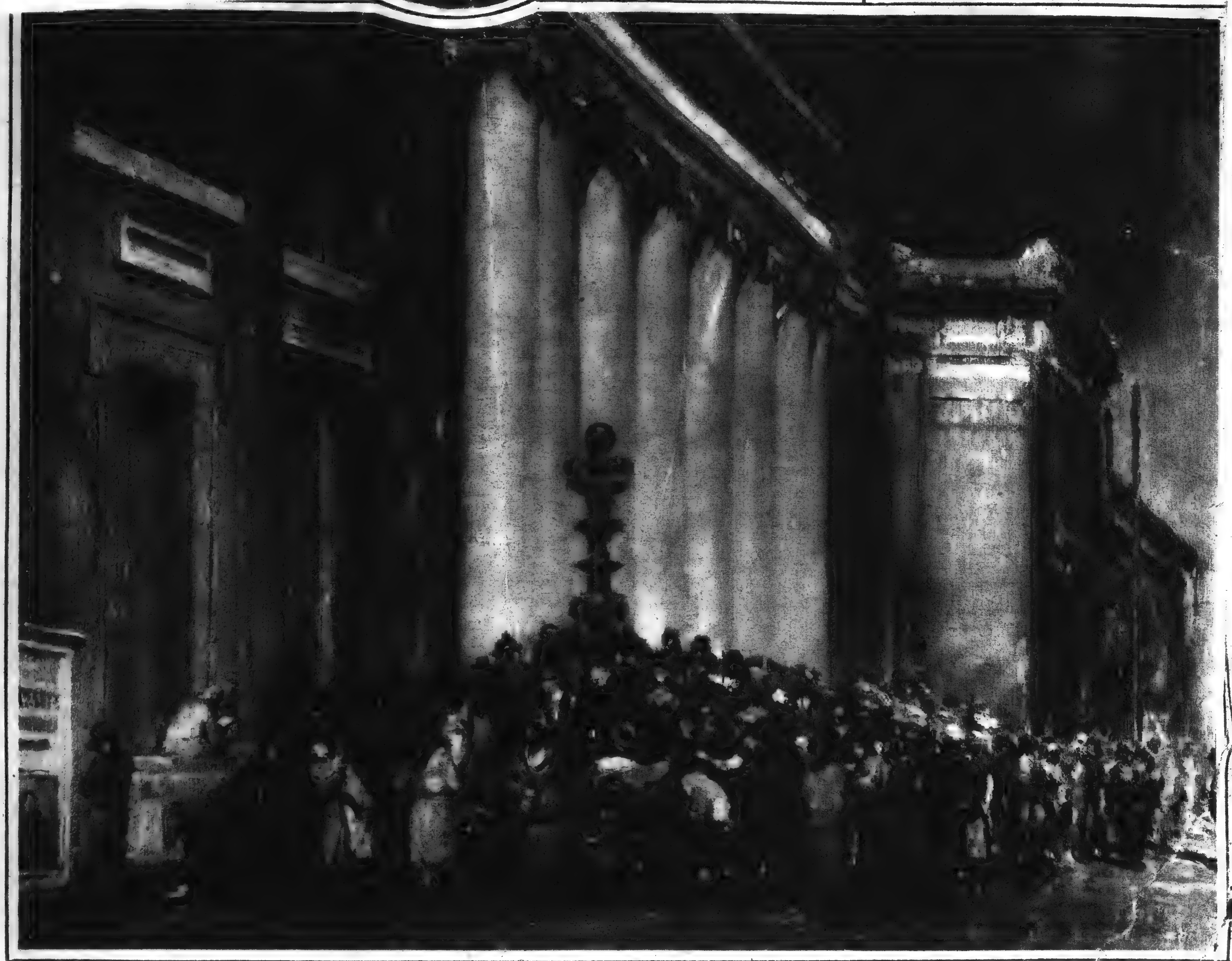
HARTFORD, CONN.
COURANT

JAN 25 1925



"KOUSSEVITZKY CONDUCTS"—Friday morning scene in front of Symphony Hall, Boston. The hall contains only a small number of rush seats, which on Friday mornings (rehearsal day of the Boston Symphony Orchestra) students crowd to secure. The picture is from a painting by Duane Haley, brother of John Haley, Photographer, of Hartford.

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN

JAN 25 1925

* * *

ON WEDNESDAY night the Boston Symphony Orchestra will make its only Baltimore appearance of the season, presaging, some say, a series of concerts next season. Many reports have come from various places concerning the new director, Serge Koussevitsky. Evidently the Boston Orchestra's publicity man is an ambitions and an energetic person. And it is not to be denied that he has excellent material in the Russian who so shocked Paris with the Nihilistic music of his contemporary countrymen, and who years before that had wandered over Russia, playing the contra-bass, and even before that was chef d'orchestre (at the age of twelve) in his native town, Tver.

He is not bringing us Scriabine, Stravinsky or Prokoviev. He has, it would appear, no intention of shocking the provinces. But there is on his program the Prelude to Moussorgsky's "Khovantchina," and Rimsky's little "Flight of the Bumble Bee" Scherzo from "Tsar Saltan." The symphony is the Beethoven A Major, that which Wagner called "The Apotheosis of the Dance," and other numbers will be the Bacchanale from "Tannhaeuser" and the Elgar arrangement of the Bach C Minor Fantasia and Fugue. Considering that Mr. Koussevitsky's reputation rests equally on his catholicity in new works and his sympathy for and vitality in the classics, it is perhaps, after all, not a bad arrangement. We have the word of no less a personage than Ernest Newman that he has a "cosmic orderliness" that should go well with Bach and Beethoven.

Thursday night brings the return of the Polish opera "Halka," given, if memory serves rightly, last season at the Academy. The Lyric will house the show this year. The cast, many of whom will be remembered, includes Mme. L. Ogrodzka, who has sung the title role all over Europe, so press notices convey; Mme. El. Rostkwaka; the tenor Cortilli, two barytones, Reconi and Ryglewicz, and Al. Kahinoff, basso.

The opera, said to have been composed at the golden period, when neither music nor libretto predominated but were welded in an indissoluble whole—or wards to that effect—deals with the love of a Polish mountaineer girl for a noble who rejects her and marries a woman of the nobility, whereupon the peasant girl, love overcoming her desire to burn down the church, drowns herself and her child in the River Vistula.

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SPRINGFIELD, MASS.
UNION

JAN 25 1925

Regarding Conductors.

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Meanwhile Ignatz Waghalter is struggling with the State Symphony Orchestra, over which Josef Stransky formerly presided. It is not a first-rate band, so Waghalter has had and is having his troubles. He is a sound musician. He is also sincere. His long Berlin training is proving helpful, and some readings are admirable. Simplicity and straightforwardness are two Waghalter characteristics. The full measure of his worth seems difficult to estimate while he has at his disposal no better orchestra than the State Symphony.

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LOUISVILLE, KY.
HERALD

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THIS CLIPPING FROM
ALBANY
NEW YORK
KNICKERBOCKER PRES

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CLEVELAND,
OHIO
NEWS

JAN 25 1925

REGARDING CONDUCTORS

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THIS CLIPPING FROM
WASHINGTON,
D. C.
~~NEWS~~
Star

JAN 25 1925

Boston Symphony Orchestra, Tuesday.

Serge Koussevitzky, celebrated new conductor of the Boston Symphony Orchestra, will make his first appearance here Tuesday afternoon at 4:30, at Poli's Theater, on the occasion of this orchestra's only visit of the season.

Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last Autumn. He was considered a dominant figure in the concerts of London, the concerts and opera of Paris and previously in Russia, where he has traveled with the orchestra that bore his name.

In America Koussevitzky has made another conquest.

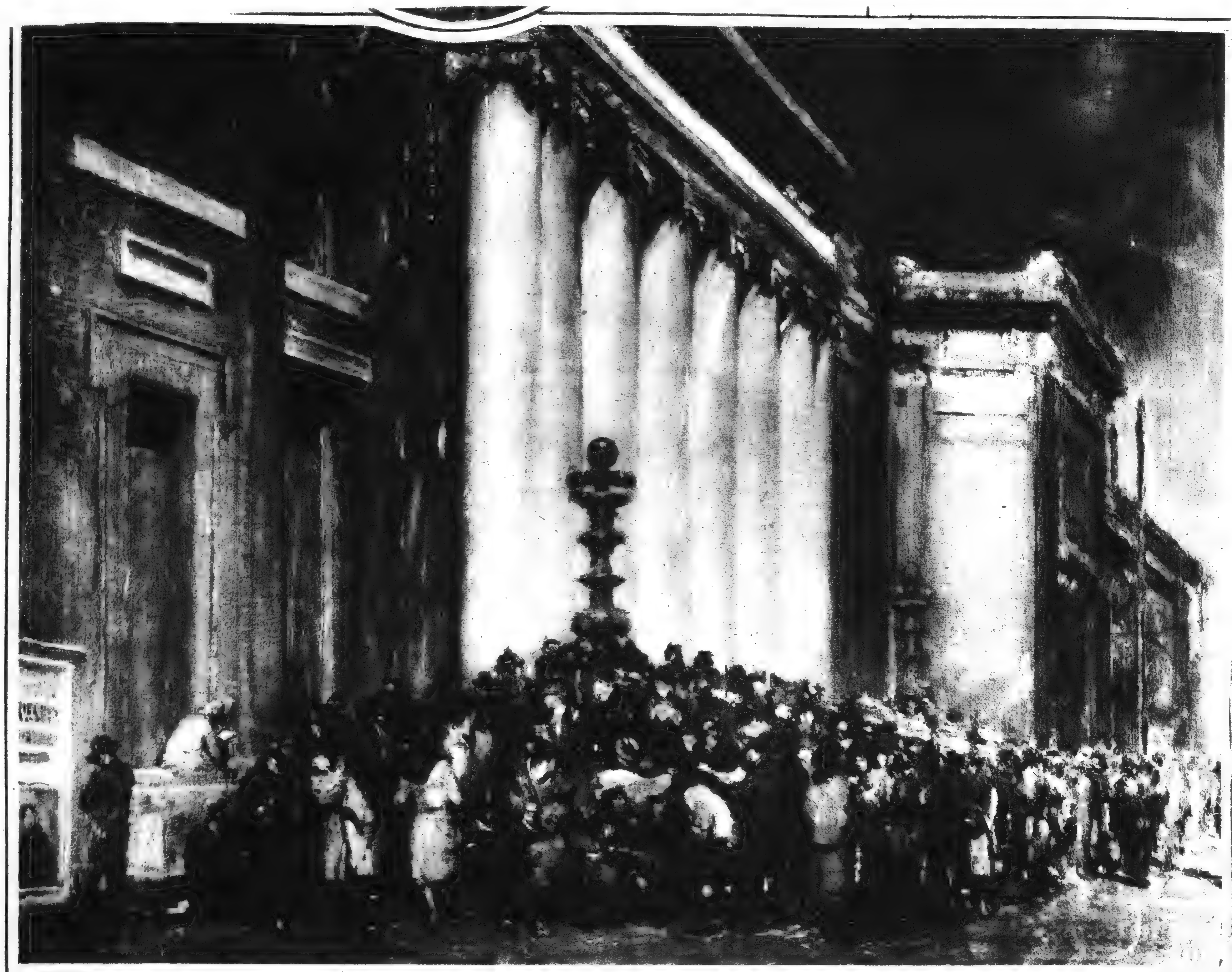
The program will include a "Concerto for Orchestra in D Major," by Philip Emanuel Bach, talented son of J. S. Bach, re-edited in more modern instrumentation by Maximilian Steinberg; also Berlioz's overture, "The Roman Carnival"; Debussy's two nocturnes, "Clouds" and "Festivals," and Beethoven's "Seventh Symphony in A Major."

Seats on sale at Mrs. Greene's Concert Bureau, Thirteenth and G streets.

NEW YORK

HARTFORD, CONN.
COURANT

JAN 25 1925



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Thursday night brings the return of the Polish opera "Halka," given, if memory serves rightly, last season at the Academy. The Lyric will house the show this year. The cast, many of whom will be remembered, includes Mme. L. Ogrodzka, who has sung the title role all over Europe, so press notices convey; Mme. El. Rostkwaka; the tenor Cortilli, two barytones, Reconi and Ryglewicz, and Al. Kabinoff, basso.

The opera, said to have been composed at the golden period, when neither music nor libretto predominated but were welded in an indissoluble whole—or wards to that effect—deals with the love of a Polish mountaineer girl for a noble who rejects her and marries a woman of the nobility, whereupon the peasant girl, love overcoming her desire to burn down the church, drowns herself and her child in the River Vistula.

* * *

SPRINGFIELD, MASS.
UNION

JAN 25 1925

Regarding Conductors.

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Meanwhile Ignatz Waghalter is struggling with the State Symphony Orchestra, over which Josef Stransky formerly presided. It is not a first-rate band, so Waghalter has had and is having his troubles. He is a sound musician. He is also sincere. His long Berlin training is proving helpful, and some readings are admirable Simplicity and straightforwardness are two Waghalter characteristics The full measure of his worth seems difficult to estimate while he has a his disposal no better orchestra than the State Symphony.

THIS CLIPPING FROM
LOUISVILLE, KY.
HERALD

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NEW YORK
KNICKERBOCKER PRES

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CLEVELAND,
OHIO
NEWS

JAN 25 1925

REGARDING CONDUCTORS

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THIS CLIPPING
WASHINGTON,
D. C.
~~**NEWS**~~

JAN 25 1925

Boston Symphony Orchestra, Tuesday.

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Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last Autumn. He was considered a dominant figure in the concerts of London, the concerts and opera of Paris and previously in Russia, where he has traveled with the orchestra that bore his name.

In America Koussevitzky has made another conquest.

The program will include a "Concerto for Orchestra in D Major," by Philip Emanuel Bach, talented son of J. S. Bach, re-edited in more modern instrumentation by Maximilian Steinberg: also Berlioz's overture, "The Roman Carnival"; Debussy's two nocturnes, "Clouds" and "Festivals," and Beethoven's "Seventh Symphony in A Major."

Seats on sale at Mrs. Greene's Concert Bureau, Thirteenth and G streets.

[illegible] and Oscar

22

BROOKLYN, N. Y.
STANDARD UNION

JAN 25 1925

World of Music

Brooklyn patrons should receive Boston Symphony programme-notes:

The concerts of the Boston Symphony Orchestra in Brooklyn are always opened with the same prelude (lamentoso)—namely, the predicament of bewildered patrons wondering why a few seemingly privileged people possess programme-notes for the occasion while the majority receive only the unenlightening house programme furnished by the Academy of Music. A great many people who attend these concerts know extremely little about music except from an emotional viewpoint, and it is really impossible for them to get the full import or to develop their appreciation without expert guidance, such as that embodied in Philip Hale's historical and descriptive notes written expressly for Boston Symphony audiences. That these notes are not given to every patron seems almost a premeditated slight. Is not Brooklyn's money as good as Manhattan's—or Boston's?

Why, it may be asked with all due reverence, does the Boston management fail to distribute Mr. Hale's valuable notes more freely? Simply because the rules of the Academy of Music will not permit circulation to any programme, outside of the regular house programme, which carries advertisements. This debars the Boston programme, an attractively printed and very informative publication. Under the circumstances, the Boston booklet should be distributed as a separate leaflet (advertisements omitted), similar to Lawrence Gilman's Philharmonic notes. Surely, if the comparatively new and much less affluent Brooklyn Orchestral Society can effect a distribution of especially prepared programme-notes, it is not beyond the means of such an organization as the Boston Symphony Orchestra to do likewise.

The situation in no wise is the fault of the Institute of Arts and Sciences, under whose auspices the Boston concerts (five annually) have been held here for the past twenty-seven seasons. Prior to its local management by the Institute, the orchestra for seventeen years gave concerts in Brooklyn, making a record that will in a few more seasons reach the half-century mark.

Insofar as patronage is concerned, the Boston Orchestra has flourished in Brooklyn. This season, like many past, finds the house sold out for every concert. Since the opera house of the Academy seats 2,300 people, that many ticket purchasers are represented. About five hundred of these are season subscribers, each of whom receives by mail, prior to the concerts, a copy of Mr. Hale's notes. Another hundred copies or two are handed out from the window of the Institute's box office, or, for those who are not too embarrassed to ask, at a drug store nearby. This leaves approximately 1,500 patrons without notes, a condition that should not or need not be.

Boston Symphony Concert Next Friday Night.

Features of the third visit of the Boston Symphony Orchestra to Brooklyn, at the Academy of Music next Friday evening, will be the performance of Tschaikowsky's Fifth Symphony (in E minor), under Koussevitzky's direction, and the appearance as soloist of Roland Hayes, the celebrated negro tenor.

Tschaikowsky's symphony was the principal number at the recent Pension Fund concert by the orchestra in Boston, when Serge Koussevitzky was first heard in the music of his countryman. The performance revealed new powers in the conductor and a new eloquence in the music.

Friday evening's concert will open with Carl Philip Emanuel Bach's Concerto for Orchestra in D major (arranged by Maximillian Steinberg). It will also include two dances by Debussy, called "Danse" and "Sarabande," arranged for full orchestra by Maurice Ravel.

The music in which Roland Hayes will appear with the orchestra is Berlioz's air, "The Repose of the Holy Family" from "The Flight Into Egypt," and Liszt's setting of the 104th Sonnet of Petrarch, the accompaniment orchestrated by Busoni.

HARTFORD, CONN.
COURANT

JAN 25 1925

A program which should reveal to particular advantage the manifold qualities of its new leader is to be presented by the Boston Symphony Orchestra under Serge Koussevitzky at the Capitol Theater next Sunday afternoon, February 1, at 3 o'clock. The principal number on the program will be Tchaikowsky's Fifth Symphony in E minor. The truly magnificent and deeply moving interpretation of this great score by Koussevitzky on the occasion of a Pension Fund Concert in Boston last December proved an outstanding event in the very remarkable Symphony season.

Koussevitzky will begin the concert with a Concert for Orchestra in D major, for string orchestra, by Philip Emanuel Bach, the most talented son of J. S. Bach. The score was edited by Maximillian Steinberg. The reading reveals Koussevitzky's peculiar power of revivifying the so-called classics. Berlioz' "Roman Carnival" Overture is chosen from the program of Koussevitzky's American debut last October. Two Russian numbers of particular charm are also to be played. The Prelude to "Khovantchina" by Moussorgsky, and "The Flight of the Bumble Bee," a Scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan." These pieces have been introduced to our public by the Russian leader.

The seat sale is now open and the demand indicates a sold house although at this time it is still possible to obtain good seats. The sale is at Sedgwick & Casey's music store, No. 139 Asylum street. Mail orders will be accepted from patrons out of town and those unable to attend the sale in person.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
~~CITIZEN~~

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Next Friday evening in the Academy of Music the Boston Symphony Orchestra and Serge Koussewitzky will make their third appearance of the season in Brooklyn. Roland Hayes will be the soloist of the occasion. Koussewitzky will open the program with a Concerto for Orchestra in D major by Carl Philip Emanuel Bach, which has been re-edited by Maximilian Steinberg. The principal number on the program will be the Fifth Symphony of Tchaikowsky in E minor. The evening will also include two dances by Debussy: "Danse" and "Sarabande," which have been arranged for full orchestra by Maurice Ravel.

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THIS CLIPPING FROM
PORTLAND,
ME.
~~ADVERTISER~~
Telegram

JAN 25 1925

BOSTON SYMPHONY HERE MARCH 25

Will Be Big Event in Local Musical Circles

Marked as a red letter day in the calendar of the Winter's musical events is the coming of the Boston Symphony Orchestra to this City for a concert on March 25 under the auspices of the Portland Music commission.

There is no organization of musicians that ever played in this City which has been received with the enthusiasm of the Boston Symphony orchestra. There is probably no individual musical event of a concert season that is considered more important. Even the personality of the world's greatest individual stars cannot surpass the charm of hearing this great body of perfectly trained musicians under the baton of one of the ablest conductors in the world today.

And of course the personality of Serge Koussevitsky, the dynamic new leader of the Boston Symphony lends a piquancy to this year's concert that has not been equalled in the past several years. It is confidently expected that Koussevitsky will succeed in again making the Boston Symphony the greatest orchestra in the world. He is the talk of the music world this winter. The laurels of other conductors who have been much in the public eye are lessening by comparison with the achievements of Koussevitsky. With him the Boston Symphony and New England as a music center are coming back into their own, and his concerts in New England are drawing record audiences for that reason.

THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

JAN 25 1925

The Catholic Operatic Society will present Gilbert and Sullivan's comic opera, "Patience, or Bunthorne's Bride," in the Academy of Music on Thursday evening, January 29. The cast includes the following: Eleanore McManus, Mrs. Muriel Martel, Crescentia Beck, Rosalie Moscony, May Smith, Robert Finley, Eldon Smith Fred Caperoon, Raymond Uhl and J. Brooks Greenwood. The accompaniment will be played by members of the Philadelphia Orchestra.

For the first time in four years the Boston Symphony Orchestra will play in Philadelphia tomorrow evening at the Academy of Music. The concert given to the members of the Forum, will be under the direction of the new conductor, Serge Koussevitsky. The programme includes Bach's Concerto in D major, arranged by Steinberg; Berlioz's "Roman Carnival" overture; the DeBussy "Noctournes" and the Seventh Symphony of Beethoven.

BALTIMORE, MD.
SUN

JAN 25 1925

Big Orchestra Again Comes To Baltimore

Boston Musicians, Under New Leadership, Will Make Their Only Appearance Of The Season At Lyric Wednesday

NEXT Wednesday night at the Lyric the Boston Symphony Orchestra, under the leadership of its new director, Serge Koussevitzky, will make its only Baltimore appearance of the season and after an absence of many years.

The program has one innovation. Contrary to custom, Koussevitzky has placed what might be called the smaller pieces at the beginning and will close the program with the symphony selected for the occasion, which, in the present instance, will be Beethoven's in A major.

The Fantasia and Fugue in C minor by Bach will be the opening number. Considered as an impassioned interpreter of Wagner it is not surprising that Koussevitzky has included in the program the Bacchanale from "Tannhauser." Two Russian composers, Moussorgsky and Rimsky-Korsakov also will be represented.

The complete program follows:

Fantasia and Fugue in C Minor (arranged for orchestra by Elgar)...Bach
"Bacchanale (The Hill of Venus)," from Tannhauser..............Wagner
Prelude to "Khovantchina"..Moussorgsky
Scherzo "The Flight of the Bumble Bee," from "Tsar Saltan," Rimsky-Korsakov
Symphony in A Major, No. 7, Op. 92........................Beethoven
I—Poco sostenuto; vivace.
II—Allegretto.
III—Presto; presto meno assai.
IV—Allegro con brio.

Koussevitzky's early career in Russia—incidentally he is the first Russian to conduct the Boston—was largely identified with the famous orchestra which he organized in Moscow. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. He also traveled all over Russia with his orchestra, bearing symphonic music to parts where it never had been heard. He even chartered a steamer and sailing the length of the Volga gave concerts in town after town.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JAN 25 1925

WASHINGTON, D. C.
TIMES

JAN 26 1925

Fair Coloratura Here And Noted Orchestra Conductor

Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, who will be heard here for the first time with that orchestra Tuesday at Poli's.
Mabel Garrison, coloratura soprano, whose recital at the Na-

Regarding Conductors

Wilhelm Furtwaengler has stirred up considerably the orchestra-conductor situation hereabouts. His first appearance brought him a deserved ovation * * * in recognition of a unique accomplishment. Then came a second leading of the New York Philharmonic orchestra, following by a third and a fourth. With each effort demonstrated his place in the symphony field. He can now be pronounced by Americans who never before observed his endeavors to be one of the first of living conductors. Whether the Philharmonic will be able to arrange to have him come permanently to this city remains to be seen.

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WASHINGTON, D. C.
TIMES

JAN 26 1925

bureau

Boston Symphony Tuesday.

Serge Koussevitzky, the celebrated new conductor of the Boston Symphony Orchestra, will make his first appearance here next Tuesday afternoon, January 27, at 4:30, at Poli's Theater, the occasion of this orchestra's only visit to Washington this season. The concert is under the management of Mrs. Wilson-Greene.

Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he has traveled far and wide with the orchestra that bore his name.

In America Koussevitzky has made another conquest—both sudden and complete.

The program will include a Concerto for Orchestra in D major, by Philip Emanuel Bach, arranged in more [illegible] instrumentation by Maximilian Steinberg; Berlioz' Overture "The Roman Carnival;" Debussy's two Nocturnes, "Clouds" and "Festivals;" and Beethoven's "Seventh Symphony" in A major.

Remaining seats on sale at Mrs. Greene's Concert Bureau, Droops.

MUSIC FETE TOMORROW

WORCESTER, MASS.
TELEGRAM

JAN 26 192

Boston Symphony

Worcester musical people have come to look forward with interest to the visit to this city of the Boston Symphony orchestra, the most famous organization of musicians in this country. In fact it is doubtful if there is an equal of the Boston Symphony orchestra the world over. It comes to Mechanics hall Tuesday evening, Feb. 17. Last season under the direction of Pierre Momteaux, it rose to heights of musical grandeur in the performance of the famous symphonies.

This season the orchestra has for its conductor Serge Koussevitzky, the famed Russian musician who has maintained the high standard of the organization and introduced many new scores from his own country, two of them being the prelude to Moussorgsky's opera, "Khovantchina," and Rimsky-Korsakoff's "The Flight of the Bumble Bee," a cherzo from the opera "Tsar Saltan." Both of these compositions have scored tremendously in the Boston Symphony programs.

Berlioz's "Roman Carnival" overture is one of the numbers for the Worcester concert. The opening number is C. P. E. Bach's "Concerto in D Major," three movements, and the symphony is Tchaikovsky's "Fifth in E Minor."

Koussevitzky's connection with the orchestra began at the opening of the symphony season, and last week he signed an agreement for another year with the Boston Symphony, which is hailed by the Boston public as most welcome news.

There is to be a subscription sale of seats, orders to be sent to the Boston office, Symphony hall, and the public sale opens at Steinert's Monday, Feb. 2.

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ce.
Newman wrote not long ago.
at Mrs. Wilson-Greene's [illegible] Droop's, Thirteenth and

22

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STANDARD UNION

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BALTIMORE, MD.
SUN

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AZINE STAND, $17.8
$19.85 POLYCHROME
$15.85.
$18.85 ART POLYCHRON
with sun burst top, $15.

major, No. 7, ...Beethoven
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II—Allegretto.
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INQUIRER

JAN 25 1925

The Catholic Operatic Society will present Gilbert and Sullivan's comic opera. "Patience, or Bunthorne's Bride," in the Academy of Music on Thursday evening, January 29. The cast includes the following: Eleanore McManus, Mrs. Muriel Martel, Crescentia Beck, Rosalie Moscony, May Smith, Robert Finley, Eldon Smith Fred Caperoon, Raymond Uhl and J. Brooks Greenwood. The accompaniment will be played by members of the Philadelphia Orchestra.

For the first time in four years the Boston Symphony Orchestra will play in ~~Philadelphia tomorrow~~ evening at the Academy of Music. The concert given to the members of the Forum, will be under the direction of the new conductor, Serge Koussevitsky. The programme includes Bach's Concerto in D major, arranged by Steinberg; Berlioz's "Roman Carnival" overture; the DeBussy "Noctournes" and the Seventh Symphony of Beethoven.

WASHINGTON, D. C.
TIMES

JAN 26 1925

Fair Coloratura Here And Noted Orchestra Conductor

Serge Koussevitzky, new conductor of the Boston Symphony Orchestra, who will be heard here for the first time with that orchestra Tuesday at Poli's.

Mabel Garrison, coloratura soprano, whose recital at the Na-

at Mrs. Wilson-Greene's ... Droop's Thirteenth and

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

JAN 25 1925

Regarding Conductors

Wilhelm Furtwaengler has stirred up considerably the orchestra-conductor situation hereabouts. His first appearance brought him a deserved ovation * * * in recognition of a unique accomplishment. Then came a second leading of the New York Philharmonic orchestra, following by a third and a fourth. With each effort demonstrated his place in the symphony field. He can now be pronounced by Americans who never before observed his endeavors to be one of the first of living conductors. Whether the Philharmonic will be able to arrange to have him come permanently to this city remains to be seen.

In the meantime Serge Koussevitzky, the Boston Symphony's new permanent conductor, appears to be slipping down the artistic hill. At the outset he exhibited bodily restraint. He got effects; and if he now and again violated tradition it was done without marked offensiveness. Lately, however, Koussevitzky has been indulging in needless and undue gyrations; and in gestures of the arms which hint at a striving of visual impressiveness. I like him less than at first, and others share that opinion.

WASHINGTON, D. C.
TIMES

JAN 26 1925

Boston Symphony Tuesday.

Serge Koussevitzky, the celebrated new conductor of the Boston Symphony Orchestra, will make his first appearance here next Tuesday afternoon, January 27, at 4:30, at Poli's Theater, the occasion of this orchestra's only visit to Washington this season. The concert is under the management of Mrs. Wilson-Greene.

Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he has traveled far and wide with the orchestra that bore his name.

In America Koussevitzky has made another conquest—both sudden and complete.

The program will include a Concerto for Orchestra in D major, by Philip Emanuel Bach, arranged in more [illegible] instrumentation by Maximilian Steinberg; Berlioz' Overture "The Roman Carnival;" Debussy's two Nocturnes, "Clouds" and "Festivals;" and Beethoven's "Seventh Symphony" in A major.

Remaining seats on sale at Mrs. Greene's Concert Bureau, Droops.

MUSIC FETE TOMORROW

WORCESTER, MASS.
TELEGRAM

JAN 26 192

Boston Symphony

Worcester musical people have come to look forward with interest to the visit to this city of the Boston Symphony orchestra, the most famous organization of musicians in this country. In fact it is doubtful if there is an equal of the Boston Symphony orchestra the world over. It comes to Mechanics hall Tuesday evening, Feb. 17. Last season under the direction of Pierre Momteaux, it rose to heights of musical grandeur in the performance of the famous symphonies.

This season the orchestra has for its conductor Serge Koussevitzky, the famed Russian musician who has maintained the high standard of the organization and introduced many new scores from his own country, two of them being the prelude to Moussorgsky's opera, "Khovantchina," and Rimsky-Korsakoff's "The Flight of the Bumble Bee," a cherzo from the opera "Tsar Saltan." Both of these compositions have scored tremendously in the Boston Symphony programs.

Berlioz's "Roman Carnival" overture is one of the numbers for the Worcester concert. The opening number is C. P. E. Bach's "Concerto in D Major," three movements, and the symphony is Tchaikovsky's "Fifth in E Minor."

Koussevitzky's connection with the orchestra began at the opening of the symphony season, and last week he signed an agreement for another year with the Boston Symphony, which is hailed by the Boston public as most welcome news.

There is to be a subscription sale of seats, orders to be sent to the Boston office, Symphony hall, and the public sale opens at Steinert's Monday, Feb. 2.

NEW YORK

THIS CLIPPING FROM

HARTFORD, CONN.
TIMES

JAN 26 1925

SUPERB RECITAL BY ROLAND HAYES

Negro Tenor's Artistry Manifested at Capitol Concert.

Roland Hayes, celebrated Negro tenor, making his first appearance in this city since he attained world wide fame, was heard in recital at the Capitol theater yesterday afternoon. Mr. Hayes's return to Hartford was the occasion for one of the most interesting musical events of the season here up to the present time. Many lovers of music, attracted by the extraordinary artistry of the singer, were in attendance. Nor did Mr. Hayes disappoint, and his singing left an impression which was altogether favorable.

Mr. Hayes yesterday made his third appearance in this city, although few remember his other recitals here, so little comment did they arouse at the time. He sang first at Unity hall, and, about four years ago, gave a recital at Center church house under colored auspices. At that time he was entirely unknown, and the audiences that he attracted were exceedingly small. Yesterday all was changed. The singer, famous after his triumphs in England and in other parts of Europe, and also well known in his native land by reason of his recitals in various cities and because of his numerous appearances as soloist with the Boston Symphony orchestra, returned to gather the rewards which should have been his long before, and modestly accepted the ovation which was given him by an audience, every one of which, was attracted by the high musicianship of the singer who, in 1920, arrived in England without money enough to buy food, but who, a few weeks later, achieved fame, almost over night.

Mr. Hayes's consistent growth in his artistic impulses was well illustrated by means of as finely a selected program as has ever been heard in this city. An artist of the highest grade, Mr. Hayes has been endowed by nature with a tenor voice of unusual purity and sweetness of tone. Other tenors may surpass him for brilliancy and dramatic power but for devotion to the better things of music Mr. Hayes is setting a noteworthy example which other singers of the present day and generation would do well to follow. In practically every number Mr. Hayes yesterday seemed to always feel what he sang and his interpretative work was admirable throughout. In the expression of emotions of the finer sort he cannot be surpassed, and he gave throughout a performance which surely deserved the enthusiastic applause which it received.

Mr. Hayes presented a program which was well calculated to show his musical ability at its best. Beginning with the classic "Gedenke Doch, Mein Geist Zuruck," by Bach, he next substituted the beautiful "Adelaide" by Beethoven for the same composer's "With a Painted Ribbon," which ap-

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THIS CLIPPING FROM

MERIDEN,
CONN.
RECORD

JAN 26 1925

BOSTON SYMPHONY ORCHESTRA IN HARTFORD FEBRUARY 1

When the Boston Symphony Orchestra returns to Hartford next Sunday afternoon, February 1, after an absence of two years it will be heard under the most favorable circumstances in its long and honorable career. The Capitol theater is the locale and needless to say the best auditorium in Hartford to acoustics and comfort, and then again the house is large which permits a scale of prices that is well within the reach of all. This orchestral treat is further enhanced by the first Hartford appearance of Serge Koussevitsky, the orchestras new conductor and the only Russian who has led the orchestra. Mr. Kaussevitsky came to this country at the beginning of the season and his every appearance has called forth the most glowing praise for his masterly and artistic direction. His coming is one of the outstanding musical events of the year. The Boston Symphony concert is positively the only orchestral event of the season. The seats are now on sale at Sedwick & Casey's 139 Asylum street, Hartford. The advance sale indicates a sold out house although at this time it is still possible to obtain good seats. Mail orders will be accepted from out of town patrons.

HARTFORD, CONN.
TIMES

JAN 26 1925

KOUSSEVITZKY

Director of Boston Symphony Introduces Russian Music.

Two excerpts from the music of Russia, virtually unknown to the western world until Koussevitzky introduced them, will be included on the program of his first appearance here as the new conductor of the Boston Symphony orchestra.

The principal monuments of the genius of Moussorgsky are the two operas, "Boris Godunov" and "Khovantchina." The prelude to the latter, which is to be played, depicts the coming dawn over the Red Square in the Kremlin at Moccow. The piece has its distinct color and mood suggestive of the subject.

"The Flight of the Bumble Bee" is a little scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan," in which a prince transforms himself into a bee for his own purposes. This tiny piece exacts an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity. Its charm is evident from the fact that when Mr. Koussevitzky performed it in Boston an encore was demanded and granted for the first time since the first beginnings of the orchestra, forty years ago. The seats are now on sale at Sedgwick & Casey's music store, No. 139 Asylum street.

The concert will be heard at the Capitol theater next Sunday afternoon. It is announced that the concert will begin at 3 p. m.

THIS CLIPPING FROM

WORCESTER, MASS.
GAZETTE

JAN 26 1925

BOSTON SYMPHONY COMING

The booking of the famed Boston Symphony orchestra of 104 pieces, for its annual Worcester concert in Mechanics' hall, Tuesday evening, Feb. 17, is announced. It not only gives Worcester opportunity to hear one of the greatest musical organizations in the world, but also to see the new conductor, Serge Koussevitzky, who has signed a contract for another year with the orchestra.

Many reports of the striking abilities of Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, of Paris, and of Russia, where he had traveled with the orchestra that bore his name. And in America, Koussevitzky has made another conquest. The Worcester program is exceptionally attractive, including Tschaikowsky's Fifth Symphony in E minor. There is a subscription sale of seats at the Boston office, Symphony hall, and the public sale opens at Steinert's, Monday, Feb. 2.

THIS CLIPPING FROM

HARTFORD, CONN.
COURANT

JAN 26 1925

BOSTON SYMPHONY.

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PHILADELPHIA, PA.
Eve. Public Ledger

JAN 27 1925

HITS WORLD DISLIKE OF MODERN MUSIC

Serge Koussevitzky Declares Paris Is Most Receptive to New Composers

FINDS U. S. APPRECIATIVE

The worldwide dislike for new music is nothing new; it has been much the same since the days of the early composers, Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, declares.

The orchestra played last night at the Academy of Music before members of the Philadelphia Forum.

"It is curious, this world-wide distaste for hearing new music," Mr. Koussevitzky said. "But it is not a new phenomenon. Those who applaud Brahms now would not listen to him twenty-five years ago.

"So it was with Wagner, and so it has been with many another of whom all the world now applauds. It is not merely a question of the age of the concertgoers—some persons are able to grow old and still stay young in spirit and still keep in sympathy with the development of the world's culture."

Hopeful of American Music

The conductor has high hopes for the future of American music.

"I have already included music by American composers on my programs," he said, "and I hope to do so again."

Paris, he said, is the one great exception to the general rule of dislike for new compositions.

"When I arrange concerts at the opera in Paris," said Mr. Koussevitzky, in his suite at the Ritz-Carlton, "I know that the opera will be filled to the last seat with an audience d'elite such as one can find in no other country and no other city in the world.

"That audience d'elite in the opera in Paris doesn't want to hear Beethoven or Brahms, or Tschaikowsky. It wants to hear programs consisting entirely of new music. Particularly, it wants to hear music that no one ever has heard before. It wants to know what is being created in that moment.

Germany Least Receptive

"There is no audience like it anywhere else! Petrograd and Moscow are more receptive to new music than Germany, for instance. But the general public is much the same in all countries, and wants to hear Beethoven, Brahms and Tschaikowsky, because their music is familiar.

"American audiences?—how do they feel on this matter of hearing present-day music? I find it a little hard to tell. Everywhere I have conducted the Boston Symphony Orchestra the house has been filled to the last seat, everywhere there has been applause, everywhere the audience seems serious. But until one evening recently when I listened over the radio to Ethel Leginska conducting an orchestra somewhere, and heard the wireless transmit the remarkable bursts of applause, I hadn't believed an American audience could grow so excited.

"In Germany," went on Mr. Koussevitzky, "audiences want to hear nothing at all but German composers. They have no interest in the composers of the rest of the world—except that they like Tschaikowsky. There is no creative spirit music in Germany today."

"How about Richard Strauss?" he was asked.

Calls Strauss Back Figure

"Why," he protested, "Strauss belongs to the last century."

"Yes, there is one present-day foreigner Germans will listen to," went on Mr. Koussevitzky. "That's Stravinsky. They have to listen to him. He has so profound an effect they can't help listening to him. He wins enthusiasm in Germany, but that enthusiasm is from the young, for he appeals to the spirit of youth. But though Stravinsky has won admiration in Germany, the fact remains that composers in Germany today still are working from the old patterns and not creating for themselves."

"In music today, the creative spirit is strongest in France, Italy, Russia, England and Spain."

WASHINGTON,
D. C.
NEWS

JAN 27 1925

MRS. COOLIDGE will attend the concert this afternoon of the Boston Symphony Orchestra and will have as her guest Mrs. Frothingham, wife of Representative Louis A. Frothingham.

Opera Last Night Breaks

Noted Conductor

SERGE KOUSSEVITZKY

PHILADELPHIA, PA.
BULLETIN

JAN 27 1925

BOSTON SYMPHONY

Famous Orchestra With Koussevitsky as New Conductor, at Academy

After an absence of several years, the Boston Symphony Orchestra returned to Philadelphia last evening and gave a concert before members of the Philadelphia Forum, under the leadership of its new conductor, Serge Koussevitsky. It was an event of unusual interest and importance, impressive as a prevision of the return to high favor of an orchestra which for many years was regarded as the finest of its kind in this country.

Mr. Kossevitsky is still young, of fair height, good figure, attractive appearance and dignified, ingratiating manner. He is unobtrusive, even reserved in his lack of attempt to display personality apart from the complete personnel of the orchestra. This trait is apparent also in the absence of any courting of applause, even for the orchestra, and praisworthy was his effort, to a large degree successful, in preventing the annoying interruption of hand-clapping between the movements or parts of a composition. Thus the Concerto for Orchestra in D Major of Carl Philipp Emanuel Bach, which opened the program, and the Symphony in A Major, No. 7, of Beethoven, which closed it were the more to be enjoyed by the discriminating listeners because carried through without such disturbance. Between these selections were placed "The Roman Carnival" overture by Berlioz, and the now familiar two nocturnes, "Clouds" and "Festivals," of Debussy.

The Bach concerto served very effectually in introducing a portion of the orchestra. but most beautiful of all was the interpretation of the Debussy nocturnes, exquisite in shading and delicacy of effect, graced by the loveliest of pianissimo, which Koussevitsky produces with rare skill.

The conductor's precision, his attention to detail, the inclination to deliberate and make no start till all is ready and everything "just so," again were evident in his presentation of the Beethoven symphony. There was no extravagance of gesture, no waste of energy nor slightest suggestion of self conscious pose. If there were bits of raggedness in the playing of the orchestra, an absence at times of that complete unison and luscious richness and mellowness of tone that Philadelphia symphony concert audiences are accustomed to hear, there was still superb musicianship on the part of a splendid instrument, in response to a conductor who knows how to use such fine material to the best advantage.

THIS CLIPPING FROM

WASHINGTON, D. C.
TIMES

JAN 27 1925

* * *

MRS. COOLIDGE ATTENDS BOSTON SYMPHONY CONCERT.

Mrs. Coolidge will attend the concert of the Boston Symphony Orchestra at Poli's Theater this afternoon. With her will be Mrs. Louis Frothingham, wife of Congressman Frothingham, of Massachusetts.

* * *

The Italian Ambassador, Prince

HARTFORD, CONN.
TIMES

JAN 27 1925

BOSTON SYMPHONY

A program which should reveal to particular advantage the manifold qualities of its new leader is to be presented by the Boston Symphony orchestra, under Serge Koussevitzky, at the Capitol theater next Sunday afternoon, February 1, at 3 o'clock. The principal number on the program will be Tchaikovsky's Fifth Symphony in E minor. The truly magnificent and deeply moving interpretation of this great score by Koussevitzky on the occasion of a pension fund concert in Boston last December proved an outstanding event in the very remarkable Symphony season.

Koussevitzy will begin the concert with a Concert for Orchestra in D major, for string orchestra, by Philip Emanuel Bach, the most talented son of J. S. Boch. The score was edited by Maximilian Steinberg. The reading reveals Koussevitzky's peculiar power of revivifying the so-called classics. Berlioz's "Roman Carnival" overture is chosen from the program of Koussevitzky's American debut last October Two Russian numbers of particular charm are also to be played, the prelude to "Khovantchina" by Mussorgsky and "The Flight of the Bumble Bee," a scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan." These pieces have been introduced to our public by the Russian leader.

The seat sale is now in progress at Sedgwick & Casey's music store, No. 139 Asylum street. The demand is exceedingly heavy and early application is advisable. This is positively the only orcrestral concert of the season.

THIS CLIPPING FROM

BALTIMORE, MD.
SUN

JAN 27 1925

BUT it was, after all, the enthusiasm, the personality, the magnetism and the forcefulness of the Leopold Stokowski which brought the orchestra into national prominence and focused the eyes of musical America upon the band. Of course, Philadelphians displayed great liberality in the matter of support, the Symphony Orchestra Association having for years covered a deficit estimated at $50,000 to $75,000. This association consisted of about 300 men and women prominent in social and artistic affairs. The lavishness of the city not only enabled the director to engage such instrumentalists in this country as in his opinion would add to the strength of the organization, but to recruit from the best talent afforded by Europe.

The importance of directors has been shown in the history of the Boston Symphony Orchestra, which latter, though it did not lack very able and earnest conductors after the departure of Karl Muck, none the less languished because the personality of these leaders was not of a sufficiently outstanding nature to maintain the orchestra in the position it had gained after years of large financial sacrifices and cumulative effort.

In any discussion of the benefits of a symphony orchestra of national reputation to a city it must not be forgotten that such an organization costs lots of money and that furthermore the local atmosphere must be of a character to attract musicians of eminence who can find there a receptive field for their activities outside of their work with the orchestra.

THIS CLIPPING FROM

BALTIMORE, MD.
SUN

JAN 27 1925

A CHANGE has been made in the program to be given by the Boston Symphony Orchestra tomorrow night at the Lyric, this being the substitution of the Tschaikowsky Fifth Symphony for the Beethoven Symphony No. 7 in A major. The rest of the program stands as it has been announced. Serge Koussevitzky, the new Russian conducot, will wield the baton.

SALE of seats for the fifth concert of the season of the Baltimore Symphony Orchestra on Sunday evening, February 8, at 8.30 o'clock at the Lyric opens at Albaugh's tomorrow. Henry Hadley, one of the most distinguished composers in the United States, will be guest conductor on this occasion and will open the program with his own composition, the "North, East, South and West" Symphony. This symphony was composed at the suggestion of Carl Stoeckel, founder of the Norfolk (Conn.) festival, who, while on a visit to Frederick R. Huber several years ago, presented the parts to the Baltimore Symphony Orchestra for its first performance on March 2, 1919. This will be Mr. Hadley's first public appearance in Baltimore.

Philadelphia Papers January 27

Morning Ledger

JANUARY 27, 1925

BOSTON SYMPHONY HAS A GALA RETURN

Performance Scores Big Success Under the Direction of Koussevitsky

Serge Koussevitsky—himself—at the head of the rejuvenated Boston Symphony Orchestra, appeared in the Academy of Music last evening before a Forum audience that filled the building to the last seat. He scored a great popular success for himself and the orchestra in a program which contained only a single one of the works for the reading of which he is most famous, although the program did demand four varied styles of interpretation and of conducting. It consisted of a "concerto" for orchestra by Carl Phillipp Emanuel Bach, arranged by Maximilian Steinberg; the Berlioz overture, "Roman Carnival"; two of the Debussy nocturnes for orchestra, "Clouds" and "Fetes," and the Beethoven Symphony in A major (No. 7).

Of these numbers Mr. Koussevitsky was at his best in the "Fetes" of Debussy of which he gave a magnificent reading, the little march in the middle section being beautifully taken as to tempo, which does not always happen, and the spirit of the whole movement being in full accord with the intention of the composer as expressed in the score. The "Clouds" seemed to be a bit gray and heavy in parts of the orchestral coloring, although there were some exquisite spots in it. Bach was taken in the strictly classic style and while it is not a great work, it served admirably to show the versatility of Mr. Koussevitsky, who has made his great reputation largely as the exponent of the modern.

The Berlioz "Roman Carnival" was beautifully read, although it seemed that here and there were places in which the orchestra failed to realize altogether the ideals of the conductor. The close of the work was especially effective albeit a trifle sensational. The Beethoven symphony was interpreted generally in the traditional style, although there was no lack of original touches in the reading. The last movement was taken at a terrific tempo and with a verve which almost justified the hysterical declaration of Richard Wagner that it is the mythical "eleventh variation." But it enabled the concert to close in a blaze of glory.

As a conductor, Mr. Koussevitski is, first of all, an intense individualist. He will apparently not hesitate to make such changes of tempo or nuance as suits him to do, provided the effect gained thereby is what he wishes. But at the same time, musical sincerity is shown in every element of his conducting. Such changes as he makes are apparently for the purpose of reading the great masterpieces of the musical past in the spirit of the present, and not for any mere tonal or emotional effect. Next stands out the tremendous vitality of the man, an intense personality and the self-evident fact that in his conducting he gives of himself even more than he demands from the members of his orchestra — which is plenty.

At the same time, some of the work last evening was uneven. He would rise to tremendous heights in one passage and in another he did not seem to take his orchestra with him. How much of this is due to the orchestra and how much to the conductor can be said only by those who have heard many of the Boston Symphony concerts. A single hearing can provide no adequate basis of judgment.

As to the orchestra, it can be said only that Mr. Koussevitzky is working with a rejuvenated wreck. Those of us who remember the Boston Orchestra of the days of Muck and Witek and saw—and heard—the fall under the impossible conductors who succeeded, can only marvel that Mr. Koussevitzky has obtained in a few short months the results which he showed last evening. He has that rarest of all orchestral sections—four fine French horns—and he also has that little French group of wood-winds headed by M. Longy which was supreme in its day and still stands second only to the Philadelphia Orchestra. But the Boston organization has little "piano" and no "pianissimo" as compared with our own orchestra. But it has a conductor who knows exactly what he wants and who will know how to get it. Judging somewhat from indications and not entirely from specific results last evening, the Boston Symphony Orchestra is again very much to the fore among the great American orchestras.

S. L. L.

THIS CLIPPING FROM

HARTFORD, CONN.

COURANT

JAN 27 1925

BOSTON SYMPHONY.

A program which should reveal to particular advantage the manifold qualities of its new leader is to be presented by the Boston Symphony Orchestra under Serge Koussevitzky at the Capitol Theater next Sunday afternoon at 3 o'clock. The principal number on the program will be Tchaikovsky's Fifth Symphony in E minor. The truly magnificent and deeply moving interpretation of this great score by Koussevitzky on the occasion of a pension fund concert in Boston last December proved an outstanding event in the very remarkable symphony season.

Koussevitzky will begin the concert with a concert for orchestra in D major, for string orchestra, by Philip Emanuel Bach, the most talented son of J. S. Bach. The score was edited by Maximilian Steinberg. The reading reveals Koussevitzky's peculiar power of revivifying the so-called classics. Berlioz's "Roman Carnival" overture is chosen from the program of Koussevitzky's American debut last October. Two Russian numbers of particular charm are also to be played, the prelude to "Khovantchina" by Moussorgsky, and "The Flight of the Bumble Bee," a scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan." These pieces have been introduced to the American public by the Russian leader.

This is the only orchestral concert of the season. The seats are now on sale at Sedgwick & Casey's music store, No. 139 Asylum street. The demand is very heavy and early application is advisable.

BOSTON ORCHESTRA CONCERT A TRIUMPH

It Plays Magnificently Under Serge Koussevitsky's Baton

North American

Before the war the coming of the Boston Symphony Orchestra was regarded as an event. Later visits under recent conductors resolved themselves into mere happenings. Last night for the first time in four years the Boston Symphony gave a concert at the Academy of Music under the conductorship of Serge Koussevitsky, and the occasion again became distinctly an event.

Many reports were heard regarding the Russian conductor's iconoclasm, but last night's program was decorously conventional. It opened with an orchestral "Concerto in D major" by the younger Bach, followed by Belioz's overture "Carnaval Romain," the Debussey tone pictures, "Nuages" and "Fetes," and the Beethoven Seventh Symphony. Every number programmed had doubtless been heard by most of those present dozens of times, so Mr. Koussevitsky's was a double triumph, since he not only played magnificently, but proved that a true musician can always breathe new life in to old compositions.

Apparently every quality that should go to make the ideal conductor is possessed by Koussevitsky; intellect, sensitiveness, a fine sense of line and proportion, and to an extraordinary degree intensity that is controlled. He delights in contrast, but takes care never to anticipate a climax and so rob it of its power. His interpretations are highly individual, but always logical.

While the Berlioz was the most thrillingly worked out, the finest playing of the evening was in the classic Bach and the Debussy. All the old time Boston full richness of strings, with the peculiar velvety texture, was evident. Incidentally, Koussevitsky places his first eight strings immediately around his stand, so that they almost form a circle to receive his often barely indicated wishes.

The Debussy Nocturnes have never been played with more beauty of effect and atmosphere, especially the "Fetes," with its gradually approaching procession, sounded as tho it were coming from a tremendous distance.

After the intermission the orchestra played the Beethoven Symphony which Richard Wagner once described as "the apotheosis of the dance," (but not for conductors). The concert was under the auspices of the Philadelphia Forum.

Evening Ledger 1/27/25

Noted Conductor

SERGE KOUSSEVITZKY

DECLARES PARIS LIKES NEW MUSIC

Serge Koussevitzky Says Antipathy to Modern Composers Is Not of Recent Date

FINDS U. S. APPRECIATIVE

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, seemed a bit homesick last evening, just before he started for the Academy of Music to delight the Forum members with his orchestra and his conducting.

Not homesick for Russia, but for Paris.

"When I arrange concerts at the opera in Paris," said Mr. Koussevitzky, in his suite at the Ritz-Carlton. "I know that the opera will be filled to the last seat with an audience d'elite such as one can find in no other country and no other city in the world.

"That audience d'elite in the opera in Paris doesn't want to hear Beethoven or Brahms, or Tschaikowsky. It wants to hear programs consisting entirely of new music. Particularly, it wants to hear music that no one ever has heard before. It wants to know what is being created in that moment.

"There is no audience like it anywhere else! Petrograd and Moscow are more receptive to new music than Germany, for instance. But the general public is much the same in all countries, and wants to hear Beethoven, Brahms and Tschaikowsky, because their music is familiar.

"American audiences?—how do they feel on this matter of hearing present-day music? I find it a little hard to tell. Everywhere I have conducted the Boston Symphony Orchestra the house has been filled to the last seat, everywhere there has been applause, everywhere the audience seems serious. But until one evening recently when I listened over the radio to Ethel Leginska conducting an orchestra somewhere, and heard the wireless transmit the remarkable bursts of applause, I hadn't believed an American audience could grow so excited.

"In Germany," went on Mr. Koussevitzky, "audiences want to hear nothing at all but German composers. They have no interest in the composers of the rest of the world—except that they like Tschaikowsky. There is no creative spirit music in Germany today."

"How about Richard Strauss?" he was asked.

"Why," he protested, "Strauss belongs to the last century."

"Yes, there is one present-day foreigner Germans will listen to," went on Mr. Koussevitzky. "That's Stravinsky. They have to listen to him. He has so profound an effect they can't help listening to him. He wins enthusiasm in Germany, but that enthusiasm is from the young, for he appeals to the spirit of youth. But though Stravinsky has won admiration in Germany, the fact remains that comp[illegible] Germany today still are work[illegible] patterns and not creati[illegible]s.

"It [illegible] world-wide dislike fo[illegible] new music," Mr. Koussevi[illegible]turned to his theme. "But it's not [illegible] new phenomenon. Those who applaud Brahms now wouldn't listen to him twenty-five years ago. So it was with Wagner and so it has been with many another of those all the world now applaud. It's not merely a question of the age of concert-goers—some persons are able to grow old and still stay young in spirit and still keep in sympathy with the development of the world's culture.

"In music today, the creative spirit is strongest in France, Italy, Russia, England and Spain."

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Evening Ledger 1/27/25

BOSTON SYMPHONY STAGES COME-BACK

Orchestra Under Koussevitsky Gives Indications of Returning to Forefront

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Program Closes Strong

The Berlioz "Roman Carnival" was beautifully read, although it seemed that here and there were places in which the orchestra failed to realize altogether the ideals of the conductor. The close of the work was especially effective albeit a trifle sensational. The Beethoven symphony was interpreted generally in the traditional style, although there was no lack of original touches in the reading. The last movement was taken at a terrific tempo and with a verve which almost justified the hysterical declaration of Richard Wagner that it is the mythical "eleventh variation." But it enabled the concert to close in a blaze of glory.

As a conductor, Mr. Koussevitski is, first of all, an intense individualist. He will apparently not hesitate to make such changes of tempo or nuance as suits him to do, provided the effect gained thereby is what he wishes. But at the same time, musical sincerity is shown in every element of his conducting. Such changes as he makes are apparently for the purpose of reading the great masterpieces of the musical past in the spirit of the present, and not for any mere tonal or emotional effect. Next stands out the tremendous vitality of the man, an intense personality and the self-evident fact that in his conducting he gives of himself even more than he demands from the members of his orchestra — which is plenty.

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S. L. L.

BOSTON SYMPHONY PLAYS FOR THE FORUM

Record

Welcome Given to Organization After Long Absence Here.

The enterprising manager of the Philadelphia Forum made possible for an audience here what everyone interested in music has devoutly longed for—a hearing of the rehabilitated Boston Orchestra, under its famous Russian conductor, Serge Koussevitsky. The Boston Orchestra, for many years a pioneer in orchestral playing here, was forced four years ago to withdraw from Philadelphia. Owing to the many vicissitudes endured after the death of the patron of the orchestra, the late Colonel Higginson, and the lack of popularity of the conductors succeeding the great Dr. Carl Muck, patronage for the Boston organization fell away until, in the judgment of the manager, it was necessary to discontinue the concerts, which for years had been the leading musical events of this city.

The Boston Orchestra is once more the great instrument it was formerly. It has a conductor who ranks with the world's finest, and at the Academy of Music last night Koussevitsky compelled the most enthusiastic response from an audience which appeared to recognize at once the gifts of a really endowed musician and sat fascinated through a program designed for a musical clientele. The Forum audience is enjoying a series of five concerts and indicates a love and appreciation of music, but it is not the critical gathering found at the regular symphonic concerts. Koussevitsky's triumph, therefore, was all the more remarkable and gratifying. He was recalled to the stage repeatedly and, although the concert for some reason did not get under way until almost 9 o'clock and the symphony had not begun at the hour we are accustomed to consider the proper time for leaving a symphony concert, there was no evidence of impatience in anything, but the greatest interest in everything played by the orchestra.

The program comprised the Bach Concerto for orchestra in D major, arranged by Maximillian Steinberg; the "Roman Carnival," overture of Berlioz; two Debussy nocturnes, "Nonages" and "Fetes," and after the intermission the Beethoven A major symphony. As a conductor Koussevitsky has dignity and poise, does not indulge in superfluous motions and exhibits a marked tendency toward allowing the musicians most of the credit for the many extraordinary tonal effects evolved. He arranges his orchestra differently from other conductors, having the first and second violins and the first 'cello desks almost in a circle about him. It gives him the appearance of being surrounded by musicians, instead of facing them from the usual distance, and has the effect of a much more intimate group of artists. The most strikingly characteristic interpretations last night were those given the Debussy nocturnes. Nothing more exquisite has ever been heard from an orchestra here than the delicate, illusive dream-like texture of the first nocturne, "Nonages." The deliberation with which Koussevitsky painted this scene for his audience, the shimmer and glow and ravishing tone color produced a perfect storm of applause. Even more than the gayety and rhythmic contagion of the "Festivals" was this pastel hued scene enjoyed. The "Fetes" was extraordinarily well done, the visionary procession coming out with startling clearness and beauty. It seemed strange that a Forum audience could become so wildly enthusiastic over Debussy and only goes to prove that in the manner in which such music is presented lies the secret of making it popular.

The Beethoven Seventh Symphony was another great triumph for the musicians and doubtless many leaving the Academy last night nourished the hope of a series of concerts from the Boston Orchestra next year.

THIS CLIPPING FROM

BALTIMORE, MD.

AMERICAN

JAN 28 192

Boston Symphony Here In Concert Tonight

THE only Baltimore appearance of the Boston Symphony Orchestra of the season will take place tonight at the Lyric, when the famous organization plays under the direction of Serge Koussevitzky, the new director. Koussevitzky's appearance in Boston, New York and other cities have created a furore and at the moment he is the most talked of figure in the musical world of this country.

The symphony will be the Fifth of Tchaikowsky in E minor and Koussevitzky's interpretation of his fellow countryman's great work is eagerly awaited. Handel's Concerto Grosso in D minor for string orchestra and solo string quartet also is on the program. A novelty will be Moussorgsky's "Pictures at an Exhibition."

It is understood that plans are afoot to bring the Boston here next season for a short series of concerts.

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Newman wrote not long ago:

at Mrs. Wilson-

Philadelphia Papers January -27 25

NEW YORK TIMES 21

THIS CLIPPING FROM
PHILADELPHIA, PA.
Eve. Public Ledger

JAN 27 1925

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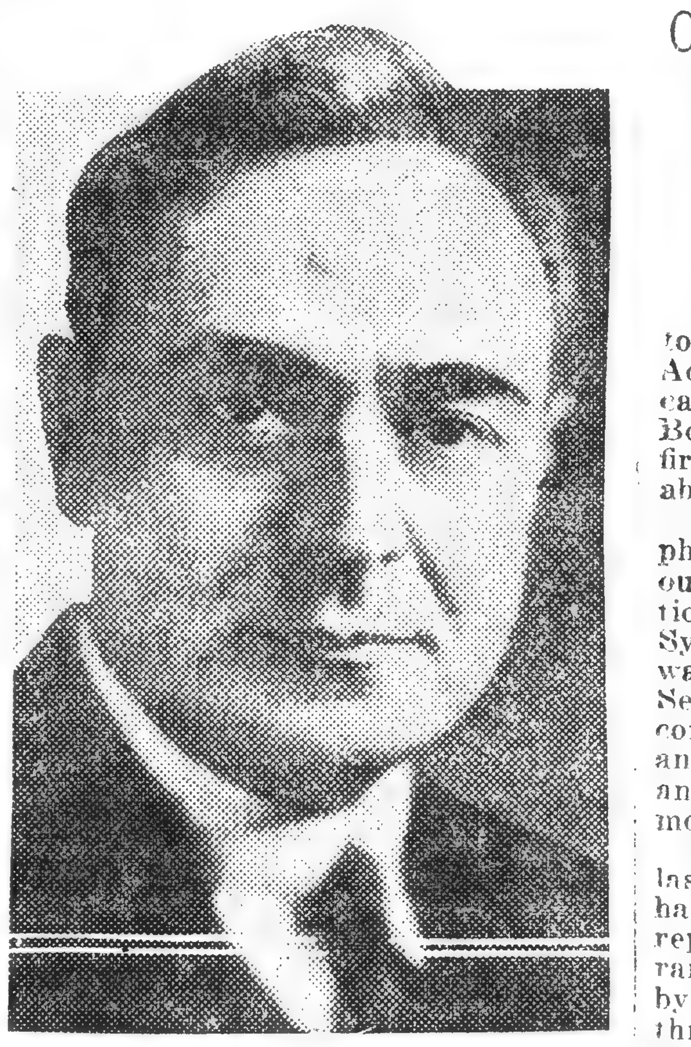
S. L. L.

Morning Ledger 1/27/25

HILADELPHIA, TUESDAY MORNING,

Paris Audiences Most Cordial to New Music, Says Koussevitzky

Antipathy to Modern Writers Not a New Condition, Conductor of Boston Symphony Orchestra Declares. Finds American Listeners Appreciative



SERGE KOUSSEVITZKY

Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, seemed a bit homesick last evening, just before he started for the Academy of Music to delight the Forum members with his orchestra and his conducting.

Not homesick for Russia, but for Paris.

"When I arrange concerts at the opera in Paris," said Mr. Koussevitzky, in his suite at the Ritz-Carlton. "I know that the opera will be filled to the last seat with an audience d'elite such as one can find in no other country and no other city in the world.

"That audience d'elite in the opera in Paris doesn't want to hear Beethoven or Brahms, or Tschaikowsky. It wants to hear programs consisting entirely of new music. Particularly, it wants to hear music that no one ever has heard before. It wants to know what is being created in that moment.

There is no audience like it anywhere else! Petrograd and Moscow are more receptive to new music than Germany, for instance. But the general public is much the same in all countries, and wants to hear Beethoven, Brahms and Tschaikowsky, because their music is familiar.

"American audiences?—how do they feel on this matter of hearing present-day music? I find it a little hard to tell. Everywhere I have conducted the Boston Symphony Orchestra the house has been filled to the last seat, everywhere there has been applause, everywhere the audience seems serious. But until one evening recently when I listened over the radio to Ethel Leginska conducting an orchestra somewhere, and heard the wireless transmit the remarkable bursts of applause, I hadn't believed an American audience could grow so excited."

"In Germany," went on Mr. Kousevitzky, "audiences want to hear nothing at all but German composers. They have no interest in the composers of the rest of the world—except that they like Tschaikowsky. "There is no creative spirit music in Germany today."

"How about Richard Strauss?" he was asked.

"Why," he protested, "Strauss belongs to the last century."

"Yes, there is one present-day foreigner Germans will listen to," went on Mr. Koussevitzky. "That's Stravinsky. They have to listen to him. He has so profound an effect they can't help listening to him. He wins enthusiasm in Germany, but that enthusiasm is from the young, for he appeals to the spirit of youth. But though Stravinsky has won admiration in Germany, the fact remains that composers in Germany today still are working from the old patterns and not creating for themselves.

"It's curious—that world-wide dislike for hearing new music." Mr. Koussevitsky returned to his theme. "But it's not a new phenomenon. Those who applaud Brahms now wouldn't listen to him twenty-five years ago. So it was with Wagner and so it has been with many another of those all the world now applaud. It's not merely a question of the age of concert-goers—some persons are able to grow old and still stay young in spirit and still keep in sympathy with the development of the world's culture.

"In music today, the creative spirit is strongest in France, Italy, Russia, England and Spain."

Asked about the United States, Mr. Koussevitsky said that already in his concerts in Boston he has included music by American composers on his programs and hopes to do so again often.

Inquirer 1/27/25
4 b c

SERGE KOUSSEVITZKY RECEIVES OVATION

Boston Symphony Orchestra Heartily Welcomed After Absence of Four Years

Cortot, in Recital, Plays Moussorgsky's "Pictures From an Exhibition"

By STANLEY MUSCHAMP.

The Philadelphia Forum presented to its members last evening in the Academy of Music another of its musical offerings. On this occasion the Boston Symphony Orchestra made its first local appearance after four years' absence.

The history of music in Philadelphia cannot be completely told without the writer allowing a goodly section for the part which the Boston Symphony Orchestra has played. It was quite the expected thing when Serge Koussevitzky stepped upon the conductor's dias; that he should receive an ovation, partly on his own account and partly for that for which the famous band of musicians represent.

The programme which was given last evening contained numbers which have become familiar through many repetitions and included a splendid arrangement of a Concerto in D major by C. P. E. Bach, which has passed through the hands of Maximillian Steinberg; Berlioz overture to "The Roman Carnival"; the two nocturnes, "Clouds" and "Festivals," by De Bussy; and after the intermission, the A major symphony of Beethoven. Nothing of the newer composers with which the name of Koussevitzky has been associated.

Koussevitzky—New Conductor

The personality of Serge Koussevitzky impresses one upon first meeting as that of a scholarly musician, whose directions though individual, are not far enough removed from the good traditions to be indicative of eccentricity of manner or interpretation of the various musics. The indications of his beat, numerous, sometimes frequent and again less so, ofttimes leaving the players to carry on the work until the need of leadership remanifests itself. The interpretation of the several works listed revealed nothing new. They were intelligent, expressive and arrived at the climaxes with sufficient force to be effective without offending good taste.

After each number and at the completion of the programme, M. Koussevitzky was recalled many times bowing his acknowledgments and enjoining the orchestra to rise in receiving the applause of the crowded auditorium.

Bulletin 1/27/25

THE EVENING

BOSTON SYMPHONY

Famous Orchestra With Koussevitsky as New Conductor, at Academy

After an absence of several years, the Boston Symphony Orchestra returned to Philadelphia last evening and gave a concert before members of the Philadelphia Forum, under the leadership of its new conductor, Serge Koussevitsky. It was an event of unusual interest and importance, impressive as a prevision of the return to high favor of an orchestra which for many years was regarded as the finest of its kind in this country. That the Boston Orchestra still is a magnificent organization was in evidence, and the capacity audience had full justification for the enthusiastic applause bestowed with particularity upon the distinguished Russian who now is at its head.

Mr. Kossevitsky is still young, of fair height, good figure, attractive appearance and dignified, ingratiating manner. He is unobtrusive, even reserved in his lack of attempt to display personality apart from the complete personnel of the orchestra. This trait is apparent also in the absence of any courting of applause, even for the orchestra, and praiseworthy was his effort, to a large degree successful, in preventing the annoying interruption of hand-clapping between the movements or parts of a composition. Thus the Concerto for Orchestra in D Major of Carl Philipp Emanuel Bach, which opened the program, and the Symphony in A Major, No. 7, of Beethoven, which closed it were the more to be enjoyed by the discriminating listeners because carried through without such disturbance. Between these selections were placed "The Roman Carnival" overture by Berlioz, and the now familiar two nocturnes, "Clouds" and "Festivals," of Debussy.

The Bach concerto served very effectually in introducing a portion of the orchestra, but most beautiful of all was the interpretation of the Debussy nocturnes, exquisite in shading and delicacy of effect, graced by the loveliest of pianissimo, which Koussevitsky produces with rare skill.

The conductor's precision, his attention to detail, the inclination to deliberate and make no start till all is ready and everything "just so," again were evident in his presentation of the Beethoven symphony. There was no extravagance of gesture, no waste of energy nor slightest suggestion of self conscious pose. If there were bits of raggedness in the playing of the orchestra, an absence at times of that complete unison and luscious richness and mellowness of tone that Philadelphia symphony concert audiences are accustomed to hear, there was still superb musicianship on the part of a splendid instrument, in response to a conductor who knows how to use such fine material to the best advantage.

THIS CLIPPING FROM THE
WORCESTER
MASS.
POST

28 1925

BOSTON SYMPHONY CONCERT NOTABLE

All 104 Players Coming in Fine Program

The annual visit to Worcester of the Boston Symphony Orchestra is one of the outstanding musical events of this season. After an absence of several years, the Boston Symphony came back to Worcester last season and had one of the largest audiences it has had in Worcester. This year it comes on the evening of Tuesday, Feb. 17, and with it comes Serge Koussevitzky, the new Russian conductor, whose name is discussed throughout musical America, for he is regarded as one of the greatest conductors who has come to these shores.

The orchestra comprises 104 pieces and every one of them will be on the stage of Mechanics Hall. The program has been announced, and it is commented on as one of the best offered by an orchestra. It opens with C. P. E. Bach's Concerto for orchestra in D major, includes three short numbers, two of them Russian novelties which have created much interest in the country, and the symphony to be played is Tchaikovsky's Fifth in E. minor.

The subscription sale of seats is being taken care of at the Boston office, Symphony Hall, and the public sale opens at Steinert's Monday, Feb. 2.

THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

JAN 28 1925

Boston Symphony Program Changed

Several changes have been made in the program to be given by the Boston Symphony Orchestra under the direction of Serge Koussevitzky, the new conductor, at the Lyric tonight. As at first announced, the concert was to have opened with the Bach "Fantasia and Fugue" in C minor. Under the rearrangement the first number will be Haendel's "Concerto Grosso" in D minor, Opus 6, No. 10, for string orchestra and solo string quartet. Instead of Moussorgsky's prelude to "Kovantchina" will be played that composer's "Pictures at an Exhibition," in which Maurice Ravel has set the Russian's piano suite for full orchestra, especially for Koussevitzky, who introduced the score to various European audiences last spring. The pictures are "promenade," "gnome," "the Tuilieries," "Bydlo," "Ballet of Chickens in Their Shells," Samuel Goldberg and Schmuyle," "the Catacombs, "the Hut On Fowls Legs" and "the Great Gate at Kiev." The symphony, as has already been stated, will be the Fifth Tschaikowsky in E minor.

Students To Give Concert.

The second concert of the season by students of the European conservatory, Henri Weinreich, director, will take place next Friday evening at the conservatory on St. Paul street. A number of composers are represented on the program to be given by violin and piano students, and there will also be a vocal number.

THIS CLIPPING FROM
WASHINGTON,
D. C.
NEWS

JAN 28 1925

Boston Symphony Is Reborn

Koussevitsky Gives Fire and Intensity in Appearance Here

By DICK ROOT

Once the Boston Symphony Orchestra was the outstanding musical organization of its kind in this country; under the marvelous fire, intensity and poise of its new conductor, Serge Koussevitsky, it has been born again.

Koussevitsky is, without doubt, a man of feeling and power, yet free from pedantry. Poli's was filled to capacity yesterday and a Washington audience for once forgot the clock and sat till 6:30, enthralled, and somewhat startled, by the senorities drawn from noble instruments by Koussevitsky.

Bach, Berlioz, Debussy and the Beethoven Symphony in A major, were played. The two nocturnes by Debussy were splendid with color.

Mrs. Lawrence Townsend gave the fourth in her series of morning musicals today at Rauscher's at 11:30. Oscar Seagle, baritone, of New York, appeared.

HARTFORD, CONN.
COURANT

JAN 28

BOSTON SYMPHONY.

Serge Koussevitzky, the eminent new conductor of the Boston Symphony Orchestra, will be first heard in Hartford at the pending visit of this organization for a concert in the Capitol Theater next Sunday afternoon, February 1 at 3 o'clock. Preceded to America by the most glowing reports from Europe, Kussevitzky has made another conquest both sudden and complete over—every series is subscribed and seats for the Boston Symphony concerts are at a premium. Naturally, much was expected of Serge Koussevitzky. His qualities have exceeded all expectations. In Boston, New York, and each city he has visited, the effect has been electric.

There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra which he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the concensus been so high, and so unqualified.

Koussevitzky's program for Hartford is such as to reveal the brilliance and versatility of the Russian leader It will include a concerto for orchestra in D major by Philip Emanuel Bach, edited by Maximilian Steinberg; Berlioz' overture, "The Roman Carnival"; the prelude to the opera "Khovantchina" by Moussorgsky; and Rimsky-Korsakov's scherzo, "The Flight of the Bumble Bee," from the opera, "Tsar Saltan." The second portion of the program will comprise Tchaikovsky's Fifth Symphony in E minor. The management earnestly requests that patrons be seated for the opening number as no one will be seated during its playing. The seats are now on sale at Sedgwick & Casey's, No. 139 Asylum street.

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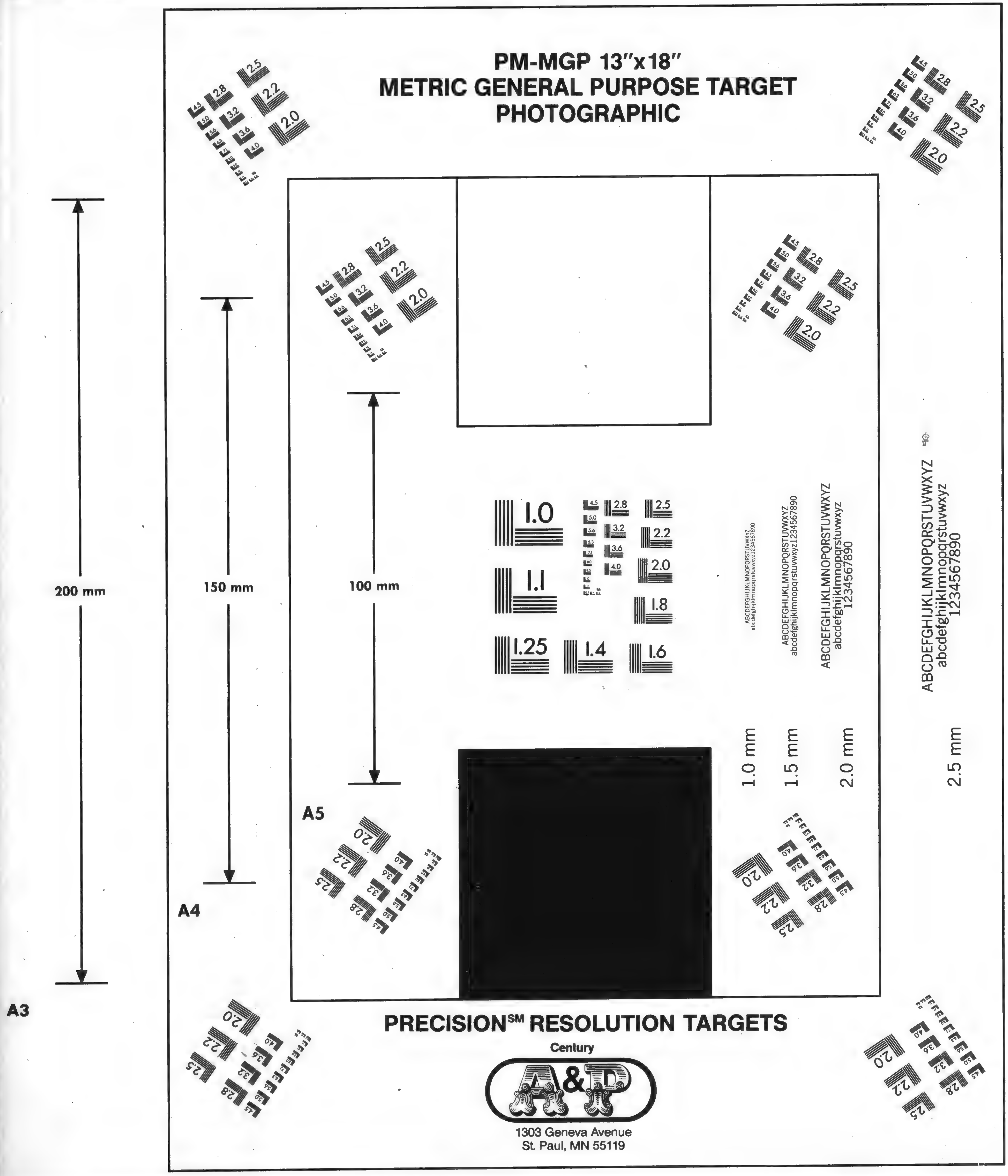
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PRECISION℠ RESOLUTION TARGETS

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INFORMATION OBSCURED

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THIS CLIPPING FROM
PHILADELPHIA, PA.
~~ITEM~~
Public Ledger

JAN 28 1925

Current Topics of the Town

Musings on Philadelphia Audiences, Prompted by Koussevitzky's Visit

WHEN Carl Pohlig was conductor of the Philadelphia Orchestra he said to a member of the management:

"It says in the program book, will de ladies please take off deir hats pecause it hides de view? Won't you please have it put also in de program book, will de ladies please take off deir gloves so dey can clap?"

It was explained to him that in Philadelphia—and in other places—the pleasure of the public is not always to be measured by the long continuance or the sheer volume of the applause. Sometimes the hearer when he is most deeply stirred is inclined to be silent.

Pohlig was also told that in Philadelphia—and elsewhere—a good many persons think they are doing their duty by a conductor or a virtuoso when they turn out to hear him. They argue that the tangible index of his popularity is the intake at the box office and that if this is large he ought to be satisfied.

But a Chaliapin or a Paderewski, accustomed to performing before capacity audiences whenever they appear, would not be content with a listless or noiseless gathering, however numerous.

Since the established custom is to make a loud percussion with the palms, as a sign that the artist has found favor with his hearers, it is not strange that the absence of the audible token—however crude it seems in the ears of the ultra-fastidious—is taken by the artist as a depressing evidence that he failed.

Some persons are ostentatiously proud of the fact that they do not applaud. They are welcome to their attitude, if they do not chill with their rebuke the tempestuous blood of the unrefined who must show their enthusiasm with a demonstration.

TO THE Philadelphia Forum, with the Boston Symphony Orchestra, came the new leader, Koussevitzky, and as he had readings and tempi of his own, so he had his views about audiences, and said—before the concert—that he was homesick for Paris, because in Paris, like the Athenians of old, they always wanted to hear new things. Whereas in every other music center, of Europe at least, people were disinclined to listen to the unprecedented and the unfamiliar.

This is a good week to discuss the attitude of local audiences toward the untried in music or musicians, for we have in our midst one of the most discussed musical anarchs of all in the person of Igor Strawinsky, who is to lead the Philadelphia Orchestra as guest conductor. On Monday he began with a rehearsal, lasting from 10 until 2, in which there was a prodigal outgiving of personal energy, beside which even the driving force of Koussevitzky's restless dynamics seemed pale and tame.

OUR audiences don't mind new music. In fact, they welcome it—even demand it, since they wish to keep abreast of the age and the most recent developments.

But they don't want an overdose at one time. Three years ago, when at the start of the season Stokowski was trying on one exacerbating spasm [illegible] ent uproar after another, subscri[illegible] numbers waxed indignant and [illegible] h a barrage of letters to the t[illegible] r of the Pennsylvania Building [illegible] management induced the gifted le[illegible] o alter the bias of his programs.

Von Buelow said that the three big B's of music were Bach, Beethoven, Brahms. They need not be pushed off the map by the three S's of the day—Strawinsky, Schoenberg, Scriabin.

It is unfair to say that we hate caviare, if we do not care to have caviare served for every one of five courses at dinner.

Any conductor, from anywhere, makes a mistake when he rails at an audience as inhospitable because it does not at once acclaim chords put together by composers who hold, as Scriabin held, that any note may be put with any other note.

AT TIMES there is an appalling insufficiency of numbers for the hearing of good music.

Some of us were mortified when Busoni, the great pianist, played for about forty persons in a hall that holds a thousand.

Again, it was mortifying to our amour propre as a musical center to behold Harold Bauer doing his best in a concert room whose capacity was about one-third filled.

Last Monday morning there was a meager attendance for Cortot, France's most celebrated pianist, though it should be borne in mind that not all of us are able to leave the washtub for the piano on the first weekday morning.

But is the occasional scanty patronage for a concert a local condition? By no means.

For example, Hans Pfitzner, eminent German composer, gave a recital of songs of his own writing in Cologne. Not one ticket was bought and paid for.

In the same city the renowned Anton Rubinstein once played in a hall virtually empty.

And the Flonzaley Quartet, so popular in Philadelphia, performed in Cologne for an audience of which just three members had paid to be admitted.

Until recently Kreisler had small, cool audiences in Vienna, his own home town.

So that Philadelphia artists needn't bemoan any local petrifaction of the heart that they may find toward the prospect of a piano or a song recital, as though this city alone gave stones instead of bread to its musical prophets.

In every part of the land they will find musicians and other artists complaining of the want of local recognition and appreciation and will hear the saying about the prophet without honor worn threadbare in the studios.

THE rule of the survival of the fittest must hold in music as in biology. The rewards must be saved for those who supremely deserve them. We need not fear the competition of "outsiders" if we meet it by a manful endeavor to excel instead of a narrow determination to keep the foreigner out.

How may we expect a hearing for our own artists in other cities if we are reluctant to accept g[illegible] artists and alien conductors here?

Naturally, we [illegible] of our Sascha Jacobinoffs, our [illegible], our Nicholas Doutys, our Th[illegible], our Dusolina Gianninis—and [illegible] d are glad to have them heard in [illegible] cities. As we expect audiences for them according to their deserts, so we are ready to receive the best from other places, caring primarily for the merit of the performance, not for the nativity of the performer.

It must always be so in art, which does not ask where its disciple was born or what his name is, but cares only for his utter devotion.

WASHINGTON, D. C.
HERALD

JAN 28 1925

BOSTON SYMPHONY WINS HIGH PRAISE

Audience of Musicians and Connoisseurs Captured by Koussevitzky.

MARKS FIRST APPEARANCE

Orchestra Has Regained Old Brilliance Under New Leader, Critic Says.

By KATE SCOTT BROOKS.

An audience of musicians and connoisseurs put the stamp of approval on Serge Koussevitzky, conductor of the Boston Symphony Orchestra, yesterday afternoon in Poli's Theater at his first appearance here with that organization. He really won the audience, which packed the house to standing room only, with the first movement of the beautiful Bach Concerto for Orchestra in D major, which opened his program. It is a work written by Carl Philipp Emanuel Bach, third son of Johann Sebastian Bach.

It was exquisitely given and proves Koussevitzky master of his players, temperamental, mindful of the finer effects, sympathetic, romantic and brilliant. In fact, he appears to have everything, including originality and independence, to make the great conductor.

REGAINS BRILLIANCE.

In Koussevitzky's hands the Boston Symphony has lost none of its old-time perfection of attack and shading, and has gained some of its fire and abandon of twenty or twenty-five years ago, much of which was lost these last few years since the retirement of Carl Muck. The conductor was recalled enthusiastically many times after this opening gem.

The Boston Symphony remains true to tradition in the arrangement of the players, with the basses solemnly in the back across the middle of the stage, cellos in front in the middle, and first violins on the left, second violins and violas at the right and the other players in their accustomed places. There was no part of the orchestra in raised seats.

In this conservative fashion the basses and brasses were heard through, and not over, the strings and wood winds, making for balance.

The program was long, the Symphony, Beethoven's Seventh, beginning at 5:45 and ending at 6:30, though few people left.

RHYTHM AND GRACE.

The Berlioz Overture, "The Roman Carnival," might easily have been omitted. It was scarcely worthy of the remainder of the program. The other number was Debussy's two nocturns, "Clouds and Festivals," realistic and atmospheric, and given with lovely tone color and fine rhythm and grace.

Mr. Koussevitzky has great breadth of style and vision, and depth. His every movement is telling and frequently when his hands rest and the orchestra goes right on, it is as though enjoying the result of rehearsal work. He will be welcomed warmly on his next appearance.

WORCESTER, MASS.
TELEGRAM

JAN 28 192

Boston Symphony

The Boston symphony orchestra, 104 pieces, with its new conductor, Serge Koussevitzky, is to give its annual concert in Mechanics hall Tuesday evening, Feb. 17, at 8.15 o'clock. The subscription list for patrons is now open at Symphony hall, Boston, where engagement can be made by mail. The public sale opens at Steinert's Monday, Feb. 2.

Serge Koussevitzky, who is at the head of the orchestra, is one of the foremost conductors in the world. He is about 50 years old and was born in Northern Russia.

WASHINGTON,
D. C.
~~NEWS~~
Star

JAN 28 1925

BOSTON SYMPHONY PLEASES AUDIENCE

New Russian Conductor Wins High Tribute for Masterful Work.

Serge Koussevitsky, the Russian conductor who won high praise for his work at Parisian concerts last Summer and who is now director of the Boston Symphony Orchestra, the oldest organization of its kind in the United States, won hearty approval of a capacity audience at Poli's Theater yesterday afternoon, when he conducted one of the finest programs heard here this season. It is probable that Mr. Koussevitsky did not realize the compliment paid him when the entire audience remained in its seats until the close of the concert, something not customary in Washington.

Maximillian Steinberg's arrangement of "Concerto for Orchestra in D Major," by C. P. Emanuel Bach, son of the great Sebastian Bach, was the opening number. This work is filled with delicate melodies skillfully interwoven in musicianly style. It was given fine shadings of tone under Mr. Koussevitsky's direction. "The Roman Carnival," by Berlioz, which followed, shows the ability of the composer to make something beautiful from comparatively uninteresting material. It was given marked contrast by the two exquisite nocturnes of Debussy, "Clouds" and "Festivals," which closed the first half of the program with marvelous beauty in their exceptional interpretation.

Beethoven's "Symphony in A Major, No. 7," was the feature. Each phrase was given careful, colorful reading and the blending of all the instruments was remarkably fine in the symphony. Particularly intriguing were the themes and interpretations of the allegretto and scherzo movements, so different in mood yet equally beautiful as interpreted. The finale held the audience almost spellbound until the last note.

Mr. Koussevitzky's debut performance for the Capital was highly successful, and many expressed the hope that he will return with his reanimated orchestra soon again.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

JAN 28 1925

NOTED ORCHESTRA AT LYRIC TONIGHT

The only appearance of the Boston Symphony Orchestra in Baltimore this season will take place this evening at the Lyric. Serge Koussevitzky, who assumed the leadership of the famous organization this seson, and whose work has been acclaimed wherever the orchestra has appeared, will conduct Beethoven's No. 7, in A major, will be the symphony for the occasion. Works by Bach, Wagner, Moussorgsky and Rimsky-Korsakov will also be on the program.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

JAN 28 1925

There are no concerts by the Boston Symphony orchestra in Boston this week, the organization being on tour. The Transcript last Saturday announced that it is understood that Mr. Koussevitzky had been engaged as conductor for another year after the close of the present series and might possibly remain for a third year. No question but what he is a conductor of the first rank, stimulating alike to the members of the orchestra and to those who hear him.

HARTFORD, CONN.
TIMES

JAN 28 1925

BOSTON SYMPHONY

Serge Koussevitzky Eminent New Conductor of Famous Orchestra.

Serge Koussevitzky, the eminent new conductor of the Boston Symphony orchestra, will be first heard in Hartford at the pending visit of this organization for a concert in the Capitol theater next Sunday afternoon, February 1 at 3 o'clock. Preceded to America by the most glowing reports from Europe, Koussevitzky has made another conquest both sudden and complete—the conquest of America. This remarkable leader is talked about the country over—every series is subscribed and seats

SERGE KOUSSEVITZKY.

for the Boston Symphony concerts are at a premium. Naturally, much was expected of Serge Koussevitzky. His qualities have exceeded all expectations. In Boston, New York, and each city he has visited, the effect has been electric.

There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra which he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the the concensus of opinion been so high, and so unqualified.

Koussevitzky's program for Hartford is such as to reveal the brilliance and versatility of the Russian leader. It will include a Concerto for Orchestra in D major by Philip Emanuel Bach, edited by Maximilian Steinberg; Berlioz' Overture, "The Roman Carnival"; the Prelude to the Opera "Khovantchina" by Moussorgsky; and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee," from the Opera, "Tsar Saltan." The second portion of the program will comprise Tchaikovsky's Fifth Symphony in E minor. The management earnestly requests that patrons be seated before the opening number as no one will be seated during its playing. The seats are now on sale at Sedgwick & Casey's, No. 139 Asylum street.

THIS CLIPPING FROM THE
HERALD

JAN 28 1925

WASHINGTON

Mrs. Coolidge attended the concert yesterday of the Boston Symphony Orchestra and had ~~as her~~ guest Mrs. Frothingham, wife of Representative Louis A. Frothingham.

THIS CLIPPING FROM THE
HERALD

JAN 28 1925

Mr. and Mrs. Geoffrey Cabot gave a dinner last evening in honor of Mr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and Mrs. Koussevitsky.

WASHINGTON, D. C.
HERALD

JAN 28 1925

* * *

Mrs. Coolidge attended the performance of the Boston Symphony Orchestra yesterday at Poli's. She had as her guest, Mrs. Louis Frothingham, wife of Representative Frothingham, of Massachusetts.

THIS CLIPPING FROM
PHILADELPHIA, PA.
~~DISPATCH~~
Record

JAN 28 1925

BOSTON SYMPHONY PLAYS FOR THE FORUM

Welcome Given to Organization After Long Absence Here.

The enterprising manager of the Philadelphia Forum made possible for an audience here what everyone interested in music has devoutly longed for—a hearing of the rehabilitated Boston Orchestra, under its famous Russian conductor, Serge Koussevitsky. The Boston Orchestra, for many years a pioneer in orchestral playing here, was forced four years ago to withdraw from Philadelphia. Owing to the many vicissitudes endured after the death of the patron of the orchestra, the late Colonel Higginson, and the lack of popularity of the conductors succeeding the great Dr. Carl Muck, patronage for the Boston organization fell away until, in the judgment of the manager, it was necessary to discontinue the concerts, which for years had been the leading musical events of this city.

The Boston Orchestra is once more the great instrument it was formerly. It has a conductor who ranks with the world's finest, and at the Academy of Music last night Koussevitsky compelled the most enthusiastic response from an audience which appeared to recognize at once the gifts of a really endowed musician and sat fascinated through a program designed for a musical clientele. The Forum audience is enjoying a series of five concerts and indicates a love and appreciation of music, but it is not the critical gathering found at the regular symphonic concerts. Koussevitsky's triumph, therefore, was all the more remarkable and gratifying. He was recalled to the stage repeatedly and, although the concert for some reason did not get under way until almost 9 o'clock and the symphony had not begun at the hour we are accustomed to consider the proper time for leaving a symphony concert, there was no evidence of impatience in anything, but the greatest interest in everything played by the orchestra.

The program comprised the Bach Concerto for orchestra in D major, arranged by Maximillian Steinberg; the "Roman Carnival," overture of Berlioz; two Debussy nocturnes, "Nonages" and "Fetes," and after the intermission the Beethoven A major symphony. As a conductor Koussevitsky has dignity and poise, does not indulge in superfluous motions and exhibits a marked tendency toward allowing the musicians most of the credit for the many extraordinary tonal effects evolved. He arranges his orchestra differently from other conductors, having the first and second violins and the first 'cello desks almost in a circle about him. It gives him the appearance of being surrounded by musicians, instead of facing them from the usual distance, and has the effect of a much more intimate group of artists. The most strikingly characteristic interpretations last night were those given the Debussy nocturnes. Nothing more exquisite has ever been heard from an orchestra here than the delicate, illusive dream-like texture of the first nocturne, "Nonages." The deliberation with which Koussevitsky painted this scene for his audience, the shimmer and glow and ravishing tone color produced a perfect storm of applause. Even more than the gayety and rhythmic contagion of the "Festivals" was this pastel hued scene enjoyed. The "Fetes" was extraordinarily well done, the visionary procession coming out with startling clearness and beauty. It seemed strange that a Forum audience could become so wildly enthusiastic over Debussy and only goes to prove that in the manner in which such music is presented lies the secret of making it popular.

The Beethoven Seventh Symphony was another great triumph for the musicians and doubtless many leaving the Academy last night nourished the hope of a series of concerts from the Boston Orchestra next year.

WASHINGTON, D. C.
POST

JAN 28 1925

MRS. COOLIDGE yesterday afternoon attended the concert of the Boston Symphony orchestra and had as her guest Mrs. Louis A. Frothingham

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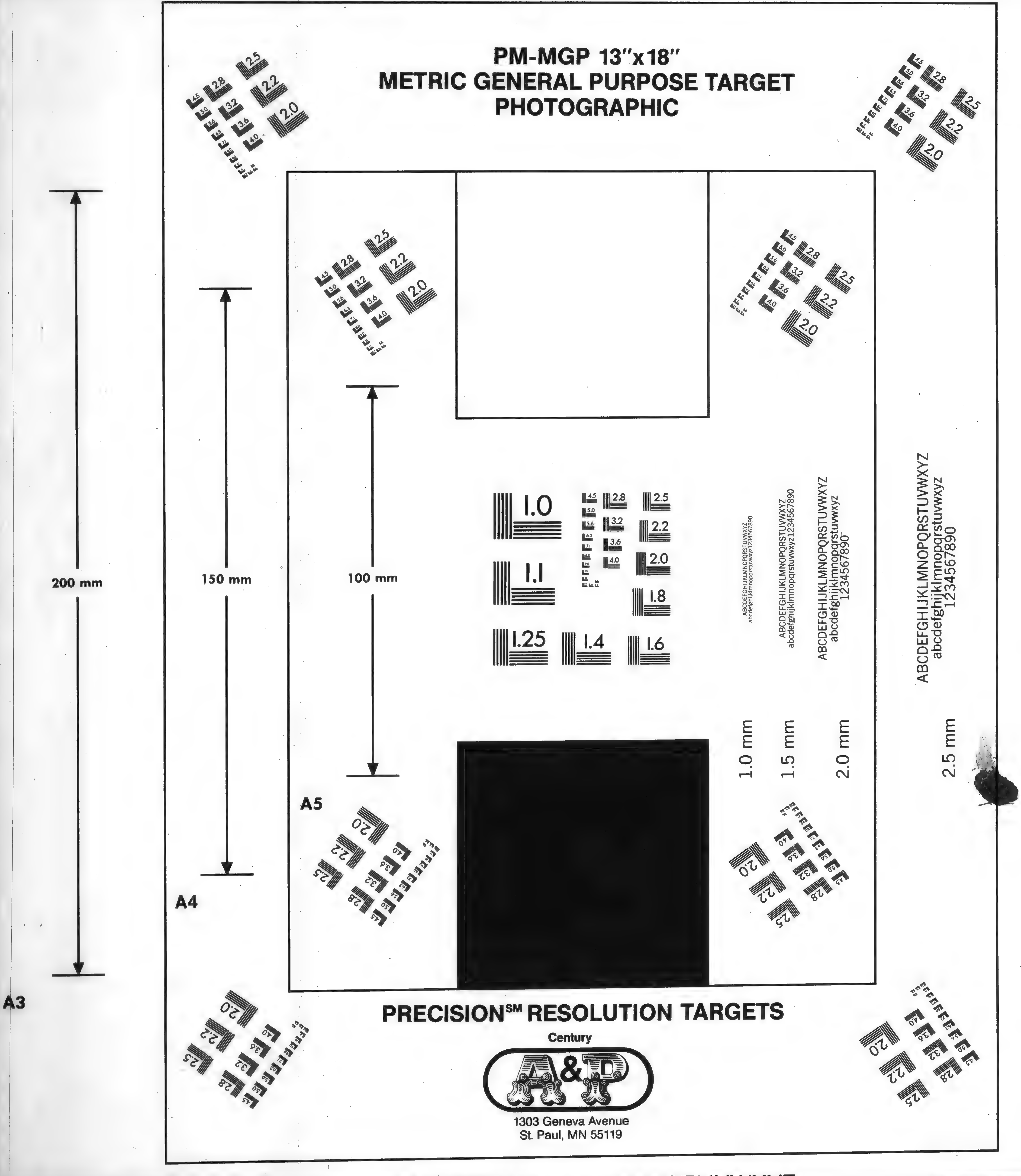
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BALTIMORE,
MD.
EVE. SUN

JAN 29 1925

LYRIC

Boston Symphony Orchestra.

SERGE KOUSSEVITZKY, the new conductor of the Boston Symphony Orchestra, and his organization had no reason to complain about the warmth of the reception accorded them at the Lyric last night, or about the measure of interest manifested by an audience that was to be considered large in view of the inhospitable weather. And it is to be said that the Russian justified this interest and deserved the reception amounting to an ovation, for he undoubtedly takes rank as one of the most notable musical figures in the country. Of a courtly, almost military, bearing and carrying himself very erect, he commands attention the moment he comes out on the stage. His gestures are mostly downward, though when he wishes to work up the climaxes he is moved by his enthusiasm to raise his arms, and the short, nervous jabs become sweeping.

Mr. Koussevitzky, in so far as he may be said to have revealed himself last night, is essentially Russian in temperament and method. Perhaps for this reason his reading of the Moussorgsky "Pictures at an Exhibition" and of the Tschaikowsky Symphony No. 5 were far more characteristic than his interpretation of the Haendel "Concerto Crosso," with which the concert opened. To be sure, the concerto is pitched in a minor key, but this fact alone could not account for the lack-luster quality of the performance. Koussevtizky seems to have a penchant for painting in dull finish colors, except when he comes to the florid portions, especially of Russian works, when he puts on the tones in great garish splashes, as he did in the Moussorgsky number and in the symphony. Her he gave the brasses and the percussions full sway, with the result that they at times rather overcame the strings and even the woodwinds. Moreover, he appears to aim not so much at finely polished effects as at intensity. The sustained music of the concerto, therefore, was not always conspicuous for smoothness, or for subtlety, but at times sounded rather broken and rough.

THE Koussevitzky method, if that be his method, is consequently admirably adapted to the music of Moussorgsky, whose humor has a decided rude, clumsy quality, and found striking expression in that number. In addition, the Ravel orchestration furnished an admirable medium, and the presentation, therefore, took on a degree of excellence that made the "pictures" most vivid.

In the more subdued movements of the symphony the orchestra again reflected the tendency of the conductor to use unglossed surface tints, with the result that the melancholy and soul travail of the composer came out even more strongly than usual, while in the tumultuous and forcedly exultant last moment the dynamics were again of the most assertive sort.

As an interpreter of typically Russian music Koussevitzky may be regarded as taking a high place. Whether he is equally impressive in other schools only further hearings can demonstrate. But at any rate, he seems to be qualified to bring vigor and picturesqueness into the work of the Boston Symphony Orchestra and to imbuse it with a spirit that promises much for the future. It is to be hoped that Baltimoreans will have furhter opportunity to hear the organization under the new leader.

F. W. S.

WORCESTER, MASS.
TELEGRAM

JAN 29 1925

Boston Symphony

Keen interest is manifested in the coming to Worcester of the Boston symphony. The date is Tuesday, Feb. 17, the place is Mechanics hall, the program is attractive and a feature of the visit is the first appearance here of Serge Koussevitzky, the new Russian conductor. New York took to him kindly, and pronounce him a musical "find" of which Boston may well be proud. Boston is in love with him musically, and so much of an impression did he make that the entire symphony season is practically sold out to subscribers.

Subscription for the Worcester concert are being received this week at Symphony hall, Boston, but the public sale opens at Steinert's Monday.

HARTFORD, CONN.
TIMES

JAN 29 1925

KOUSSEVITZKY FEATURES TCHAIKOVSKY SYMPHONY

A feature of the coming appearance here of the Boston Symphony orchestra under its new conductor, Serge Koussevitzky, will be Tchaikovsky's Fifth Symphony in E minor. This was the first symhony of Tchaikovsky in which the composer's countryman was heard in America when it was the principal number of the Pension Fund concert, December 14th last. The performance made nothing less than a magnificent impression as attested by the following quotations from Boston newspapers reviewing this concert:

"Here surely is Tchaikovsky's symphonic masterpiece—music as yet that time and change may not dull or pale or wither. Neither in the Symphony of Fate that preceded it, nor in "The Pathetic" that followed it, is to be so free from the infirmities and the excesses of his temperament, practice, procedure. Here he writes drama in tones; his invention flows and is fertile; while sure is his hand and quick his imagination upon structure and progress.

The fifth has gone neglected at Symphony hall until Mr. Koussevitzky yesterday revived it—superbly, magnificently, superlatively. With the music, above the music, soared the performance. An orchestra strung to the utmost pitch gave him back his askings, Mr. Wendler, Mr. Sand, Mr. Laurant, Mr. Ritter—who did not distinguish himself? The Theme of Defeat haunted the ear as it haunts the music. Adroitly, Mr. Koussevitzky differentiated the moods; ardently he heightened the vigors of the first movement. Like bed of glowing coals was the orchestral tone in the Andante. Astute was Mr. Koussevitzky that this songful beauty should saturate but not cloy. The Scherzo-Waltz was a marvel of delicate pointing. The Finale was the sun of Tchaikovsky in high heaven running course. An audience transported shook off its possession, volleyed, even shouted, its plaudits. Since that first afternoon of Wagner plus Dr. Muck, there has been no such concert for the Pension Fund."

H. T. P.—Boston Transcript, December 15, 1924.

"It was good to hear, though late in the day, the symphony, Tchaikovsky perhaps at his best. Nothing he ever wrote sounds better and even his most virulent detractors must admit that when pure sound is the matter in question Tchaikovsky, in his later years, knew what he was about. Its melody escapes the commonness that sometimes does Tchaikovsky's music damage. Its emotion is intense, but it does not fall into hysteria. If conductors jealous of Tchaikovsky's repute should content themselves with playing such music of his as is great of its kind, like the symphony in E minor, his memory would stay green the longer.

Mr. Koussevitzky conducted the symphony with studied care, without undue stress of its emotional force, yet effectively, at times thrillingly. The audience listened with an absorption very marked. The applause at the end was overwhelming."

R. R. G.—Boston Herald, December 15, 1924.

HARTFORD, CONN.
TIMES

JAN 29 1925

BOSTON SYMPHONY

Russian Music Introduced by Koussevitzky at Sunday Concert.

Two excerpts from the music of Russia, virtually unknown to the western world until Koussevitzky introduced them, will be included on the program of his first appearance here as the new conductor of the Boston Symphony orchestra.

The principal monuments of the genius of Moussorgsky are the two operas "Boris Godunov" and "Khovantchina." The prelude to the latter, which is to be played, depicts the coming of dawn over the Red Square in the Kremlin at Moscow. The piece has its distinct color and mood suggestive of the subject.

"The Flight of the Bumble Bee" is a little Scherzo from Rimsky-Korsakov's fairy opera, "Tsar Sultan" in which a prince transforms himself into a bee for his own purposes. This tiny piece exacts an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity. Its charm is evident from the fact that when Mr. Koussevitzky performed it in Boston, an encore was demanded and granted for the first time since the first beginnings of the orchestra, forty years ago.

This concert, the only orchestral event of the season, will be heard in the Capitol theater next Sunday afternoon. The concert will begin promptly at 3 p. m. and the management earnestly requests that patrons be at this time The seats are now on sale at Sedgwick & Caseys music store, No. 139 Asylum street.

HARTFORD, CONN.
COURANT

JAN 29 1925

BOSTON SYMPHONY.

Igor Stravinsky, the daring Russian composer who is visiting America for the first time, was the guest of honor at the symphony concerts in Boston last Friday and Saturday. The program consisted entirely of his music, namely, suites from the ballets "Petrouchka" and "The Fire-Bird," "The Volga Bargemen's Song," and his new pianoforte concerto. The concerto is dedicated to Madame Nathalie Koussevitzky. It had its first performance at the hands of Koussevitzky and Stravinsky in Paris last spring and its first American performances on the occasion just mentioned.

Stravinsky has said that this music is in the spirit of the Seventeenth Century. This element was detected in it by the critics, but also many modern influences. Philip Hale in the "Herald" even discovered "in the rhythm the suggestion of the negro influence that is now felt across the Atlantic."

Stravinsky was greeted by tumultous applause by both audiences. The interest in his genius is in part due to his remarkable score "Le Sacre du Printemps," which was performed by the Boston Symphony Orchestra under Pierre Monteux last spring and under Serge Koussevitzky this season. Koussevitzky has long been associated with Stravinsky in the performance of his works and has published some of his music in the Russian musical edition which he owns jointly with his wife.

The Boston Symphony Orchestra under Koussevitzky will be heard in the Capitol Theater this coming Sunday afternoon, the only orchestral concert of the season. The concert will begin promptly at 3 o'clock and the management earnestly requests that patrons be seated at this time. The seats are now on sale at Sedgwick & Casey's, No. 139 Asylum street.

MERIDEN,
CONN.
RECORD

JAN 29 1925

Koussevitzky To Conduct Boston Symphony Orchestra In Hartford Next Sunday

Two excerpts from the music of Russia, virtually unknown to the western world until Koussevitzky introduced them, will be included on the program of his first appearance in Hartford as the new conductor of the Boston Symphony orchestra.

The principal monuments of the genius of Moussorgsky are the two operas, "Boris Godunov" and "Khovantchina." The prelude to the latter, which is to be played, depicts the coming dawn over the Red Square in the Kremlin at Moscow. The place has its distinct color and mood suggestive of the subject.

"The Flight ofthe Bumble Bee" is a little scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan." in which a prince transforms himself into a bee for his town purposes. This tiny poece exacts an aerial lightness and fleetness from the wood wind whichis a marvel of virtuosity. Its charm is evident from the fact that when Mr. Koussevitzky performed it in Boston an encore was demanded and granted for the first time since the first beginnings of the orchestra, forty years ago. The seats are now on sale at Sedgwick & Casey's music store, No. 139 Asylum street, Hartford.

The concert will be heard at the Capitol theater in Hartford next Sunday afternoon. It is announced that the concert will begin at 3 p. m.—Adv.

THIS CLIPPING FROM

BROOKLYN, N. Y.
TIMES

JAN 30 1925

BOSTON SYMPHONY

The outstanding number on the program of the Boston Symphony Orchestra's program last night was Tschaikowsky's Fifth Symphony. It was outstanding because of the interpretation given it by Serge Kousevitsky, the conductor. He gave this as fine a reading as it has ever been given in this part of the country.

Roland Hayes was the soloist and he sang Liszt's 104th "Sonnet of Petrarch" and "The Repose of the Holy Family" from Berlioz's "Flight Into Egypt." **The program given by the orchestra was varied and interesting, and a crowded houses applauded vigorously. Outstanding was Ravel's orchestration of Debussy's Sarabande and Dance.**

INDIANAPOLIS,
IND.
STAR

JAN 29 1925

Washington Society.

**Indianapolis Star Bureau,
421 Colorado Building.**

WASHINGTON, Jan. 28.—**Secretary of Labor and Mrs. Davis entertained at dinner last evening complimentary to Secretary of Commerce and Mrs. Hoover. Their guests included Representative and Mrs. Everett Sanders of Indiana.**

Senator and Mrs. Swanson of Virginia entertained a company of fifty at dinner this evening at the Chevy Chase Club.

Mrs. Coolidge attended the concert of the Boston Symphony orchestra this afternoon.

THIS CLIPPING FROM

WORCESTER, MASS.
GAZETTE

JAN 29 1925

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra, 104 musicians, one of the greatest musical organizations in the world, comes to Worcester Tuesday evening, Feb. 17, for its annual concert in Mechanics hall. With it comes the new conductor, Serge Koussevitzky, whose connection with the orchestra has created so much favorable comment. He recently signed a contract for another year. Since assuming the baton of the Boston organization Koussevitzky has introduced several Russian novelties, which have been enthusiastically received. One of them, the "Flight of the Bumble Bee," from the opera "Tsar Saltan," was so well received in Boston at a symphony concert that Koussevitzky responded with an encore, the first time an encore has been played by the Boston Symphony since its organization 40 years ago.

Subscriptions for seats for the Worcester concert are being made this week at Symphony hall, Boston, but the public sale opens at Steinert's next Monday.

CINCINNATI,
OHIO
STAR

JAN 30 1925

Regarding Conductors

Wilhelm Furtwaengler has stirred up considerably the orchestra-conductor situation hereabouts. His first appearance brought him a deserved ovation . . . in recognition of a unique accomplishment. Then came a second leading of the New York Philharmonic Orchestra, followed by a third and a fourth. With each effort demonstrated his place is the symphony field. He can now be pronounced by Americans who never before observed his endeavors to be one of the first living conductors. Whether the Philharmonic will be able to arrange to have him come permanently to this city remains to be seen.

In the meantime Serge Koussevitzky, the Boston Symphony's new permanent conductor, appears to be slipping down the artistic hill. At the outset he exhibited bodily restraint. He got effects; and if he now and again violated tradition it was done without marked offensiveness. Lately, however, Koussevitzky has been indulging in needless and undue gyrations; and in gestures of the arms which hint at a striving of visual impressiveness. I like him less than at first, and others share that opinion.

Meanwhile Ignatz Waghalter is struggling with the State Symphony Orchestra, over which Josef Stransky formerly presided. It is not a first-rate band, so Waghalter has had and is having his troubles. He is a sound musician. He is also sincere. His long Berlin training is proving helpful, and some readings are admirable. Simplicity and halter characteristics. The full measure of his worth seems difficult to estimate while he has at his disposal no better orchestra than the State Symphony.

NEW YORK
TIMES

JAN 30 1925

MUSIC

By OLIN DOWNES.

The Boston Symphony.

Nothing could better have illustrated the variety and contrast of qualities that go to the making of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, than the performance of Tchaikovsky's Fifth Symphony, which concluded the program of the concert given last night in Carnegie Hall. The symphony, be it said, is now looked upon with aversion by the average reviewer when it appears on a New York program. It has, as usual, been mercilessly overplayed here this season. For at least half its length it is Tchaikovsky in his most sentimental despondent, self-pitying vein. Nor did Mr. Koussevitsky, putting it on his program, escape the suspicion of pandering to public taste and craving the opportunities which the E minor symphony gives the conductor—if so he desires—for self-display.

For a good three movements Mr. Koussevitsky confirmed rather than diminished the listener's suspicions. Particularly in the first movement did he inordinately drag tempi and sugar phrases. There was beautiful playing in the slow movement, but not such as to reconcile the listener to soporific tempi and the prevalence of sob and groan—until the finale arrived, when suddenly conductor and composer drew themselves up to an incredible height—in the most nobly affirmative music Tchaikovsky ever penned—and wild hosannas were heard, and victorious armies marched across the sky. In majesty, in irresistible power, and in the control retained by the conductor, even in the moments of the most frantic rejoicing this was a performance to remember, a performance of heroic and kindling glory. It is no common musician, or ordinary man, who does a thing like that, and it has been apparent ere this that Mr. Koussevitsky, with his singular greatnesses and inequalities, is not an artist to be reckoned by common measurements.

Roland Hayes was soloist at this concert. He sang Liszt's 104th Sonnet of Petrarch and the charming "Repose of the Holy Family," from Berlioz's "Flight into Egypt." In this air, sung by Mr. Hayes with his wonted musicianship and sensetiveness of manner, female voices were used for the finale "Allelulias" back of the scene. It is music of a delightful naïveté and a purity of style which some have accused Berlioz of affecting. In the Petrarchian sonnet of Liszt the singer was not heard to the best advantage. The music lies high and rather poorly for his voice. He showed that his upper register continues to develop, but the vocal style was rough and rather forced. Mr. Hayes has never impressed us as a singer for the big or brassy effect, but rather as an artist of an intelligence and sensitiveness better reserved for finer things. He was, nevetheless, warmly and repeatedly recall by the audience.

The concert opened with the delight concerto for orchestra (as arranged Maximilian Steinberg) in D major, C. P. E. Bach, music not familiar and amply worth the pains taken to troduce it. Philip Emmanuel can dom have written in a lovelier than in the slow movement of work, originally scored for violin, ton, viol a'amore, viola da gamba bass viol and rearranged for flute oboes, bassoon, horn and strings a Koussevitsky's suggestion. Those the days when composers could slow movements. They did not n poetic program or a modern orch They had only—apparently—to adop tempo and a type of measure and allow beautiful musical ideas to luxuriate over page after page of paper. And there more than beauty of melodic line this music. Its mood, for want of better term, may fittingly be called "romantic." There are measures of ecclesiastical color and effect, but they evoke from the strings a song that is anything but that of the cloister, an the atmosphere is one of poetry an emotion.

Mr. Koussevitsky used an English horn in its upper register, instead o an oboe, for passages of sustained solo playing, and this gave added character and instrumental color to the music of Bach's son. The performance of the suite as a whole was an eloquent one distinguished by uncommon warmth o tone of the strings and fine balance between the different orchestra choirs. The last movement is the least important. For the greater part it is delightfully melodic and substantially woven music.

The Sarabande and Dance of Debussy, as orchestrated by Ravel, showed again what a past master of instrumentation Ravel is, and how unnecessary, on the whole, it was for him to transcribe for orchestra a delightful piano piece; we speak of the Sarabande best left in its original form. Th Dance is much more desirable in orchestral dress. These compositions Mr. Koussevitsky conducted with excellent results, both technical and interpretive, from his orchestra. But the lasting memory of the evening is the finale of Tchaikovsky's symphony. In that he towered, not merely a brilliantly gifted conductor or an erratic "reader" of masterpieces, but a great creative interpreter.

NEW YORK
AMERICAN

JAN 30 1925

SERGE KOUSSEVITZKY and the Boston Orchestra were evening attractions at Carnegie Hall, in a peculiar programm of an orchestral concerto b Bach-Steinberg, a Berlioz a from "The Flight Into Egypt (with Roland Hayes as the solo ist); the One Hundred an Fourth Sonnet of Petrarca, b Liszt-Busoni, two pieces b Debussy-Ravel, and Tschaikowsky's fifth symphony.

NEW YORK
Herald & Tribune

JAN 3 0 1925

Music—*By Lawrence Gilman*

The Boston Symphony Concert: Mr. Koussevitzky Ranges From Bach to Debussy

Third evening concert by the Boston Symphony Orchestra, at Carnegie Hall: Sergei Koussevitzky, conductor; soloist, Roland Hayes.

PROGRAM

1. Concerto for Orchestra in D major C. P. E. Bach (Arranged by Maximilian Steinberg)
2. 104th Sonnet of Petrarch (accompaniment arranged for orchestra by Busoni)....................Liszt
   Mr. Hayes
3. Air, "The Repose of the Holy Family," from "The Flight Into Egypt"....................Berlioz
   Mr. Hayes
4. Sarabande; Danse.......Debussy-Ravel
5. Symphony No. 5, in E minor Tchaikovsky

Evidently the Boston Symphony Orchestra is on easy street these days, now that Mr. Koussevitzky has demonstrated that he is what the managerial world so happily calls "a box-office riot." We are moved to this cheering conclusion by the fact that the Orchestra brought eight women singers all the way from Boston (regardless of the fortune it costs to travel between the capital of Massachusetts and the capital of the world), only that they might sing ten measures behind the scenes at the close of a number on last night's program. And those ten measures, in which a chorus of four sopranos and four altos merely sing "Halleluja! Halleluja!" as an epilogue to the tenor air of the Narrator in "The Repose of the Holy Family" from Berlioz's "L'Enfance du Christ," are optional—Berlioz says in his score that in the absence of a chorus, the tenor may sing the ten bars of the first soprano.

* * *

But the lordly Boston Symphony stooped to no such expedient. They magnificently chose to perform the work as Berlioz obviously preferred that it should be done. And so, much to the surprise of last night's audience, who were unwarned by the program, Berlioz's "eight voices of unseen angels" floated out from behind the scenes after Mr. Hayes had finished his solo, and ended the excerpt as Berlioz had so poetically conceived it—on an ethereal chord of A major for the distant choir. The effect was enchanting. The Narrator had just sung of the angels who were keeping vigil over the Holy Family as they rested, and their "Hallelujah!" was an exquisite epilogue to the tale.

Last night, to be sure, the angels from Boston were not absolutely in tune on their final A major chord; but their peccancy was hardly noticeable.

* * *

The excerpt from Berlioz's tripar- oratorio is seldom heard in New tk. It is, in the main, delectable inic—a little insipid in places, as in mi instrumental introduction, where an simplicity of the style is a bit too ins obviously sought. But there are delicious passages in it—music of a sweet, cool, dreaming loveliness, tenderly primitive, which must astonish those who know Berlioz only as the wild, untamed Romanticist of the "Fantastic" Symphony and "Harold in Italy."

Mr. Hayes sang this music with his usual refinement of style and depth of feeling. He was particularly moving in his delivery of "L'Enfant Jesus dormait" and "Les anges du ciel à genoux autour d'eux." But on the whole he was not at his best last night. He sang his first number, Liszt's intolerably sentimental setting of Petrarch's 104th sonnet, "Pace non trovo" (with the orchestral accompaniment arranged by Busoni) as disappoiontingly as we have heard him sing anything. Some of his high notes sent a shiver through sensitive nerves, and he was not always on the pitch. But he was readily forgiven after he had come to the end of the Berlioz number, and the audience lavished applause upon him, so that for a time an encore seemed imminent.

* * *

The orchestral concerto by Emanuel Bach was new to New York. It was performed by the Philadelphia Orchestra January 26, 1923, for the first time in America, at a concert conducted by Darius Milhaud, but the Philadelphians had never played it here.

The score of this arrangement contains the following note by the transcriber, Maximilian Steinberg (son-in-law of Rimsky-Korsakoff):

> "The manuscript of this concerto bears no indication of the date of its composition. It is written in four concertante string parts. The manuscript belongs to the Charles Guillon collection at Bourg-En-Bresse, France, in which it appears as No. 718."

Steinberg's arrangement, which was published in 1911, is for a reduced orchestra of one flute, two oboes, English horn, one bassoon, one horn and strings. The work in this form is practically a concerto grosso after the style of the illustrious father of Carl Philipp Emanuel. That is to say, its essential characteristic is its contrasting of a small group of solo instruments—in this case the woodwind and horn—with the full string band.

* * *

The first movement is an allegro moderato in D major, 2-2, in which the two oboes and bassoon are conspicuous; the second, andante lento molto, B minor, 9-8, has a beautiful opening solo for the English horn, accompanied by violas and cellos, and a concluding passage for muted strings, oboe, flute, bassoon and horn. The finale is a rollicking 6-8 allegro in D.

This music is at times amazingly contemporaneous in feeling—there are suggestions of "Parsifal" in the passage for muted strings at the end of the slow movement; and the solo for the English horn (consummately played last night by Mr. Speyer) has a modernity of expression that is not easy to account for. The whole concerto is delightful. Why it should have waited fourteen years for a New York performance is just another one of those mysteries of our local concert programs.

* * *

The two Debussy dances, as brilliantly transcribed for orchestra by Ravel, are familiar through repeated performances by the Philharmonic Society, which first played them here on December 13, 1923—though last night's house bill announced them as "First Time in America" (New York, at last accounts, was still in the Union, though she may be slipping).

Mr. Koussevitzky played them admirably, as he had previously played the Bach concerto.

We were able to hear only two movements of Tchaikovsky's symphony. This outrageously neglected work had had only seven and a half New York performances in the present month of January, which was doubtless the reason why Mr. Koussevitzky chose to make the record an even eight. He dwelt overlong, as he loves to do, on those not infrequent passages of Tchaikovsky's score from which the treacle drips in sufficient quantities to sweeten a carload of Schonbergian lemons. For example, the antiphonal passage for horns and strings in the first movement, half a dozen measures after letter G in the score. But he played the slow movement with a beautiful blend of dignity and romantic fervor, and Mr. Wendler (if it was he) played his difficult horn solo with admirable skill and taste.

The house was a large one, and Mr. Koussevitzky and the orchestra were left in no doubt whatever concerning their place in the local heart.

BROOKLYN, N. Y.
EAGLE

JAN 3 0 1925

A SPRIGHTLY Metropolitan performance of "Cosi fan tutte" lured a spare number of people into the unpleasant weather of the night. The few who did venture forth were well rewarded for whatever may have been the discomforts of travel. Mmes. Easton, Bori and Peralta, and Messrs. Meader, De Luca and Didur again distinguished themselves by their delicately effective presentation of the charming Mozart opus. Mr. Bodansky, of course, conducted.

The major event of the day was the Boston Symphony concert at Carnegie Hall. But as Mr. Koussewitsky, with the assistance of Mr. Hayes, will repeat the program at the Academy this evening, we postponed our attendance to better enjoy the Brooklyn concert.

EDWARD CUSHING.

NEW YORK
EVENING SUN

JAN 3 0 1925

Boston Men Delight at Concert

Orchestra Plays Carl Philip Emanuel Bach's Concerto—Roland Hayes Soloist.

By W. J. HENDERSON.

The program of the concert of the Boston Symphony Orchestra in Carnegie Hall last evening began with Carl Philip Emanuel Bach's concerto in D for orchestra. The work was presented in a modern arrangement by Maximilian Steinberg. It is an unusual experience to hear a composition by the third son of the immortal Sebastian. Many good things have been said about his contributions to clavier music and his book on the art of playing the keyboard instrument laid the foundations of all subsequent piano methods.

His symphonies have had honorable mention in some of the histories, but little is said of his orchestral concertos, which in the final analysis are quite as close to the modern symphonies as his other orchestral compositions.

Mr. Steinberg's arrangement seemed discreet and respectful. It possessed clarity and a tastefully continent color scheme, in which none the less orchestral technic of a date much later than Emanuel Bach's was made serviceable. The work is beautiful in itself and might well be heard oftener than it has been. It was admirably played by the gentlemen of Boston.

String Tone Is Excellent.

Under the direction of Mr. Kousevitky the orchestra appears to be slowly moving toward a better estate. The old Boston strings of the days of Gericke and Nikisch were famous, and probably we shall not soon hear their like again, but the string tone last evening in the concerto was something to make the heart glad. It was opulent in sonority, and there was a fine muscularity in the bowing.

The concerto led the way to the entrance of the soloist, Roland Hayes, the distinguished negro tenor. The writer does not recall any previous appearance of a negro soloist with any of the great orchestras in their series of concerts. Mr. Hayes sang Liszt's setting of the 104th sonnet of Petrarch with orchestration by Busoni and the "Repose of the Holy Family" from Berlioz's cantata "The Flight Into Egypt."

We have heard Mr. Hayes sing better than he did in the Liszt number, in which his voice seemed singularly heavy except in a few ringing high tones and his style labored. But we never heard him sing anything more beautifully than he sang the Berlioz number. To say that is equivalent to saying that it was sung pretty nearly as well as possible, for Mr. Hayes is an artist of highly developed technic, fastidious taste and a singularly correct employment of style. The audience recalled him half a dozen times, and there was no mistaking the note of real enthusiasm in the applause.

The intermezzo of the program was composed of two Debussy bits, a sarabande and dance orchestrated by Ravel. Debussy's piano music is slowly losing its identity, and these two pieces, performed last evening for the first time in this country, deepened the wonder at the ceaseless transmogrification. These are simple little things and the veracious orchestra does not need them and hardly knows what to do with them. They were excellently played and caused no disturbance.

After the customary intermission the orchestra performed Tschaikowsky's fifth symphony. This work has now been played five times in the month of January, twice under Furtwaengler, once under Damrosch and once under Waghalter. Mr. Kousevitky doubtless thought local music lovers had not heard it. The chronicler of musical doings in this place declined to hear another "reading" and therefore has no comment to make.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

JAN 3 0 1925

NEW CONDUCTOR A HIT IN BOSTON SYMPHONY

Orchestra Shows Marked Improvement Under His Leadership.

BY MAURICE ROSENFELD.

[Special Dispatch from a Staff Correspondent.]

New York, Jan. 30.—The Boston Symphony orchestra, with its new conductor, Serge Koussevitzky, gave one of its periodical concerts in this city at Carnegie hall last evening, and was greeted by an audience that packed the hall, an auditorium considerably larger than Chicago's Orchestra hall.

Assisting the orchestra was Roland Hayes, the Boston Negro tenor, who has been heard in song recital in Chicago. Koussevitzky arranged a program that had variety enough to display his special artistry as a conductor. It consisted of a concerto for orchestra in D major, by Carl Philip Emanuel Bach, arranged by Maximilian Steinberg, a classic work in three movements; a vocal arrangement by Busoni of the E major sonnet, No. 104, by Liszt, with the vocal parts sung by Mr. Hayes; an air from Berlioz' choral work, "The Flight Into Egypt," with a short chorus at its end; two orchestral pieces (Sarabande and Danse), by Debussy, orchestrated by Ravel, played at this concert for the first time in America, and the E minor symphony No. 5, by Tschaikowsky.

Orchestra Improved.

Koussevitsky has done much in the way of improving the playing of the orchestra. He has co-ordinated the different choirs so that they blend admirably. In his interpretation of the different styles he proved in the first place to be an imaginative colorist. There was a beautiful legato in the strings and a warm tone from the woodwinds. His interpretation of the two Debussy pieces was somewhat capricious in style, and the percussion effects were given due prominence.

It was in the symphony, however, that he displayed his most significant traits. Here he lingered, in a brooding mood, over the introduction of the first movement. He drew out the lyric phrases of the andante cantabile and put a frenzy of spirit into the last section that brought forth its rustic dance character with truly Russian vim.

Roland Hayes sang the Liszt-Busoni and the Berlioz selections with fine lyric tone and with musical taste. Excepting a slip of the chorus in the Berlioz number, the pieces were admirably done, and Mr. Hayes was recalled several times. The Berlioz air is a fine, sustained piece of oratorio music.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

JAN 3 0 1925

ly Religious.

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony orchestra will give its annual Worcester concert in Mechanics hall on the evening of Tuesday, Feb. 17. The orchestra numbers 104 pieces, and Worcester will have its first opportunity to see Serge Koussevitzky, its new Russian conductor. In London and Paris, for the last four years, the name of Koussevitzky has stood for all that is engrossing and vital in orchestral conducting. His European reputation is fully maintained in this country, for since he assumed the baton of the Boston organization he has become a commanding figure in the musical world.

For the Worcester concert, he has chosen several novelties, but the outstanding number is the Fifth symphony of his distinguished fellow countryman and composer, Tchaikowsky. This is the symphony in E minor.

Subscriptions for the concert are now being received at Symphony hall, Boston. The public sale opens at Steinert's next Monday.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

JAN 3 0 1925

BOSTON SYMPHONY

One hundred and four picked musicians under the leadership of one of the world's foremost conductors is the alluring attraction at the Capitol Theater Sunday afternoon. Frank A. Sedgwick will offer the only symphonic concert of the season and the famous Boston Symphony orchestra is the medium of expression. Added zest is given this affair as it marks the first local appearance of Serge Koussevitsky, the distinguished Russian conductor, newly come to America after sensational European appearances. The orchestra has been absent from the list of Hartford musical events for two years and its return has been gleefully hailed by music lovers. The advance seat sale indicates that the largest audience that has ever heard a Boston Symphony concert in this city will be on hand in the Capitol Theater Sunday afternoon, February 1. The seat sale is now in progress at Sedgwick & Casey's music store, 139 Asylum street. Early application is advisible. The management earnestly requests that patrons be seated by 3 o'clock as no one will be seated during the progress of a number.

HARTFORD, CONN.
TIMES

JAN 3 0 1925

BOSTON SYMPHONY

Koussevitzky's Program Features Tchaikowsky Symphony.

A program which should reveal to particular advantage the manifold qualities of its new leader is to be presented by the Boston Symphony Orchestra under Serge Koussevitzky at the Capitol theater, next Sunday afternoon, February 1, at 3 o'clock. The principal number on the program will be Tchaikowsky's Fifth Symphony in E Minor. The truly magnificent and deeply moving interpretation of this great score by Koussevitzky on the occasion of a Pension Fund concert in Boston last December proved an outstanding event in the very remarkable Symphony season.

Koussevitzky will begin the concert with a Concert for Orchestra in D Major, for string orchestra, by Philip Emanuel Bach, the most talented son of J. S. Bach. The score was edited by Maximilian Steinberg. The reading reveals Koussevitzky's peculiar power of revivifying the so-called classics. Berlioz' "Roman Carnival" overture is chosen from the program of Koussevitzky's American debut last October. Two Russian numbers of particular charm are also to be played. The Prelude to "Khovantchina," by Moussorgsky, and "The Flight of the Bumble Bee," a Scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan." These pieces have been introduced to our public by the Russian leader.

Seats and loges are now on sale at Sedgwick & Casey's music store, No. 139 Asylum street. The management earnestly requests that patrons be seated by 3 o'clock, as no one will be seated during the progress of a number.

THIS CLIPPING FROM
NEW YORK
TIMES

JAN 3 0 1925

MUSIC NOTES.

Roland Hayes sings with the Boston Symphony in the Brooklyn Academy this evening, repeating last night's Carnegie Hall program under Koussevitzky.

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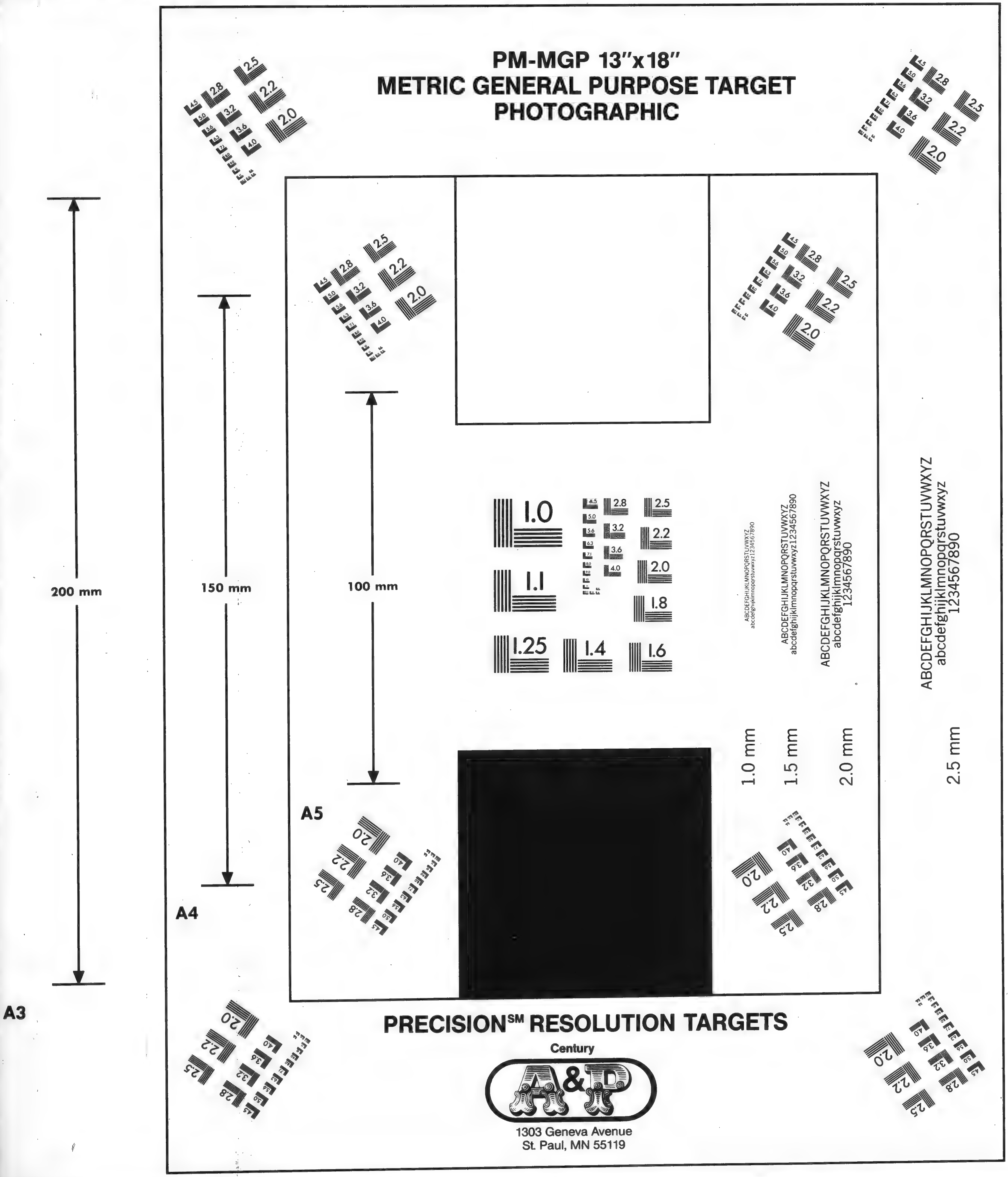
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INFORMATION OBSCURED

29

THIS CLIPPING FROM
NEW YORK
POST

JAN 30 1925

Music

Ernest Newman's Daily Column

Koussevitzky and the Boston Symphony Orchestra

KOUSSEVITZKY'S program last night was skilfully devised to prepare us for Tchaikovski's fifth symphony,—or rather for Koussevitzky's performance of it. A concerto of Philipp Emmanuel Bach in D major, in a modern orchestral arrangement by Maximilian Steinberg, made us wish that some student would give us a real study of Carl Philipp; for none of the standard histories treat him quite satisfactorily. He did not get his great reputation in his own day without deserving it; and each fresh work of his that comes to our knowledge—especially the remarkable 'cello concerto that M. Pollain discovered in Brussels and played in London last year—deepens our conviction of his unusual quality. The concerto given last night has not the depth and power of thought of the 'cello concerto, but no one could question the genius of the man who could write such a slow movement. It was played with Koussevitzky's usual keen sense of line, and with great beauty of instrumental tone.

Ravel's orchestral arrangement of two of Debussy's piano pieces, the "Sarabande" and the "Danse," rather takes from than adds to our understanding of Debussy, but adds considerably to our knowledge of Ravel. One hardly realizes how purely pianistic is Debussy's thinking in his piano works until we hear them on some other instrument or combination of instruments, when the inner life and character of them seem to be completely changed. But if we can forget the sound of those works on the piano and take Ravel's arrangements as quasi-independent works, they are fascinating. One of the unfathomable mysteries of modern music is how each composer, using the same instruments as all the others, writes himself so completely upon his scoring that, as Sir Henry Wood has pointed out in a brilliant article in Dent's new Dictionary of Music, we can recognize any modern composer, independently of what he is saying, by the mere color-texture of his work. It is perhaps because the scoring of these two dances is so thoroughly Ravel that we feel them to be, in their orchestral form, not quite Debussy. But the scoring is in each case a model of taste and understanding, and the dances give unlimited opportunities for exquisite solo playing—opportunities that were taken full advantage of last night.

Tenor solos of the ordinary concert type would have clashed with such a program as this. Mr. Roland Hayes is therefore to be commended not less for his choice of songs than for his very beautiful singing of them. Liszt's setting of the 104th sonnet of Petrarch (given on this occasion with Busoni's orchestration) is full of difficulties both of range and phrasing. Mr. Hayes seemed a little uneasy in making some transitions of tone, but by far the greater part of the sonnet was sung with the purest tone and with thorough command of the long melodic lines. Equally beautiful, in a quieter way, was the performance of the charming "Repose" aria from Berlioz's "Flight into Egypt."

Koussevitzky's reading of the Tchaikovski Number Five is his own, and opinion about it will be divided. We have never any right to quarrel with an artist's conception of a work until we have at any rate made an effort to place ourselves at his point of view: it is the mere innocence of impertinence to declare a reading to be "wrong" merely because it happens to be a different reading from our own. What, then, let us ask ourselves, is Koussevitzky's view of the fifth symphony? Until we have discovered that—or persuaded ourselves that we have—we shall only be able to indulge in futilities about "taking liberties with the tempo," and all the other recognized clichés for occasions like this.

Once or twice I was unable even to guess what was in the conductor's mind; and as, on these rare occasions, I could only feel sub-consciously that he was "wrong," I should have every sympathy with any one who, being in a similar difficulty all through, should declare the performance to be "wrong" almost from start to finish. I would cite, as an illustration of what I mean, the slight slowing down of the tempo at the commencement of the syncopated melody in the waltz-movement. Something must have been going on in Koussevitzky's mind at this point at which I could not even guess. But when another slightly slower tempo than the usual was adopted just before the final stage of this movement, the new point of view seemed to declare itself quite clearly to me and to justify itself. Indeed, I have never heard the end of this movement made so significant. That Tchaikovski had a very definite poetic idea in his mind at this point is shown by the curious and quite unusual color—so different from its usual brazen harshness—that he gives to the "Fate" theme (let us call it that for convenience's sake). Koussevitzky's slackening of the pulse of the music just before the entry of the theme made the meaning of the whole episode clearer, to me, than it has ever been before. It is not a meaning that I could put into words; but a meaning it certainly had.

Here, then, is a case of an unaccustomed treatment of a familiar passage becoming perfectly logical when one has placed oneself, or fancied one has, at the point of view of the conductor. In the earlier stages of the symphony it was less difficult to perceive the personal point of view. Koussevitzky showed us Tchaikovski as he really was: he let him work himself into any paroxysm of terror he liked, and, when his nerve broke and he began to weep, let him weep and pity himself to his heart's content. Was it right or wrong to do so? The answer depends on what view you take of the conductor's functions. If you claim that your own conception of the work is the only possible right one, you will naively declare the other to be wrong. But if you take the view that in a work like this,—a human document, to use a term that has rather dropped out of fashion, a long chapter of highly emotional self-confession—the conductor is an actor as truly as the player of Hamlet or Œdipus is, you must allow an actor of genius to play the part as he feels it.

It is futile to turn round on him and say that you do not like such a character as he portrays. You do not make it a complaint against the actor who shows Iago as a monster of iniquity that you could not live with such a character as Iago. It is equally irrelevant, æsthetically, to say that you have no sympathy with a character so neurotic as the Tchaikovski whom Koussevitzky shows us in the first two movements of the symphony. If Cezanne paints a crushed tomato in all the rich tints of putrefaction, it is no valid criticism of the painting to say that you don't like tomatoes. anyhow, and least of all when they are rotten. And it is no criticism of such a character as Koussevitzky draws in the early part of the symphony to say that you despise a man so lacking in self-control. Granting the postulate that such a character is conceivable, and that it is in just such music as this that just such a character as that would express itself, the conductor is justified in heightening the lights and deepening the shadows of a soul the very essence of which was the perpetual oscillation between self-terror and self-pity.

It is futile, again, to lay it down dogmatically that the tempo of the finale was "too fast." It would have been too fast for any other reading; but it was not a shade too fast for this. The final allegro, indeed, not only was justified by but itself justified all that had gone before; when once the dark obsession that had tortured the man's mind in the earlier movements had been rolled away, it was natural that he should find relief in a dance as mad as this. There was thus nothing capricious or ill-governed in the reading: everything was under the most masterly control. One might or might not agree with it or like it; but it will be some time before any one who heard it will forget it.

ERNEST NEWMAN.

NY

THIS CLIPPING FROM
TELEGRAPH

JAN 30 1925

The Boston Symphony.

On the surface, Serge Koussevitzky seems to be an ideal conductor. That is, he accomplishes a great deal of directing without any lost motion. Almost stolid, he nevertheless has a firm hand on his Boston Symphony Orchestra. Serge Koussevitzky is the only Russian I ever saw who looks and acts exactly like an unemotional Englishman.

Photo Mishkin.
THEODORE STEARNS.

Therein lies the secret of his inability to magnetize audiences, either by his own personality or by the playing of his orchestra. What he needs—it is probably too late to call his attention to it now—is an emotional waking up that will last and leave an imprint, not so much on his mind as on on his soul. As he is to-day—as he was last night in Carnegie Hall conducting the Boston Symphony—he is hide-bound and not able to realize it. So much for Serge Koussevitzky.

* * * * *

Last night, at this symphony concert, Roland Hayes was the soloist. His numbers, accompanied by the Boston Symphony Orchestra, were the Liszt 104th Sonnet of Petrarch and the air, "The Repose of the Holy Family" from the oratorio "The Flight Into Egypt" by Berlioz. With more experience in singing with a symphony orchestra behind him, Roland Hayes should grow in confidence and use with more freedom his fine sympathetic voice.

Hayes was plainly worried last night by the fact that he had eighty or ninety men working with him musically instead of just a one-man accompaniment at the piano. In his Liszt "104th Sonnett" he strained for his high notes, and however beautiful his phrasing, he gave the impression of working hard. This is a cardinal sin in art.

In the Berlioz number he was more at ease and he did it exquisitely, but in his solo recitative portion just before the finish he sagged from the pitch, nor should all the tumultuous applause—and it was very heavy—condone the fault.

The Bosto nSymphony this season has a good string section, but a wood wind ensemble that generally gives a clammy impression of being caught by the heels as it runs along. The flute, oboe and clarinet colors were cold last night—like cobalt—but the bassoons were warm and brown.

News
Chicago
Jan 30

NEW CONDUCTOR A HIT IN BOSTON SYMPHONY

Orchestra Shows Marked Improvement Under His Leadership.

BY MAURICE ROSENFELD.

[Special Dispatch from a Staff Correspondent.]

New York, Jan. 30.—The Boston Symphony orchestra, with its new conductor, Serge Koussevitzky, gave one of its periodical concerts in this city at Carnegie hall last evening, and was greeted by an audience that packed the hall, an auditorium considerably larger than Chicago's Orchestra hall.

Assisting the orchestra was Roland Hayes, the Boston Negro tenor, who has been heard in song recital in Chicago. Koussevitzky arranged a program that had variety enough to display his special artistry as a conductor. It consisted of a concerto for orchestra in D major, by Carl Philip Emanuel Bach, arranged by Maximilian Steinberg, a classic work in three movements; a vocal arrangement by Busoni of the E major sonnet, No. 104, by Liszt, with the vocal parts sung by Mr. Hayes; an air from Berlioz' choral work, "The Flight Into Egypt," with a short chorus at its end; two orchestral pieces (Sarabande and Danse), by Debussy, orchestrated by Ravel, played at this concert for the first time in America, and the E minor symphony No. 5 by Tschaikowsky.

Orchestra Improved.

Koussevitsky has done much in the way of improving the playing of the orchestra. He has co-ordinated the different choirs so that they blend admirably. In his interpretation of the different styles he proved in the first place to be an imaginative colorist. There was a beautiful legato in the strings and a warm tone from the woodwinds. His interpretation of the two Debussy pieces was somewhat capricious in style, and the percussion effects were given due prominence.

It was in the symphony, however that he displayed his most significan traits. Here he lingered, in a broodin mood, over the introduction of the firs movement. He drew out the lyri phrases of the andante cantabile an put a frenzy of spirit into the last sec tion that brought forth its rustic danc character with truly Russian élan.

Roland Hayes sang the Liszt Buson and the Berlioz selections with fine lyri tone and with musical taste. Exceptin a slip of the chorus in the Berlioz num ber, the pieces were admirably done, an Mr. Hayes was recalled several times The Berlioz air is a fine, sustained piec of oratorio music.

THIS CLIPPING FROM THE
WORCESTER
MASS.
POST
JAN 30 1925

SYMPHONY ADDS RUSSIAN MUSIC

More Than Ever Played Under New Conductor

The Boston Symphony Orchestra gives its annual concert in Mechanics Hall Tuesday evening, Feb. 17. With the orchestra comes the new conductor, Serge Koussevitzky, whose appearance have been hailed with delight from the critics. Since assuming the baton of the Boston organization he has introduced more of the music of the Russian composers, and these include some novelties which have been well received.

One of these novelties is the scherzo. "The Flight of the Bumble Bee," from the Rimsky-Korsakoff opera, "Tsar Saltan." When this number received its first presentation at the symphony concert in Boston there was so much demand for it that Koussevitzky repeated the selection. This is the first time an encore has been given by the Boston Symphony Orchestra in its regular symphony programs since its organization 40 years ago.

Subscriptions for the concert are now being received at Symphony Hall, Boston, but the public sale opens at Steinert's next Monday morning.

HAVERHILL
MASS.
GAZETTE
ISSUE OF
JAN 30 1925

AFTER BOSTON SYMPHONY FOR CONCERT HERE

Academy Management Now Trying to Arrange Appearance Here

Manager Edward Foley of the Academy stated today that he is practically assured of a capacity house for the concert Tuesday evening, Feb. 17, by Fritz Kreisler. So sure is he of a sell-out that he is now planning for another concert to follow soon after the local appearance of the great violinist.

Today he went to Boston to see if a Haverhill concert by the Boston Symphony orchestra could be arranged.

Preliminary negotiations have been under way for some time and Manager Foley will shortly be in a position to say positively whether or not the orchestra will come here. If the Boston Symphony orchestra does come it will come intact with every one of its 105 members and with the brilliant Sergei Koussevitsky conducting, Mr. Foley stated. There will be no such thing as a concert by an ensemble of Boston Symphony players. It will be the full orchestra or none.

Interest in the Kreisler concert is great, according to Manager Foley. The first announcements brought unusual responses and inquiries. Reservations pour in every day and it is safe to say that when the public sale of tickets opens on Saturday morning a large part of the house will be gone. It is four years since Kreisler played here and in the years that have intervened interest in him has increased rather than abated. When Kreisler came here in 1920 and 1921 there was no trouble in selling out the house. And by all signs 1925 will keep up the record.

Kreisler plays in Boston the Sunday before his Haverhill recital. Symphony hall is now sold out for the concert despite the fact that he played there only two weeks ago.

The program which he will play in Haverhill has not yet been received. Carl Lamson, as of old, will be the accompanist.

NEW YORK
WORLD

JAN 30 192

THE BOSTON SYMPHONY.

It cost something to wade, swin slide, ski and otherwise navigate Carnegie Hall last night to hear th Boston Symphony Orchestra pla and the highest compliment one ca possibly pay the concert is to repor briefly, that it was worth it. M Koussevitzky offered a rarely ba anced and satisfying program and choirs sang together in very plausi imitation of the morning stars.

It is always an occasion when Boston Symphony offers a soloist, a last night was a particularly re starred one. For the soloist was R land Hayes, who sang Liszt's 10 Sonnet of Petrarch (with Busor orchestral accompaniment) and "Repose of the Holy Family" fr Berlioz's "The Flight Into Egyp Mr. Hayes seemed to have a sli cold, for the wonted clarity of so of his tones was faintly blurred times. The essential beauty of voice was unmarred, however, and interpretations were, as always, quisitely finished and deeply mov in their brooding sincerity.

The orchestral accompaniments both numbers were perfection. much cannot be said, however, for t offstage choir of female voices th accompanied the last measures of Berlioz excerpt. The angels—I thi they were angels—differed utte with the conductor regarding tempo; and as Mr. Koussevitzky w only mortal, they won, orchestra soloist tying for second place. Hayes received a tremendous ovat from the audience, during which Koussevitzky left the stage with air of grim determination—doubtl to execute a pogrom or two.

The orchestral portion of the pr gram comprised the Steinberg arrangement of C. P. E. Bach's concerto in D, two new orchestral transcriptions by Ravel of dances by Debussy, and the Chykovsky fifth symphony. The Bach piece was a noble reading on Mr. Koussevitzky's part, set off by some wholly beautiful orchestral playing. The second of the Ravel transcriptions, the "Danse," was the better, puckish in mood and scintillating in its orchestral garb. The Sarabande, originally part of the "Pour le Piano" suite, suffered, I thought, from the transcriber's over-anxiety to display as many different orchestral colors in a given time as possible. It was an effective piece of scoring, but it rather obscured the breadth and grave beauty of the original.

Mr. Koussevitzky's reading of the Fifth was a disconcerting mixture of merits and defects. The second movement was vital and beautiful, but the third went at such a deliberate pace that it offered almost no contrast with what had preceded it. In the first movement he played the waltz-like second theme in a sentimentalized and exaggerated rubato that not only destroyed its outlines but dislocated it from the rest of the music. The remainder of the first movement, and the last, could hardly have been improved.

NEW YORK
EVE. WORLD

JAN 30 1925

The Philadelphia Orchestra ha best look to its laurels. Its riv Boston Symphony players have com back strong this year. The latte boys have the band, the conductor the old time audiences, and last eve ning went a step further in the con est by stealing typical "Philadelphi night" weather. And the elements didn't deter the standees from patron izing the music purveyed by St Botolph's men and their new conductor, Koussevitzky. Added interes in the concert sprung from the ap pearance of Roland Hayes, the colore tenor, who as soloist, sang an air Berlioz and a Liszt setting of a so net. Some of Mr. Hayes's tones we as fine spun as Koussevitzky's piani simi.

There seems to be a run on Tsch kowsky's fifth symphony in orche tral circles. Messrs. Furtwangler a Von Hoogstraten have just appli their talents to it, Mr. Von Hoogst ten only as late as Wednesday nig Mr. Koussevitzky took up the mel dies when the Philharmonic left o All three gentlemen play it stirring well—each one finding in it passag that have a particular personal app and which he could treat as his fee ing directed. If the fifth is play much oftener, the public will ha their own favorite bits and there w be nothing left for the conductors except to shift to another symphor

It was a consoling thought, as o ploughed one's way through t storm to the Boston Symphony, reflect that one of our own bands, the New York Symphony, was at that very moment in or approaching Havana, Cuba, where snow and sleet do not corrupt, and where—where—well, Mr. Damrosch before leaving last Sunday told his subscribers he was aware how envious they all were of their orchestra's approaching privileges.

BROOKLYN, N. Y.
STANDARD UNIO

JAN 3

Boston Symphony at the Academy of Music To-nigh

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gives its third concert of its Brooklyn series at the Academy of Music (under Institute auspices) to-night at 8:15 o'clock. Roland Hayes, celebrated negro tenor, will be the soloist. The programme includes Carl Philip Emanuel Bach's D major Concerto for Orchestra, Debussy's "Danse" and "Sarabande" (arranged by Maurice Ravel), and Tschaikowsky's Fifth Symphony. Mr. Hayes will sing "The Repose of the Holy Family," from Berlioz's "The Flight into Egypt," and Liszt's setting of the 104th Sonnet of Petrarch, the accompaniment orchestrated by Busoni.

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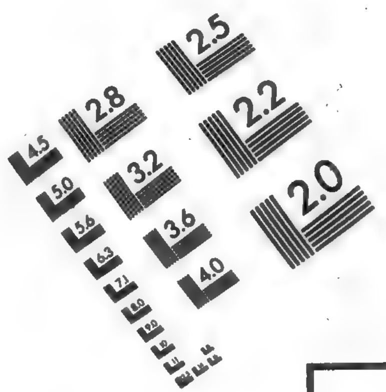
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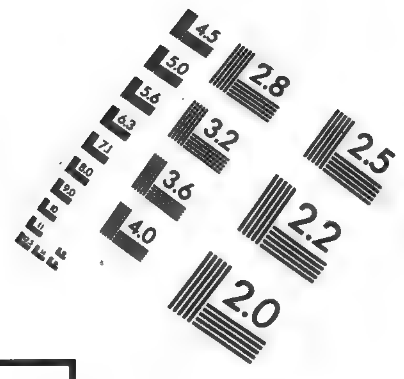
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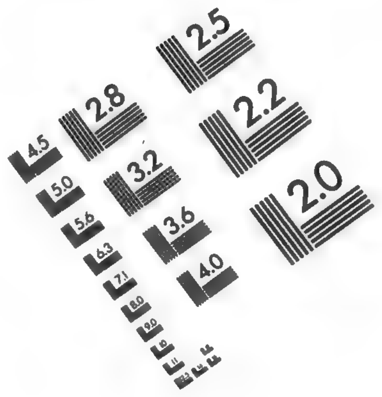
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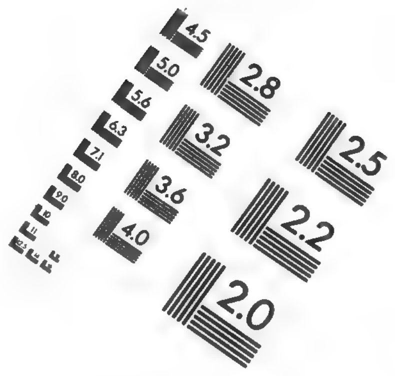
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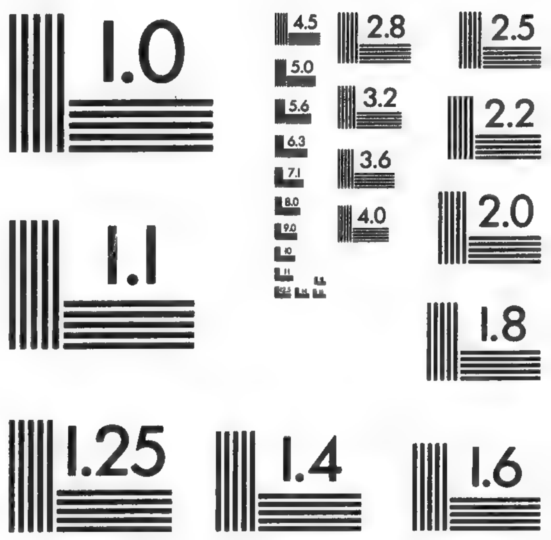
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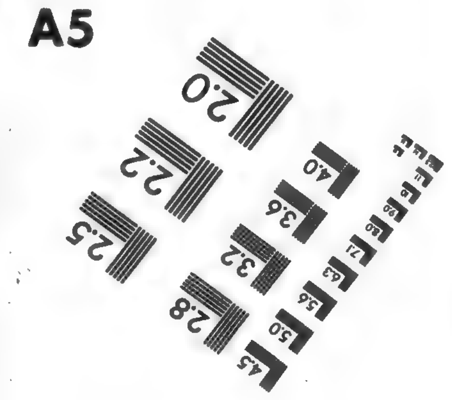
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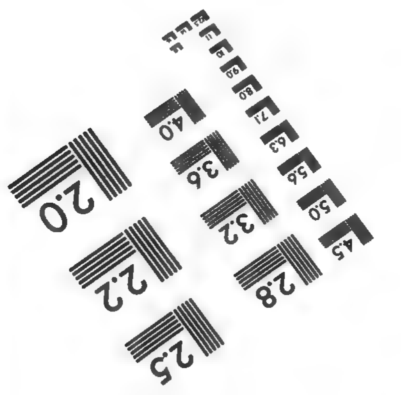
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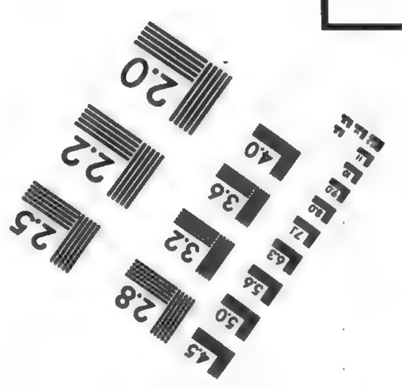
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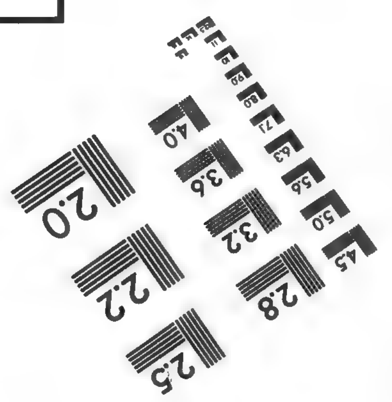
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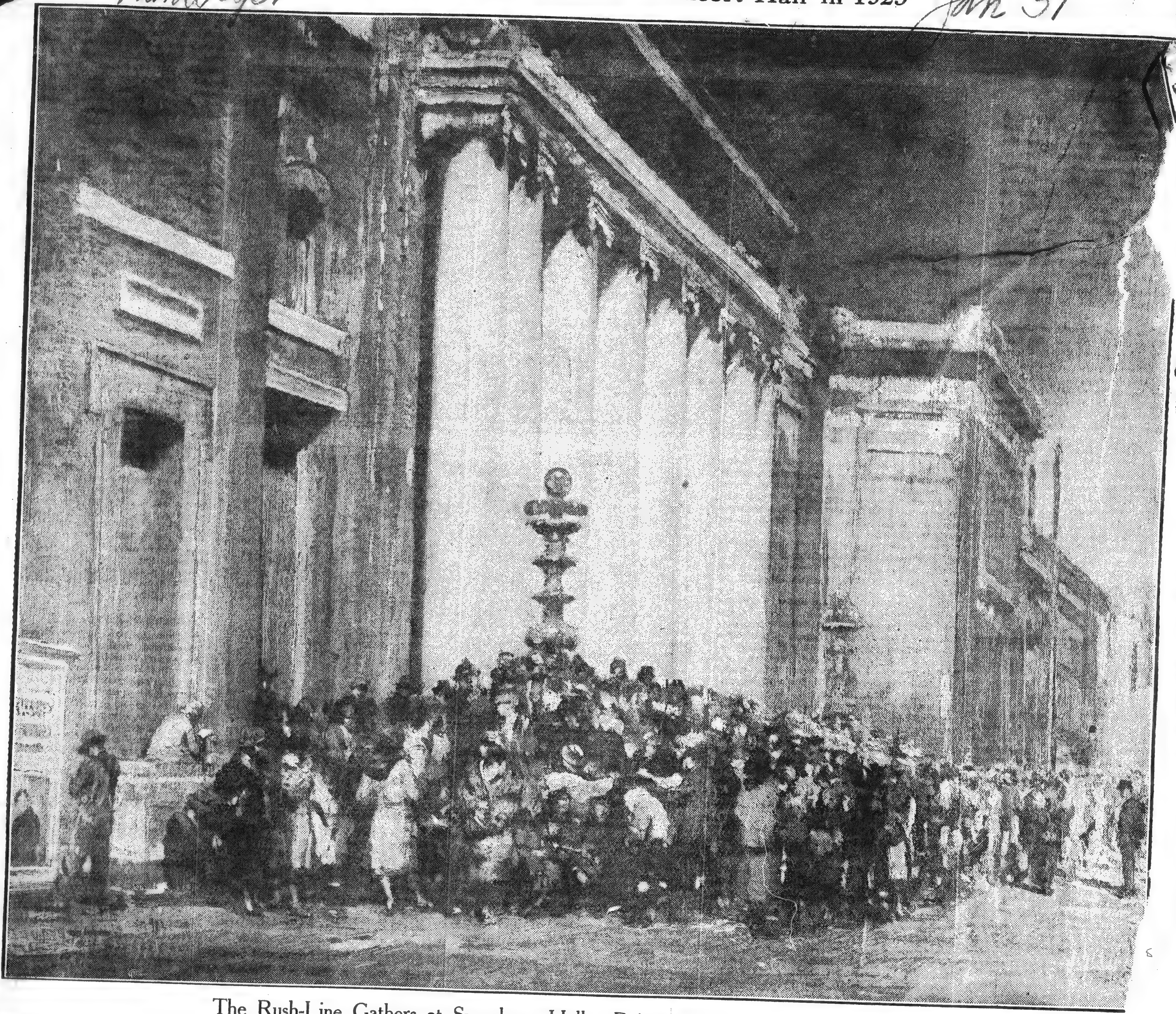
Transcript **Mass and Pigment: The Concert-Hall in 1925** Jan 31



The Rush-Line Gathers at Symphony Hall: Painting by Duane Haley of Boston

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NEW YORK
EVE. WORLD

JAN 31 1925

There was plenty of action in the orchestral field with the coming of Messrs. Furtwangler, Stravinsky, Waghalter and Miss Leginska as conductors to the departure of Mr. Damrosch and his cohorts for Cuba. Opinion seems to hold that Stravinsky is a better composer than conductor; that Furtwangler is a romanticist, at his best when conducting the classic symphonies, in which he adheres to the letter as well as the spirit of the score, aiming to preserve the big curve and not given to dwelling upon episodic detail. The passion, contrasts in moods and the intensity in such pieces as "Don Juan" and "Tristan" he missed.

Mr. Waghalter of the State Symphony as yet adheres to the letter of the music, letting it sing itself but missing the nuances. Among the memorable orchestral moments of the month are: Furtwangler's playing of the Brahms C Minor Symphony and Schumann's fourth; the Boston Symphony's performance of "Till Eulenspiegel" and "Roman Carnival;" the Philharmonic's playing of Tschaikowsky's "Romeo and Juliet" overture. Bruckner's Seventh Symphony, by the Philadelphians, was the longest [illegible] and least enjoyable.

THIS CLIPPING FROM
WATERBURY, CONN.
DEMOCRAT

JAN 31 1925

REGARDING CONDUCTORS

Wilhelm Furtwaengler has stirred up considerably the orchestra-conductor situation hereabouts. His first appearance brought him a deserved ovation . . . in recognition of a unique accomplishment. Then came a second leading of the New York Philharmonic orchestra, following by a third and a fourth. With each effort demonstrated his place in the symphony field. He can now be pronounced by Americans who never before observed his endeavors to be one of the first of living conductors. Whether the Philharmonic will be able to arrange to have him come permanently to this city remains to be seen.

In the meantime Serge Kouseevitzky, the Boston Symphony's new permanent conductor, appears to be slipping down the artistic hill. At the outset he exhibited bodily restraint. He got effects; and if he now and again violated tradition it was done without marked offensiveness. Lately, however, Koussevitzky has been indulging in needless and undue gyrations; and in gestures of the arms which hint at a striving of visual impressiveness. I like him less than at first, and others share that opinion.

HARTFORD, CONN.
COURANT

JAN 31 1925

BOSTON SYMPHONY.

Musically the year holds forth nothing more attractive than the Boston Symphony concert, which will be heard in the Capitol Theater tomorrow afternoon, under the management of Frank A. Sedgwick. The orchestra returns to Hartford after an absence of two years and added zest is given the event by the first appearance here of Serge Koussevitsky, the new leader and one of the world's greatest musicians. He is the first Russian to lead the Boston Symphony Orchestra. Previous to his coming to America last September he was called the only great conductor whom this country had not heard. He is described as a leader of rare charm magnetism and forcefulness, and as an artist of impassioned convictions. His coming to Hartford is one of the outstanding musical events of the season and will no doubt occasion the largest audience that has ever attended a Boston Symphony concert in this city. The orchestra contains intact the remarkable personnel of former seasons. The demand for seats for this notable concert exceeds that of any other season by far and the long-sighted concert goer will do well to make immediate application for seats. The sale is now in progress at Sedgwick & Casey's music store, 139 Asylum street. The remaining seats and admissions will be placed on sale at the theater box office at 1 o'clock tomorrow. The management ernestly requests that patrons be seated at concert time as no one will be seated during the progress of a number.

PAPER Trans

DATE

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HARTFORD, CONN.
TIMES

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P. S.

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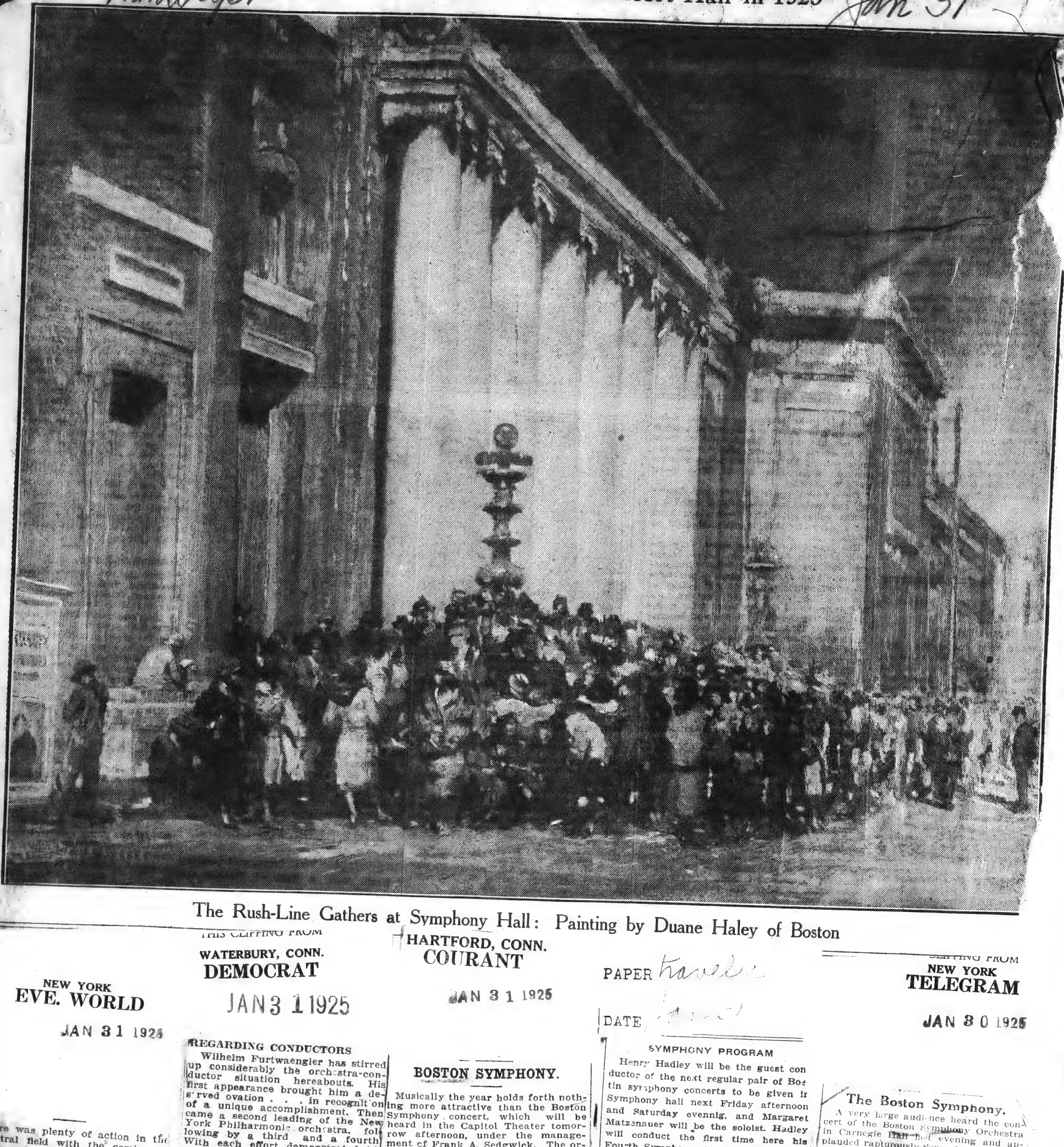

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PAPER Traveler

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BROOKLYN, N. Y.
EAGLE

JAN 31 1925

MUSIC OF THE DAY

THIRD of the Brooklyn Boston Symphony concerts was that which took place at the Academy last evening. The assisting artist was Roland Hayes, tenor, and the program consisted of music by Phillip Emannuel Bach, Berlioz, Liszt, Debussy and Tchaikowsky. The audience was one of the largest seen at the Academy this season—all available seats were occupied, as well as a goodly portion of the standing room.

As Mr. Hayes was the feature of the evening, first consideration must go to him. It is two seasons now since he made his debut in New York, and in that time he has become one of the most widely admired and popular of singers. All of this is his just due. We have remarked before on the superb quality of his voice, which is perhaps the finest tenor to be heard in the concert hall, and on the quality of his artistry. Mr. Hayes is essentially an interpreter. He does not, it may be, indulge in the familiar tricks of the dramatic singer—and in the last analysis one cannot consider him as a dramatic singer. His apparatus is that of the concert hall, and his interpretation is a matter of vocal technique, of a fine sensitiveness in the coloring of his tones, in his phrasing, in the ardor with which he sings.

The Berlioz aria from "The Flight Into Egypt" and the Liszt setting of Petrarch's 104th Sonnet were not designed to show him at his best. In the Berlioz the delicacy of his singing was lost in the vigor of a too assertive orchestral background, and the tessitura of the Liszt aria lay too high for Mr. Hayes to compass with ease. His voice is best in its middle and lower ranges, where a resonant, almost baritone quality adds warmth to his tones. But he sang both numbers with that intelligence which is characteristic of all he does.

The main feature of Mr. Koussewitsky's share in the evening was the Tschaikowsky Symphony in E minor. Just why this symphony should suddenly achieve such a tremendous vogue is one of those mysteries the key to which lies only in the hands of those who devise programs. Messrs. Damrosch, Furtwaengler, Hoogstraten, Waghalter and Stokowski have given it to us this season, and the past week or so has brought at least half a dozen performances of this single work. Mr. Koussewitsky added nothing important to the sum total of versions we have heard—the unevenness which the Russian conductor has manifested since his first concert here grows monthly more alarming until the stage is reached where one is quite unable to look forward to his concerts either with pleasure or distaste. Only a mild curiosity remains, a curiosity to see whether he will give us something as fine as he has given us in the "Oberon" overture and the Debussy "Nuage" or something as poor as he has given in the Wagner "Tannhauser" Bacchanale and last evening's symphony.

There is no objection to eccentricities of reading if the result is effective. Had the sleepy tempi adopted by Mr. Koussewitsky through a large part of Tschaikowsky's score heightened the impression of its ardor, one could not object. But Tschaikowsky in his music has reached the outmost bounds of taste, and to exaggerate his tonal illnesses is to destroy their beauty. It is hardly conceivable that anyone could see fit to yearn over the phrase that serves as second subject in the first movement of the Fifth Symphony—that melancholy bit of sentiment that follows the more vigorously woeful transition theme—as did Mr. Koussewitsky, nor take the first bars of the Valse with such exaggerated slowness. And when Mr. Koussewitsky reached the finale he went to the other extreme. But the finale, which except for its savage first theme is one of Tschaikowsky's worst pages, can stand for this sort of thing. It is Muscovite Sousa, and Mr. Koussewitsky is an unparalleled band master.

The Bach Concerto in D major was finely modeled, and the two Debussy Dances, orchestrated b

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BROOKLYN, N. Y.
TIMES

JAN 31 1925

Music Events

BOSTON SYMPHONY

The Boston Symphony Orchestra has again come into its own. Since the days of Karl Muck the capital of New England culture has not boasted such a splendid musical organization as the one which now bears its name. A good many things have been said about Serge Koussevitzky and all of them have been good. Last night at the Academy of Music, more than 2,000 Brooklynites found out that all of these things are true.

For several years now, musical America has worshipped at the shrine of Leopold Stokowski and the Philadelphia Orchestra. Mr. Stokowski, however, no longer holds the field alone. His altar he must share with Mr. Koussevitzky. Unless he is careful he will be supplanted altogether by the man who in Boston has worked such wonders.

Tchaikovsky's fifth symphony was the piece de resistance last night. Under Mr. Koussevitzky's guidance the orchestra rose to the occasion with a power and beauty which was nothing short of magnificent and particularly in the fourth movement when the themes gather with ever rising tempo toward that thrilling and tremendous climax, which calls to mind nothing so much as the superhuman writing Wagner has given to the third act of Gotterdammerung when, with fire and water, the realm of the gods is destroyed.

The first number on the program last night was Bach's concerto in D major. Mr. Koussevitzky caught the joyous, rollicking spirit of the initial movement of this composition with just the right verve and exuberance. Equally true and beautiful was his interpretation of the second movement with its slow majesty, and the third, with its swinging, triumphant and at times almost reckless, air.

Especially noticeable in the concerto was the splendid work of the wind instruments which, in the third movement of the fifth symphony, also acquitted themselves nobly.

Roland Hayes, the negro tenor, sang "The Repose of the Holy Family" from Berlicz; "The Flight Into Egypt" with mellow beauty and deep understanding and feeling. The same cannot be said of his rendition of "The 104th Sonnet of Petrarch," Liszt. Here his voice seemed at times woefully raged and uneven. Particularly was this noticeable in the upper register. Debussy, that gentleman of France who began in music what Stravinsky finished, also contributed to the program. The first piece was "Sarabande," done in his usual fragmentary manner. The second number, a dance, was sprightly, gay, disconnected and strictly modern after the Debussy fashion.

The concert was given under the auspices of the Philharmonic Society.

PAPER Transcript

DATE Jan 31

CONCERTS NEXT WEEK

NEEDLESS, almost, to say, Mr. Henry Hadley, summoned as guest-conductor to the Symphony Concerts next week, will make one of his own pieces the major number of the program. Half of Friday afternoon and Saturday evening will fall to his Symphony, "North, South, East, West," as yet unplayed in Boston. He will further regale the audiences with his versions of Strauss's "Don Juan" and Smetana's overture to the peasant opera, "The Bartered Bride." Between whiles, Mme. Matzenauer will sing airs from Beethoven and Mozart.

Mr. Hadley is also to be lavished on the concert of the Symphony Orchestra at Cambridge on Thursday evening next. There his Symphony, as aforesaid, will sing sweet in the ears of the University; while the other pieces to be heard are Smetana's Overture to "The Bartered Bride"; Strauss's "Don Juan" and the Prelude and Closing Scene from Wagner's "Tristan."

Mr. Hadley will also be guest-conductor at the concert of the People's Orchestra in the St. James Theater tomorrow afternoon. True to type, he sets one of his pieces on the program—this time an "Ancient Suite" for violoncello to be played by his brother. Otherwise the list traverses a Symphony of Haydn in B-flat; Norwegian Dances by Grieg, an orchestral version of Liszt's "Liebestraum"; Johann Strauss's Waltz of the Vienna Woods.

on their programs.

Monday evening, Feb. 9, in Symphony Hall, the third of the supplementary series f Symphony Concerts, with the orchestra n full force and high mettle, with Mr. Koussevitzky as conductor of insight, imagination and individuality, through music and players transmuting large powers into communicating fires. Mr. John Charles Thomas, now of full stature as concert-singer, will assist the orchestra. His pieces; Beethoven's Seventh Symphony; the Suite from Stravinsky's ballet, "The Fire Bird," fill the program.

HARTFORD, CONN.
TIMES

JAN 31 1925

SERGE KOUSSEVITSKY

Conductor of the Boston Symphony Orchestra, Makes His Initial Bow to a Local Audience at the Capitol Theater To-morrow Afternoon at 3 O'Clock.

HAVERHILL
MASS.
GAZETTE

ISSUE OF
JAN 31 1925

SYMPHONY TO PLAY HERE ON 1ST OF MARCH

Boston Organization Is Engaged for Appearance at the Academy

The full Boston Symphony orchestra with its 105 musicians under the baton of Sergei Kousevitzky, will be heard in concert at the Academy on Sunday afternoon, March 1.

Manager Foley of the Academy contracted for the orchestra's appearance in Haverhill yesterday after some few days of negotiating. This will be the first time in five years that the full orchestra has been to Haverhill. It last came in November, 1920, when Pierre Monteux was conducting.

So great was the response of the public sale for the violin recital by Fritz Kreisler that Manager Foley was encouraged to negotiate for a Haverhill engagement of this orchestra.

There isn't much chance of Kreisler playing to many empty seats for not even the sale for Galli-Curci in 1923 opened with the rush that has attended the Kreisler sale since the first formal announcement was made on Monday.

The concert will be an outstanding one even in such a brilliant season as the present. New York critics, always jealous of the supremacy of the Boston Symphony orchestra, are all agreed that under Kousevitzky the famous band has regained all the prestige lost when Muck left it. It has been a matter of note that on every visit of the orchestra to New York capacity houses have heard it. This was not so under Rabaud, who succeeded Muck, or Monteux, who succeeded Rabaud. But even New York, which has been giving the palm to the Philadelphia orchestra, now admits that the Boston orchestra is back at the top again.

Manager Foley is particularly anxious to impress upon Haverhill people that his contract calls for the full orchestra, not an ensemble of players from it.

HARTFORD, CONN.
TIMES

JAN 31 1925

BOSTON SYMPHONY CONCERT SUNDAY

Serge Koussevitzky Captivates America With Magnetism.

Serge Koussevitzky, the eminent new conductor of the Boston Symphony orchestra, will be first heard in Hartford at the pending visit of this organization for a concert in the Capitol theater to-morrow (Sunday) afternoon at 3 o'clock. Preceded to America by the most glowing reports from Europe, Koussevitzky has made another conquest both sudden and complete—the conquest of America. This remarkable leader is talked about the country over—every series is subscribed and seats for the Boston Symphony concerts are at a premium. Naturally, much was expected of Serge Koussevitzky. His qualities have exceeded all expectations. In Boston, New York and each city he has visited, the effect has been electric.

There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control manifest in the perfect response of the famous orchestra which he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consensus of opinion been so high, and so unqualified.

Koussevitzky's program for Hartford is such as to reveal the brilliance and versatility of the Russian leader. It will include a Concerto for Orchestra in D major by Philip Emanuel Bach, edited by Maximilian Steinberg; Berlioz's overture, "The Roman Carnival"; the Prelude to the opera "Khovantchina" by Moussorgsky, and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee," from the opera "Tsar Saltan." The second portion of the program will comprise Tchaikovsky's Fifth Symphony in E minor. Seats may be obtained at Sedgwick & Casey's music store, No. 139 Asylum street until this evening. The remaining seats will be placed on sale at the theater box office to-morrow at 1 o'clock.

THIS CLIPPING FROM
BROOKLYN, N. Y.
N. Y.
CITIZEN

JAN 31 1925

Roland Hayes Here With The Boston Orchestra

Serge Koussewitzky and Roland Hayes gave Brooklynites one of the rarest treats of the musical season last night at the Academy of Music. To them Mr. Koussewitzky brought the Boston Symphony Orchestra, a superbly organized group, and Mr. Hayes, the primitive beauty of a voice as mellow and luscious as a rare fruit of the tropics.

The Russian's form was at once languid and didactic. With the best effort he held his associates in a mighty grip and poured into them the mighty music in him. His expression was truly fearless.

Never before have Brooklynites heard Tchaikousky's Fifth Symphony played as it was played last night. The man with the baton all but sang, so vital was his rendition. The second movement was quite appealing and his finale magnificent.

The Negro tenor sang two numbers patently chosen to permit him to demonstrate his power in a limited time. Berlioz's air, "The Repose of the Holy Family," from "The Flight Into Egypt," revealed a great depth of feeling and passion. In Liszt's "104th Sonnet of Petrarch" he soared with vigor and certainly into the upper register. His efforts won tremendous approbation from his listeners.

BROOKLYN, N. Y.
STANDARD UNION

JAN 31 1925

MUSIC

The Boston Symphony

Serge Koussevitzky led the Boston Symphony Orchestra in a superlatively fine performance of Tschaikowsky's Fifth Symphony at the Academy of Music last night. Frequently heard and sometimes reaching a borderline of monotony the popular E minor symphony last night presented fresh beauties and new meanings. Mr. Koussevitzky's reading was sturdy, poetic and dramatically incisive, with an exaggerated ritardando or two at certain elisions in the opening movement, but otherwise disclosing a "close up" view of the work in the reflection of a powerful personality. Even Johannes Brahms, who, at the rehearsal preceding its performance at Hamburg in 1889, expressed admiration for the E minor symphony's first three movements while taking exception ("very frankly") to the finale, would very likely have enthused could he have but heard this same finale as played by Koussevitzky and the Boston men last night. Conductor and orchestra here rose to noble heights. Never, within recollection, has this part of Tschaikowsky's work een so inspiringly presented. Much f the secret of this effective reading ay in Mr. Koussevitzky's sped up empi. It was a performance, at any ate, of irressistible grandeur, and ne that moved a conservative Institute audience to an outburst of rotracted applause.

Otherwise the evening was not articularly eventful. Roland Hayes, egro tenor of indisputably fine ifts, was the soloist, singing an air rom Berliaz's "The Flight Into gypt," and Liszt's 104th Sonnet of etrarch (the original accompaninent orchestrated by the late Feruccio Busooni). Of this latter, Mr. layes gave a better account of etrarch than of Liszt. His breath support was not sufficient to hold up the high tones, albeit those of the ower compass possessed smoothness nd contained power. Somehow, espite his artistic efforts, Mr. layes seems to belong to the realm f recital than the domain of symhony. He was very cordially applauded.

Two Ravel orchestrations of Deussy piano pieces, faithfully in the diom of the composer's peculiarly individual instrumental speech, roved pleasing bits, by title "Saraande" and "Danse." A delightful ntique, Philip Emanuel Bach's D najor concerto for orchestra, pened the programme.

As is usual at these concerts, the official programmes, containing Philip Hale's historical and descriptive notes, were held by a favored minority, thus slighting a large majority of the patrons present. Even if not premeditated, this situation is one calling for correction. The Boston Orchestra visits Brooklyn again on March 13, with Albert Spalding as soloist.

32

PAPER Globe

DATE 2-1

Henry Hadley will be guest conductor with the People's Symphony Orchestra this afternoon at the St James Theatre and with the Boston Symphony Orchestra at its regular concerts Friday and Saturday. Mr Hadley now makes his home in New York, but he was born in Somerville and studied in Boston. He is associate conductor of the New York Philharmonic Orchestra and the composer of numerous works, including several symphonies, operas "Cleopatra's Night" and "Bianca's choral works and lesses things, many of them performed at various times in Boston.

USIC AND MUSICIANS

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Henry Hadley, associate conductor of the New York Philharmonic Orchestra, will guest conductor at this week's concerts of the Boston Symphony Orchestra and also of the People's Symphony Orchestra. Some philosophy on the subject of guest conductors is therefore in order.

Deems Taylor, last Sunday in the New York World, freed his mind with his customary vigor and directness of attack on the subject of guest conductors. He wrote in part as follows:

If the Philharmonic under Mahler was as fine as people say it was, the main reason, aside from Mahler's talents as conductor, was the fact that he had the orchestra to himself. It makes really little difference whether or not this season's conductors of the Philharmonic rank as far below Mahler as Mr Nock seems to think they do. They might be the six greatest conductors the world has ever seen, and the Philharmonic would not play as well under them as the Chicago and Philadelphia Orchestras play under Stock and Stokowski.

The reason is simple enough. Teamwork is the secret of a great orchestra exactly as it is the secret of a great football team. If the Notre Dame team, instead of being drilled by Knut Rockne, were compelled to go through its season under six successive head coaches, each with a different system of plays, nobody would expect it to reveal any very brilliant football. Similarly, the board of directors of the Philharmonic are not living in the world of reality if they seriously expect their orchestra to approach greatness under six different conductors.

"What are the qualities that make an orchestra deserving of the adjective 'great?' Technical proficiency is perhaps the fundamental one—in the sense, at least, that without expert musicians in its ranks no ensemble can play really greatly. This quality the Philharmonic undoubtedly possesses and will continue to possess no matter who conducts it. But there are other essentials, and most of them presuppose a close and lengthy association between conductor and players. Suppose we list them as: (1) beauty of tone; (2) transparence; (3) precision of attack and release; (4) balance; (5) flexibility."

Mr Taylor goes on to show in detail that under each of his five heads it is indispensable that an orchestra play under a single permanent conductor, and not under a succession of brilliant transients.

In Boston the People's Symphony directors might well profit by Mr Taylor's words of wisdom. In the case of the Boston Symphony orchestra there have not hitherto been many guest conductors. In 37 years under Maj Higginson there was but a single guest conductor, d'Indy, aside from composers who led single works of their own at various concerts. Since then we have had Bruno Walter once, Schneevoight once, and d'Indy again and that is all. Three since 1918 is certainly not a dangerous number of guests.

It is said that the reason for introducing a guest conductor at this time in the series without previous warning is that Mr Koussevitzky finds himself overworked by the heavy schedule of the orchestra and wished to have a breathing space. Mr Hadley will also conduct the next concert in the Cambridge series, but Kousseviztky is announced for the Monday concert Feb 9.

Every conductor the Boston Orchestra has had has been overworked, granted the necessity for numerous rehearsals and a high standard of performance. Some like Monteux have occasionally spared themselves and their men by not giving enough rehearsal to standard pieces to make possible a first rate performance. Others lik Muck have prepared for the ordeal by planning beforehand the programs for the entire season and carefully studying and marking the orchestral scores so as to simplify as much as possible the actual work of preparing for each concert from week to week.

Mr Koussevitzky has not, rather obviously, planned his programs in advance for the entire season. Nor has he ever notably slighted any work played. No wonder he finds himself overtaxed. If it is true as rumor has it that Mr Koussevitzky has now been reengaged for two seasons more he no doubt may wish for some lightening of his load as conductor.

It would from the point of view of the audience be an agreeable deviation from the routine of these concerts to have two or three guest conductors during each season of 24 concerts. But no greater number should or probably will be introduced. The most obvious way to reduce the burden on Mr Koussevitzky is not to spoil the Boston series by too many guest conductors, but to cut out all concerts outside of New England with the exception of the series in New York, which is necessary to keep up the prestige of the orchestra or thought to be so by a large portion of the public. Whatever happens the Monday series in Boston, the Young People's concerts and so on should not be given up.

An assistant conductor who could conduct some of the concerts and be ready in case of emergency to conduct any of them might be an advantage. The Chicago Opera has lately found and brought forward a young American conductor, Henry G. Weber, heard last Thursday in "Tannhauser," and to be heard again in "Rigoletto" Wednesday evening. If the Boston Symphony could find a young American and give him in a subordinate capacity a chance to grow and gain experience, it would be possible for this orchestra to have in time an American at its head, something that would be highly desirable if it could be done without taking an inferior man.

One does not suggest Mr Weber or anyone else as the proper man for such a job. The only perquisite is that the assistant conductor should be a young man not over 35 at the most and better under 30. The trustees need not play safe in the matter of an assistant conductor, except that it would be prudent not to chose anyone in Boston and desirable to give an untried and practically unknown American the chance.

With such an assistant we should not ever be forced to listen to stopgap conductors, summoned at short notice, as would certainly happen if Koussevitzky were taken ill suddenly. Nobody under such circumstances can do himself justice. Why not an assistant conductor, an American under 30?

NEW YORK
WORLD

FEB 1 1925

MUSIC

Serge Koussevitsky and the Boston Symphony brought their second program of the week to Carnegie Hall yesterday afternoon. It opened with Handel's "Concerto Grosse," which was followed by a sharply contrasted study by Moussorgsky—the "Pictures at an Exhibition." Mr. Koussevitsky turned to the lighter mood with evident enjoyment and the fragments of color and light in this curiously assorted collection emerged with deftness and charm under his direction. The second part of the program was devoted to Beethoven's Seventh Symphony, played with true eloquence and fidelity.

THIS CLIPPING FROM
NEW YORK
TIMES

FEB 1 1925

BROOKLYN, N. Y.
EAGLE

FEB 1 1925

President and Mrs. Coolidge At Opening of New Auditorium.

During the past week the President and Mrs. Coolidge attended the first offering of the Washington Opera Company, which incidentally opened the new Auditorium on Monday night, gave a dinner in compliment to Bascom Slemp, the retiring secretary to the President, on Tuesday night, and a State dinner in honor of the Justices of the Supreme Court on Thursday night. Mrs. Coolidge was also at home to 50 or more visitors on Monday afternoon and attended the Boston Symphony concert on Tuesday.

At the opera on Monday night, where by reason of the President's official engagement with the Budget Committee they arrived late, they were joined in the reserved box by the Italian Ambassador, Prince Caetani, who came on from a dinner at the home of Mr. and Mrs. Truxton Beale, accompanied by his hostess, and by Senator William B. McKinley of Illinois and his niece, Miss Julia Mattis.

The London Daily Telegraph remarks: "Kussevitzsky's success with the Boston Symphony Orchestra this Autumn has been so phenomenal that his visit has come to be regarded at Boston as having assumed a degree of economic importance, quite apart from its musical interest. So much is it economically important that, in the result, there is likely to be a substantial reduction in the annual deficit owing to his drawing powers. In mid-December twenty-four Friday afternoon, and the same number of Saturday evening concerts remain to complete the season, and for every one of these, as for the ten New York and the five special evening concerts to be given later in Boston, there is already not a seat to be purchased."

HARTFORD, CONN.
COURANT

FEB 1 1925

Great Boston Symphony In Concert Here Today

Event Marks Local Debut of Serge Koussevitzky, Famous Russian Conductor—To Play Fifth Symphony in E Minor.

Serge Koussevitzky, the eminent new conductor of the Boston Symphony Orchestra, will be first heard in Hartford in the Capitol Theater this afternoon, at 3 o'clock. Preceded to America by the most glowing reports from Europe, Koussevitzky has made another conquest both sudden and complete—the conquest of America. This remarkable leader is talked about the country over—every series is subscribed and seats for the Boston Symphony concerts are at a premium. Naturally, much was expected of Serge Koussevitzky. His qualities have exceeded all expectations. In Boston, New York, and each city he has visited, the effect has been electric.

There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist his rare and absolute control, manifest in the perfect response of the famous orchestra which he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consenusus been so high, and so unqualified.

Koussevitzky's program for Hartford is such as to reveal the brilliance and versatility of the Russian leader. It will include a concerto for orchestra in D major by Philip Emanuel Bach, edited by Maximilian Steinberg; Berlioz's Overture. "The Roman Carnival"; the Prelude to the Opera "Khovantchina" by Moussorgsky; and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee", from the Opera, "Tsar Saltan." The second portion of the program will comprise Tchaikovsky's Fifth Symphony in E minor. The remaining seats and admissions will be placed on sale at the theater box office today at 1 o'clock. The managem nt ernestly requests that the patrons be seated by 3 o'clock.

IN CONCERT HERE TODAY

SERGE KOUSSEVITZKY

Famous conductor of the Boston Symphony who makes his first bow to a local audience at the Capitol theater this afternoon at 3 o'clock.

THIS CLIPPING FROM
HOUSTON, TEXAS
CHRONICLE

FEB 1 1925

PAPER Herald

DATE Feb

SYMPHONY PROGRAM

At the Symphony concerts on next Friday afternoon and Saturday evening in Symphony hall, Henry Hadley will conduct as a guest, and Margaret Matzenauer will sing. Mr. Hadley will introduce his fourth symphony, "North, East, South and West," and conduct Richard Strauss's "Don Juan" and Smetana's overture to "The Sold Bride." Mme. Matzenauer will sing Beethoven's "Ah! Perfido," and an aria from Mozart's "Cle menza di Tito."

In the meantime Serge Koussevitzky, the Boston Symphony's new permanent conductor, appears to be slipping down the artstic hill. At the outset he exhibited bodily restraint. He got effects; and if he now and again violated tradition it was done without marked offensiveness. Lately, however, Koussevitsky has been indulging in needless and undue gyrations; and in gestures of the arms which hint at a striving of visual impressiveness. I like him less than at first, and others share that opinion.

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NEW YORK
Herald & Tribune

FEB 1 1925

Russian Conductor Has Conservative Program

Koussevitzky, Thought Unorthodox, Makes Few Innovations in Beethoven; Plays Ravel's Setting

By F. D. Perkins

Sergei Koussevitzky, who remarked last spring that the fear he would present nothing but modern music in the concerts of the Boston Symphony was entirely unfounded, gave a conservative program yesterday for his third Carnegie Hall matinee: a Handel Concerto Grosso in D minor, the tenth of the series produced within thirty-one days of 1739; Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition" and the Seventh Symphony of Beethoven—the first Beethoven number played by the Russian conductor here, although he has already presented Boston with an all-Beethoven program.

As Mr. Koussevitzky mounted the rostrum to begin the second half of his program there may well have been some wondering as to what untraditional things he was going to do to Beethoven. He did few, if any. Tempo and interpretation seemed, for the most part, entirely orthodox, with nothing to rasp the nerves of those who had always heard Beethoven played just so, and were not disposed to welcome any departure from it. A marked retardation in the coda of the first movement, just before the closing outburst, a finale with the brass more in evidence than under Mr. Furtwängler, for instance, were noticeable. Perhaps the best thing about it was the opening chord and its successors in the introduction, crisp, electrifying outbursts. There was electricity in some other places, escepially the finale, but on the whole Mr. Koussevitzky was almost too successful in keeping out a touch of Russian vodka from a German classic.

The Handel work, from which two of the five movements were omitted, was well played, with a remarkable sprint at the end, but the most interesting performance of the program was that of the quasi-novelty. An orchestral version of the Moussorgsky pictures has already been given here by the New York Symphony under Mr. Damrosch, that of Leonidas Leonardi, but Ravel's setting, composed at Mr. Koussevitzky's request and played by him in Paris in May, 1923, is far and away the better. Mr. Leonardi's work, while not incompetent, was a translation; there was the sense of adaptation, of transfer to a slightly alien medium. But Ravel's orchestra garb might well have been the original dress of the composition, judging by the perfection of its fit.

Mr. Koussevitzky omitted one picture, "The Old Castle," and apparently some of the later Promenades. Ravel's scoring emphasized the color and contrast of the work, especially in the episodes "Samuel Goldenberg and Schmuyle," "Catacombs" and "The Great Gate of Kieff." This last, with a superb close, led to prolonged and hearty applause for the conductor and a standing orchestra.

PAPER Globe

DATE Feb-1

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USIC AND MUSICIANS

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In Boston the People's Symphony directors might well profit by Mr Taylor's words of wisdom. In the case of the Boston Symphony orchestra there have not hitherto been many guest conductors. In 37 years under Maj Higginson there was but a single guest conductor, d'Indy, aside from composers who led single works of their own at various concerts. Since then we have had Bruno Walter once, Schneevoight once, and d'Indy again and that is all. Three since 1918 is certainly not a dangerous number of guests.

It is said that the reason for introducing a guest conductor at this time in the series without previous warning is that Mr Koussevitzky finds himself overworked by the heavy schedule of the orchestra and wished to have a breathing space. Mr Hadley will also conduct the next concert in the Cambridge series, but Kousseviztky is announced for the Monday concert Feb 9.

Every conductor the Boston Orchestra has had has been overworked, granted the necessity for numerous rehearsals and a high standard of performance. Some like Monteux have occasionally spared themselves and their men by not giving enough rehearsal to standard pieces to make possible a first rate performance. Others lik Muck have prepared for the ordeal by planning beforehand the programs for the entire season and carefully studying and marking the orchestral scores so as to simplify as much as possible the actual work of preparing for each concert from week to week.

Mr Koussevitzky has not, rather obviously, planned his programs in advance for the entire season. Nor has he ever notably slighted any work played. No wonder he finds himself overtaxed. If it is true as rumor has it that Mr Koussevitzky has now been reengaged for two seasons more he no doubt may wish for some lightening of his load as conductor.

It would from the point of view of the audience be an agreeable deviation from the routine of these concerts to have two or three guest conductors during each season of 24 concerts. But no greater number should or probably will be introduced. The most obvious way to reduce the burden on Mr Koussevitzky is not to spoil the Boston series by too many guest conductors, but to cut out all concerts outside of New England with the exception of the series in New York, which is necessary to keep up the prestige of the orchestra or thought to be so by a large portion of the public. Whatever happens the Monday series in Boston, the Young People's concerts and so on should not be given up.

An assistant conductor who could conduct some of the concerts and be ready in case of emergency to conduct any of them might be an advantage. The Chicago Opera has lately found and brought forward a young American conductor, Henry G. Weber, heard last Thursday in "Tannhauser," and to be heard again in "Rigoletto" Wednesday evening. If the Boston Symphony could find a young American and give him in a subordinate capacity a chance to grow and gain experience, it would be possible for this orchestra to have in time an American at its head, something that would be highly desirable if it could be done without taking an inferior man.

One does not suggest Mr Weber or anyone else as the proper man for such a job. The only perquisite is that the assistant conductor should be a young man not over 35 at the most and better under 30. The trustees need not play safe in the matter of an assistant conductor, except that it would be prudent not to chose anyone in Boston and desirable to give an untried and practically unknown American the chance.

With such an assistant we should not ever be forced to listen to stopgap conductors, summoned at short notice, as would certainly happen if Koussevitzky were taken ill suddenly. Nobody under such circumstances can do himself justice. Why not an assistant conductor, an American under 30?

NEW YORK
WORLD

FEB 1 1925

MUSIC

Serge Koussevitzky and the Boston Symphony brought their second program of the week to Carnegie Hall yesterday afternoon. It opened with Handel's "Concerto Grosse," which was followed by a sharply contrasted study by Moussorgsky—the "Pictures at an Exhibition." Mr. Koussevitzky turned to the lighter mood with evident enjoyment and the fragments of color and light in this curiously assorted collection emerged with deftness and charm under his direction. The second part of the program was devoted to Beethoven's Seventh Symphony, played with true eloquence and fidelity.

THIS CLIPPING FROM
NEW YORK
TIMES

FEB 1 1925

BROOKLYN, N. Y.
EAGLE

FEB 1 1925

President and Mrs. Coolidge At Opening of New Auditorium.

During the past week the President and Mrs. Coolidge attended the first offering of the Washington Opera Company, which incidentally opened the new Auditorium on Monday night, gave a dinner in compliment to Bascom Slemp, the retiring secretary to the President, on Tuesday night, and a State dinner in honor of the Justices of the Supreme Court on Thursday night. Mrs. Coolidge was also at home to 50 or more visitors on Monday afternoon and attended the Boston Symphony concert on Tuesday.

At the opera on Monday night, where by reason of the President's official engagement with the Budget Committee they arrived late, they were joined in the reserved box by the Italian Ambassador, Prince Caetani, who came on from a dinner at the home of Mr. and Mrs. Truxton Beale, accompanied by his hostess, and by Senator William B. McKinley of Illinois and his niece, Miss Julia Mattis.

The London Daily Telegraph remarks: "Kussevitzky's success with the Boston Symphony Orchestra this Autumn has been so phenomenal that his visit has come to be regarded at Boston as having assumed a degree of economic importance, quite apart from its musical interest. So much is it economically important that, in the result, there is likely to be a substantial reduction in the annual deficit owing to his drawing powers. In mid-December twenty-four Friday afternoon, and the same number of Saturday evening concerts remain to complete the season, and for every one of these, as for the ten New York and the five special evening concerts to be given later in Boston, there is already not a seat to be purchased."

NEW YORK
Herald & Tribune

FEB 1 1925

Russian Conductor Has Conservative Program

Koussevitzky, Thought Unorthodox, Makes Few Innovations in Beethoven; Plays Ravel's Setting

By F. D. Perkins

Sergei Koussevitzky, who remarked last spring that the fear he would present nothing but modern music in the concerts of the Boston Symphony was entirely unfounded, gave a conservative program yesterday for his third Carnegie Hall matinee: a Handel Concerto Grosso in D minor, the tenth of the series produced within thirty-one days of 1739; Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition" and the Seventh Symphony of Beethoven—the first Beethoven number played by the Russian conductor here, although he has already presented Boston with an all-Beethoven program.

As Mr. Koussevitzky mounted the rostrum to begin the second half of his program there may well have been some wondering as to what untraditional things he was going to do to Beethoven. He did few, if any. Tempo and interpretation seemed, for the most part, entirely orthodox, with nothing to rasp the nerves of those who had always heard Beethoven played just so, and were not disposed to welcome any departure from it. A marked retardation in the coda of the first movement, just before the closing outburst, a finale with the brass more in evidence than under Mr. Furtwängler, for instance, were noticeable. Perhaps the best thing about it was the opening chord and its successors in the introduction, crisp, electrifying outbursts. There was electricity in some other places, escepially the finale, but on the whole Mr. Koussevitzky was almost too successful in keeping out a touch of Russian vodka from a German classic.

The Handel work, from which two of the five movements were omitted, was well played, with a remarkable sprint at the end, but the most interesting performance of the program was that of the quasi-novelty. An orchestral version of the Moussorgsky pictures has already been given here by the New York Symphony under Mr. Damrosch, that of Leonidas Leonardi, but Ravel's setting, composed at Mr. Koussevitzky's request and played by him in Paris in May, 1923, is far and away the better. Mr. Leonardi's work, while not incompetent, was a translation; there was the sense of adaptation, of transfer to a slightly alien medium. But Ravel's orchestra garb might well have been the original dress of the composition, judging by the perfection of its fit.

Mr. Koussevitzky omitted one picture, "The Old Castle," and apparently some of the later Promenades. Ravel's scoring emphasized the color and contrast of the work, especially in the episodes "Samuel Goldenberg and Schmuyle," "Catacombs" and "The Great Gate of Kieff." This last, with a superb close, led to prolonged and hearty applause for the conductor and a standing orchestra.

HARTFORD, CONN.
COURANT

FEB 1 1925

Great Boston Symphony In Concert Here Today

Event Marks Local Debut of Serge Koussevitzky, Famous Russian Conductor—To Play Fifth Symphony in E Minor.

Serge Koussevitzky, the eminent new conductor of the Boston Symphony Orchestra, will be first heard in Hartford in the Capitol Theater this afternoon, at 3 o'clock. Preceded to America by the most glowing reports from Europe, Koussevitzky has made another conquest both sudden and complete—the conquest of America. This remarkable leader is talked about the country over—every series is subscribed and seats for the Boston Symphony concerts are at a premium. Naturally, much was expected of Serge Koussevitzky. His qualities have exceeded all expectations. In Boston, New York, and each city he has visited, the effect has been electric.

There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist his rare and absolute control, manifest in the perfect response of the famous orchestra which he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consenusus been so high, and so unqualified.

Koussevitzky's program for Hartford is such as to reveal the brilliance and versatility of the Russian leader. It will include a concerto for orchestra in D major by Philip Emanuel Bach, edited by Maximilian Steinberg; Berlioz's Overture. "The Roman Carnival"; the Prelude to the Opera "Khovantchina" by Moussorgsky; and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee", from the Opera, "Tsar Saltan." The second portion of the program will comprise Tchaikovsky's Fifth Symphony in E minor. The remaining seats and admissions will be placed on sale at the theater box office today at 1 o'clock. The managem nt ernestly requests that the patrons be seated by 3 o'clock.

IN CONCERT HERE TODAY

SERGE KOUSSEVITZKY

Famous conductor of the Boston Symphony who makes his first bow to a local audience at the Capitol theater this afternoon at 3 o'clock.

journey over the sometimes humor-

THIS CLIPPING FROM
HOUSTON, TEXAS
CHRONICLE

FEB 1 1925

In the meantime Serge Koussevitzky, the Boston Symphony's new permanent conductor, appears to be slipping down the artstic hill. At the outset he exhibited bodily restraint. He got effects; and if he now and again violated tradition it was done without marked offensiveness. Lately, however, Koussevitsky has been indulging in needless and undue gyrations; and in gestures of the arms which hint at a striving of visual impressiveness. I like him less than at first, and others share that opinion.

PAPER Herald

DATE Feb.

SYMPHONY PROGRAM

At the Symphony concerts on next Friday afternoon and Saturday evening in Symphony hall, Henry Hadley will conduct as a guest, and Margaret Matzenauer will sing. Mr. Hadley will introduce his fourth symphony, "North, East, South and West," and conduct Richard Strauss's "Don Juan" and Smetana's overture to "The Sold Bride." Mme. Matzenauer will sing Beethoven's "Ab! Perfido," and an aria from Mozart's "Cle menza di Tito."

ce.

Newman wrote

THE HARTFORD COURANT

Left— SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, who will make his local debut with the famous orchestra at the Capitol Theater on Sunday afternoon, Feb. 1.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

FEB 1 1925

Mr. Copland and Jazz.

Aaron Copland, young Brooklyn composer, in a letter to the music editor expressing appreciation of The Standard Union's comment upon his Symphony for Organ and Orchestra, recently presented by Walter Damrosch and the New York Symphony, among others things, writes:

"Since you were rash enough to set me up as an example for the Jazzites, I shall be rash and admit the second movement of my symphony owes a great deal to jazz. But I must add, and it is greatly to your credit, that of all the music critics who attended the concert you were the only one who sensed the relationship. Your review was surprisingly complete and very sympathetic."

For these kind words—many thanks. Mr. Copland's symphony will next be played at Boston (by the Boston Symphony) under Serge Koussevitzky, for two performances, on Feb. 20 and 21.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF FEB 2 1925

KOUSSEVITZKY PLAYS VARIED PROGRAMME

Introduces Orchestration of Moussorgsky's "Pictures"; the State Symphony.

When Serge Koussevitzky made his first appearance here with the Boston Orchestra some two months ago he gave a vigorously orthdox performance of Brahms's Fourth Symphony, during which the real Brahms nevertheless somehow eluded him. At the time we expressed some considerable curiosity as to what he would do with Beethoven, and particularly the Seventh Symphony, since we believe this to be something like the acid test of a conductor. On Saturday, at the orchestra's second concert of the week in Carnegie Hall, he played this, to us, most profoundly agitating music of the whole symphonic repertoire, and he sent us home in a mental welter of disappointment.

We scarcely know what to make of it or how to account for it. Brahms might easily be alien to a Russian, but Beethoven is the real basis of modern music, after all is said, and a conductor of commanding grasp must all but live or die by him. Moreover, Mr. Koussevitzky has often enough shown himself to be a discerning, even a penetrating musician, with a remarkable feeling for the finer as well as the more obvious content of cyclical music. But this performance of the Seventh Symphony was pretty nearly as poor as any we have ever listened to!

It was not even played as music from the mere musician's standpoint. In some of its most vital moments it actually failed to "sound." The very beginning of the symphony was started wrong and lost its strange beauty. The opening chord of the introduction, out of which emerges, in one of Beethoven's inspirational touches, the lovely first melody, given to the oboe and clarinet, stood forth all but detached and the thing became very nearly meaningless. We speak of this as a typical instance of the way things went during the whole of the work. Effects which have become so well known as to be traditional, either evaporated or were ignored, and through what seemed really no more than sheer carelessness.

BEETHOVEN IN THE SEVENTH.

The Seventh Symphony has always seemed to us to be Beethoven's frankest expression of feeling in all his music. The idealism that was an inescapable phase of the philosophy of his time, to which he yielded and converted into music in the "Eroica," the C minor and the choral symphonies is prophetically absent from the Seventh. It is music that was startlingly in advance of his own day and of the romantic period that followed it. It suits the point of view of our own twentieth century—not in its form, to be sure, nor in its idiom, but in its content.

Beethoven here searches heart and head and finds an inner conviction of the futility of the universe, of the ways of man, and of the thing he himself is. And there is no deeper and no truer expression of all this than the hopelessness of the allegretto, with its perpetual repetition and its insistent beat of the rhythm. But after that the deluge. Beethoven then tears loose, as in no other of his works; the scherzo is a preliminary beating up of the fleshpots and the finale an orgiasm of "ausgeknopft" feeling.

That is what the Seventh Symphony should mean, with an undercurrent of the savage and the bitter to boot. That is what Mahler found in it and that is how Arturo Toscanini interprets it. And Nikisch, too, rammed it home without stint of its essentially realistic—emotionally realistic—significance.

But Mr. Koussevitzky was a thousand miles or so from anything of this sort. Indeed, we cannot say that he gave it any special, or even general, meaning at all. For one thing, it was too badly played, technically, to hold much, even if any had been intended. It was limp when it wasn't lame and lame when it wasn't limp.

Moussorgsky and Ravel.

The quasi-novelty of the afternoon was the orchestration by Maurice Ravel of Moussorgsky's "Pictures at an Exposition." As a piano suite it is fairly well known here, chiefly through the finely pointed performances of it by Harold Bauer. But this was the first time the Ravel instrumentation had been heard. Walter Damrosch, earlier in the season, thinking perhaps to steal some of Mr. Koussevitzky's thunder, played an orchestration of the suite by Leonidas Leonardi, remembered here as a pianist and latterly an occasional conductor of the Lamoreaux Orchestra in Paris. But this was very bad indeed.

The Ravel orchestration is not Ravel at all, but purposefully Rimsky-Korsakov. It is diabolically skillful in its imitativeness of the Russian instrumental wizard, and enormously effective in its alternate richness and delicacy. But even so, the music wears thin, its descriptive quality at times comes pretty close to bordering on the childish. The finale alone, perhaps (two of the movements were omitted by Mr. Koussevitzky) is first-rate Moussorgsky, and this, in a way, is of the same significance as the Kremlin scene in "Boris Godounov."

The orchestra was far from letter perfect in the performance of the Moussorgsky suite, and the conductor frequently struck some halting moments in its presentation. The concert opened with a very fine delivery of Handel's concerto grosso in D minor for the string band.—I. W.

THIS CLIPPING FROM
NEW YORK
TIMES

FEB 1 1925

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Boston Symphony Leader Introduces a New Orchestration of Moussorgsky's Work.

Mr. Koussevitzky and the Boston Symphony's hundred men went on their way to Hartford last night after completing their orchestra's third visit of the New York season with a third sold-out subscription at their Carnegie Hall matinee. A program without soloist comprised Handel's concerto grosso in D minor, Opus 6, No. 10, and Beethoven's Symphony No. 7, in A major, for classics. Between these the Russian leader introduced a new orchestration of the rare "Picture at an Exhibition," made by Maurice Ravel for the Koussevitzky concerts in Paris last season, fifty years after the original piano manuscript of Moussorgsky.

However various might be his reading of things accepted and familiar—as in a dervish-like hastened finale of Handel's sonorous strings—there was again evident yesterday a great personal authority of the Bostonian coonductor with his men. It was no less apparent with his audience, when a ripple of applause at the first stop in Beethoven's later work was checked in utter silence by the upraised hands of the man facing the orchestra.

Russian temperament, strangely enough, emphasized least of all in the Seventh symphony what Wagner once called its "apotheosis of the dance." Rather he molded it as the very stuff of music, an epic of dactyl and spondee, proclaiming Beethoven's brooding introspection, and varying vigorous climax with quiet moments when the leader stood with arms at side, letting the orchestra mold a phrase to logical conclusion.

Moussorgsky's "Pictures," a memorial to an artist friend, Hartmann, had been heard here in one of several previous versions arranged by Touschmalov, Leonardi or Henry Wood, which have had fugitive performance in Chicago, New York and London. Ravel, intimately acquainted with Russian music, lent new tone values and gossamer tone colors to the ten episodes, of which two were omitted, "Il Vecchio Castello" and "Limoges Market-Women."

Most curious and compelling was a little genre sketch, "Samuel Goldenberg and Schmuyle." Ravel's orchestral colors caught inimitably the humor with which Moussorgsky had himself "drawn the picture" in piano black-and-white. Personal, too, were the composer's ambling "Promenades" between pictures, from "Tuileries" and "Catacombs" to the little "Ballet of Chickens in Their Shells," the witch-clock called "Hut on Fowls' Legs" and a superb finale nobly intoned from Hartmann's "Gate of the Bojars at Kiev."

NEW YORK
AMERICAN

FEB 1 1925

Noted Symphony Orchestras Rule in Carnegie Hall

By GRENA BENNETT.

Carnegie Hall was monopolized by symphony orchestras yesterday. In the afternoon, the visiting Bostonians, under leadership of Serge Koussevitsky, played to an audience that tested the capacity of the house.

In the evening the "All Seats Sold" sign was still hanging in the lobby when William Van Hoogstraten took his place for the last time as conductor of the Philharmonic Orchestra.

There was a great and sincere demonstration for the directors at each event.

Mr. Koussevitsky made a feature at the matinee of Moussorgsky's "Picture at an Exhibition," played here for the first time (according to a line in the programme). The composed was still under the spell of the original and borrowed music of his own opera, "Boris Godunoff," which he newly and adroitly orchestrated and relabeled the themes and folk tunes.

Some were pompous, as, for instance, in "Promenade" and "La Grande Port de Kiev"; some were scintillating or shimmering, as in the case of "Tuilleries" and "Ballet des Prussins dans leur Coques," and others were grotesque or bizarre, like "Samuel Goldenberg and Schmyle" and "Gnomes."

The audience tittered or laughed at the humorous pictures; while others were heartily applauded, as the music and its admirable performance deserved.

As a safe, sane and contenting contrast to the novelty, Mr. Koussevitsky preceded it with Handel's superb D minor concerto grosso and followed it with [illegible]en's melodious seventh [illegible]y.

PROVIDENCE, R. I.
JOURNAL

FEB 1 1925

Music Course at Brown

Music again gets respectful attention in the new series of extension lectures at Brown University that will begin the week of Feb. 16. Thomas Whitney Surette, well known in Providence, will give a course of seven lectures under the title, "The Art of Music." A foreword supplied by Mr. Surette says that, in his opinion, "the course will be of interest to all who feel that art and beauty are essential to life. It is intended to reach the family and is to be given at the late afternoon hour in order that men as well as women may come. Girls and boys of high school age should find much of interest in the lectures."

Mr. Surette hopes that he will be able to make one or more of his lectures illustrative of the programmes of the Boston Symphony Orchestra concerts. He will deal, too, with the music [illegible] Bach and other great composers, and will tell in one lecture how to listen to music for the special benefit of young people. He will likewise have something to say about Orchestral instruments and, being a versatile musician, will illustrate his talks on the instruments themselves. An innovation will be singing at each lecture, with the audience showing what it can do with simple music to the accompaniment of a small string orchestra.

Mr. Surette, who was director of the Concord Summer School of Music last season, will give his first lecture in Manning Hall at Brown Wednesday, Feb. 25 at 5 o'clock.

* * *

THIS CLIPPING FROM
PORTLAND,
ME.
EXPRESS

FEB 2 1925

CONDUCTOR BOSTON SYMPHONY LIKES AMERICAN WORKS

Orchestra Will Play Here March 25 in the Municipal Course

Serei Koussevitszky, the famous conductor of the Boston Symphony, who brings his great organization of musicians to Portland March 25 for a concert at City Hall under Music Commission auspices, has expressed much interest in American composers.

Knowing little of them when he landed in this Country in September, he addressed himself at once to the task of studying them, with the promise of including many American compositions on his programs of the Winter, a promise to which he seems to have adhered. Among American composers John Alden Carpenter appears to be his favorite, having been well known to him before he crossed the ocean.

Early after Koussevitszky arrived in this Country he had the opportunity of hearing Sousa's Band, and showed much interest in the concert given by the famous bandmaster. He likewise attended recitals by Mme Schumann-Heink and by Roland Hayes, the Negro tenor.

One of his early novelty compositions on a Boston Symphony program was Pacific 231, by Nonegger, celebrating a locomotive, which was certainly American enough in theme.

THIS CLIPPING FROM THE
GAZETTE
[illegible]

FEB 2 1925

Igor Stravinsky played his concert for pianoforte and orchestra with the Boston Symphony orchestra, Serge Koussevitzky, conductor, in Symphony Hall, Boston, Jaunary 28. His piano concerto is in contrast to his more modern compositions, "Petrouchka," "L'Oiseau de Feu" and others and is said by critics to be a return in model to the Bach form.

THIS CLIPPING FROM
NEW YORK
EVENING SUN

FEB 2 1925

Boston Symphony Concert.

The chronicling of the Saturday afternoon activities of the Boston Symphony Orchestra in Carnegie Hall has rather the aspect of ancient history in the Monday night record of a crowded musical week end, and Mr Koussevitzky's program was not one to startle the natives after some of the recent heavy artillery brought to bear on the poor people by rival conductors battling for public favor.

However, Mr. Koussevitzky did not play Tschaikowsky's Fifth Symphony Saturday afternoon. He offered Handel's concerto grosse in D minor, Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," and the Seventh Symphony of Beethoven. This last, the first Beethoven conducted by the Russian conductor in this town, was magnificently played as to tone, finish, color and movement.

Perhaps there were some who wished for a little more romantic fervor, for a little more emphasis and accentuation of the springy elasticity of an earth bursting with vernal joy, a quality that seems inherent in the work from the opening chord to the bacchantic fervor of the finale—except perhaps, in the haunting plaintiveness of the second movement. But this was only a passing sun spot of an otherwise brilliant performance. And the rich impressive coloring of Ravel's orchestration, particularly in Moussorgsky's massive "Great Gate of Kieff" aroused enthusiasm.

PAPER Herald

DATE Feb, 1

MONDAY SYMPHONY

The third concert of the Monday evening series of the Boston Symphony orchestra will take place on Feb. 9 in Symphony hall. Mr. Koussevitzky will conduct the suite from Stravinsky's ballet, "The Fire Bird," and Beethoven's seventh symphony in A major. The soloist will be John Charles Thomas, baritone.

PAPER Advertiser

Feb, 1

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THE HARTFORD COURANT

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PROVIDENCE, R. I.
JOURNAL

FEB 1

Music Course at Brown

Music again gets respectful attention in the new series of extension lectures at Brown University that will begin the week of Feb. 16. Thomas Whitney Surette, well known in Providence, will give a course of seven lectures under the title, "The Art of Music." A foreword supplied by Mr. Surette says that, in his opinion, "the course will be of interest to all who feel that art and beauty are essential to life. It is intended to reach the family and is to be given at the late afternoon hour in order that men as well as women may come. Girls and boys of high school age should find much of interest in the lectures."

Mr. Surette hopes that he will be able to make one or more of his lectures illustrative of the programmes of [illegible]ton Symphony Orchestra concerts. He will deal, too, with the music of Bach and other great composers, and will tell in one lecture how to listen to music for the special benefit of young people. He will likewise have something to say about Orchestral instruments and, being a versatile musician, will illustrate his talks on the instruments themselves. An innovation will be singing at each lecture, with the audience showing what it can do with simple music to the accompaniment of a small string orchestra.

Mr. Surette, who was director of the Concord Summer School of Music last season, will give his first lecture in Manning Hall at Brown Wednesday, Feb. 25 at 5 o'clock.

LIPPING FROM
PORTLAND,
ME.
EXPRESS

B 2 1925

CONDUCTOR BOSTON SYMPHONY LIKES AMERICAN WORKS

Orchestra Will Play Here March 25 in the Municipal Course

Serei Koussevitszky, the famous conductor of the Boston Symphony, who brings his great organization of musicians to Portland March 25 for a concert at City Hall under Music Commission auspices, has expressed much interest in American composers.

Knowing little of them when he landed in this Country in September, he addressed himself at once to the task of studying them, with the promise of including many American compositions on his programs of the Winter, a promise to which he seems to have adhered. Among American composers John Alden Carpenter appears to be his favorite, having been well known to him before he crossed the ocean.

Early after Koussevitszky arrived in this Country he had the opportunity of hearing Sousa's Band, and showed much interest in the concert given by the famous bandmaster. He likewise attended recitals by Mme Schumann-Heink and by Roland Hayes, the Negro tenor.

One of his early novelty compositions on a Boston Symphony program was Pacific 231, by Nonegger, celebrating a locomotive, which was certainly American enough in theme.

THIS CLIPPING FROM THE
NEW YORK
N. Y.
JOURNAL
ISSUE OF FEB 2 192

KOUSSEVITZKY PLAYS VARIED PROGRAMME

Introduces Orchestration of Moussorgsky's "Pictures"; the State Symphony.

When Serge Koussevitzky made his first appearance here with the Boston Orchestra some two months ago he gave a vigorously orthdox performance of Brahms's Fourth Symphony, during which the real Brahms nevertheless somehow eluded him. At the time we expressed some considerable curiosity as to what he would do with Beethoven, and particularly the Seventh Symphony, since we believe this to be something like the acid test of a conductor. On Saturday, at the orchestra's second concert of the week in Carnegie Hall, he played this, to us, most profoundly agitating music of the whole symphonic repertoire, and he sent us home in a mental welter of disappointment.

We scarcely know what to make of it or how to account for it. Brahms might easily be alien to a Russian, but Beethoven is the real basis of modern music, after all is said, and a conductor of commanding grasp must all but live or die by him. Moreover, Mr. Koussevitzky has often enough shown himself to be a discerning, even a penetrating musician, with a remarkable feeling for the finer as well as the more obvious content of cyclical music. But this performance of the Seventh Symphony was pretty nearly as poor as any we have ever listened to!

It was not even played as music from the mere musician's standpoint. In some of its most vital moments it actually failed to "sound." The very beginning of the symphony was started wrong and lost its strange beauty. The opening chord of the introduction, out of which emerges, in one of Beethoven's inspirational touches, the lovely first melody, given to the oboe and clarinet, stood forth all but detached and the thing became very nearly meaningless. We speak of this as a typical instance of the way things went during the whole of the work. Effects which have become so well known as to be traditional, either evaporated or were ignored, and through what seemed really no more than sheer carelessness.

BEETHOVEN IN THE SEVENTH.

The Seventh Symphony has always seemed to us to be Beethoven's frankest expression of feeling in all his music. The idealism that was an inescapable phase of the philosophy of his time, to which he yielded and converted into music in the "Eroica," the C minor and the choral symphonies is prophetically absent from the Seventh. It is music that was startlingly in advance of his own day and of the romantic period that followed it. It suits the point of view of our own twentieth century—not in its form, to be sure, nor in its idiom, but in its content.

Beethoven here searches heart and head and finds an inner conviction of the futility of the universe, of the ways of man, and of the thing he himself is. And there is no deeper and no truer expression of all this than the hopelessness of the allegretto, with its perpetual repetition and its insistent beat of the rhythm. But after that the deluge. Beethoven then tears loose, as in no other of his works; the scherzo is a preliminary beating up of the fleshpots and the finale an orgiasm of "ausgeknopft" feeling.

That is what the Seventh Symphony should mean, with an undercurrent of the savage and the bitter to boot. That is what Mahler found in it and that is how Arturo Toscanini interprets it. And Nikisch, too, rammed it home without stint of its essentially realistic—emotionally realistic—significance.

But Mr. Koussevitzky was a thousand miles or so from anything of this sort. Indeed, we cannot say that he gave it any special, or even general, meaning at all. For one thing, it was too badly played, technically, to hold much, even if any had been intended. It was limp when it wasn't lame and lame when it wasn't limp.

Moussorgsky and Ravel.

The quasi-novelty of the afternoon was the orchestration by Maurice Ravel of Moussorgsky's "Pictures at an Exposition." As a piano suite it is fairly well known here, chiefly through the finely pointed performances of it by Harold Bauer. But this was the first time the Ravel instrumentation had been heard. Walter Damrosch, earlier in the season, thinking perhaps to steal some of Mr. Koussevitzky's thunder, played an orchestration of the suite by Leonidas Leonardi, remembered here as a pianist and latterly an occasional conductor of the Lamoreaux Orchestra in Paris. But this was very bad indeed.

The Ravel orchestration is not Ravel at all, but purposefully Rimsky-Korsakov. It is diabolically skillful in its imitativeness of the Russian instrumental wizard, and enormously effective in its alternate richness and delicacy. But even so, the music wears thin, its descriptive quality at times comes pretty close to bordering on the childish. The finale alone, perhaps (two of the movements were omitted by Mr. Koussevitzky) is first-rate Moussorgsky, and this, in a way, is of the same significance as the Kremlin scene in "Boris Godounov."

The orchestra was far from letter perfect in the performance of the Moussorgsky suite, and the conductor frequently struck some halting moments in its presentation. The concert opened with a very fine delivery of Handel's concerto grosso in D minor for the string band.—I. W.

THIS CLIPPING FROM THE
GAZETTE

1925

Igor Stravinsky played his concert for pianoforte and orchestra with the Boston Symphony orchestra, Serge Koussevitzky, conductor, in Symphony Hall, Boston, Jaunary 28. His piano concerto is in contrast to his more modern compositions, "Petrouchka," "L'Oiseau de Feu" and others and is said by critics to be a return in model to the Bach form.

THIS CLIPPING FROM
NEW YORK
EVENING SUN

FE

Boston Symphony Concert.

The chronicling of the Saturday afternoon activities of the Boston Symphony Orchestra in Carnegie Hall has rather the aspect of ancient history in the Monday night record of a crowded musical week end, and Mr Koussevitzky's program was not one to startle the natives after some of the recent heavy artillery brought to bear on the poor people by rival conductors battling for public favor.

However, Mr. Koussevitzky did not play Tschaikowsky's Fifth Symphony Saturday afternoon. He offered Handel's concerto grosse in D minor, Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," and the Seventh Symphony of Beethoven. This last, the first Beethoven conducted by the Russian conductor in this town, was magnificently played as to tone, finish, color and movement.

Perhaps there were some who wished for a little more romantic fervor, for a little more emphasis and accentuation of the springy elasticity of an earth bursting with vernal joy, a quality that seems inherent in the work from the opening chord to the bacchantic fervor of the finale—except perhaps, in the haunting plaintiveness of the second movement. But this was only a passing sun spot of an otherwise brilliant performance. And the rich impressive coloring of Ravel's orchestration, particularly in Moussorgsky's massive "Great Gate of Kieff" aroused enthusiasm.

HARTFORD, CONN.
COURANT

FEB 2 1925

BAD MANNERS AT A CONCERT.

There was a time when what is known as the musical season in Hartford was a bit barren. That has not been the case this winter. We have heard and will hear a number of the finest musicians in the world. During the past week four excellent performances of grand opera were given here. Yesterday afternoon the Boston Symphony Orchestra under the direction of Serge Koussevitzky gave one of the finest concerts it has ever played in Hartford.

One wonders why such faultless, inspiring playing must be marred by minor and unnecessary things. Of those persons who will cough and seem thus to start an epidemic of coughing throughout the audience it must be said that they are more to be pitied than blamed. Probably they cannot help it. It is, no doubt, a necessary evil. But less to be let off easily are the people who apparently go to a concert mainly for the purpose of bursting into loud hand clapping the minute there is any pause in the music. No one has ever explained why a symphony must be interrupted by applause at the conclusion of each movement. Mr. Koussevitzky yesterday made it very plainly understood that he did not wish this to happen, and, fortunately, he had nearly as good control in conducting the immense audience to silence when it began this inopportune applause as he did over his splendid orchestra.

But for one class of persons who attend concerts there can be offered no plea against their being executed in the most barbarous fashion known to the ancients. These are the people who talk while the orchestra is playing. Why they do it no one knows, but they do. It was our misfortune to sit yesterday beside a couple composed of a large, voluble woman and an almost equally talkative escort. There was hardly a number of the program that was not marred by frequent remarks by this exasperating pair. The faint, mysterious opening of the second movement of the Tchaikovsky symphony was spoiled for those in their immediate vicinity by her assertion that Koussevitzky as a conductor did not arouse her. Had she been conscious of how she aroused her unwilling hearers she might have refrained from comment at that particular time. Nor was anything added to the music because of audible criticism concerning the oboes.

A great deal has been said concerning bad manners in the theater. Nowhere are they more glaringly out of place than at a concert.

WORCESTER, MASS.
TELEGRAM

FEB 2 1925

Boston Symphony

The public sale for the annual concert in Mechanics hall Tuesday evening, Feb. 17, by the Boston Symphony orchestra opens this morning at Steinert's Music store. This is one of the outstanding concerts of the season, and gives Worcester the opportunity to see Serge Koussevitzky, the new conductor. He conducted his own symphony orchestra in that country and then came to Paris at the close of the war, and for four years was prominent in music in Paris and London. In 1920 he came to Paris and organized what became internationally known as the Concerts Koussevitzky. As guest conductor of the London Symphony orchestra he created a sensation and was hailed as one of the greatest of the world's conductors. As a musician he is evidently endowed with a temperament that can on occasion sweep everything before it.

HARTFORD DAILY COURANT: MONDAY, FEBRUARY 2,

BOSTON SYMPHONY PLAYS SUPERBLY

Receives Short, Silent Tribute to Greatness by Huge Audience.

KOUSSEVITZKY RANKS AS MASTER MUSICIAN

Accorded Unique Reception by Lovers of Music in Hartford.

The playing of the Boston Symphony Orchestra under the direction of Serge Koussevitzky at the Capitol Theater yesterday afternoon was superb and the huge audience gathered to greet the orchestra and its new conductor was one of the most enthusiastic ever seen at a symphony concert here. The concerto and the symphony were played, however, without intervals permitting applause between movements and a long-standing rule of the orchestra was broken for the first time in Hartford by the repetition the delightful little Rimsky-Korsakov "The Flight of the Bumble Bee," Mr. Koussevitzky was warmly welcomed when he came on the stage, and his work was more than warmly appreciated. He may well feel that no conductor ever before gained such an instant success with a Hartford audience.

A Repressive Conductor.

A word as to the personality of the conductor is surely not amiss at this time. He is a man of good figure, average size; he is a rather youthful looking and he moves quickly, surely, gracefully. He has poise aplenty but no mannerism of self-esteem; he achieves wonderful climaxes of tone without undue strenuousness and he frequently lets the orchestra play along as it perfectly well knows how to do without any great exertion on his part. He is perfectly sure of himself—as any musician competent to lead a great orchestra should be: and he is sure of the men who play under his baton. Why should he imagine for a moment that artists of their standing need to have the measures of a fugue counted for them? When he wishes a particular effect he knows how to go about getting it, and he knows that his players can give it. For the orchestra is magnificently responsive to his calls; the balance of its tone is beautifully exact, its strings are sweeping, sure and fine, its woodwinds are delightful in sweetness and its brasses have the combined splendor of smoothness and power.

Individual Readings.

Mr. Koussevitzky has very definite ideas of interpretation, some of which are not exactly the ideas that have been accepted by many conductors, but inasmuch as he makes a splendid appeal in the readings he gives and plays the music with exquisite grace and charm in lightness and with tremendous effect of power in the passages of weight, and inasmuch as (judging by yesterday's concert and the reports of others under his direction elsewhere) he manages to bring his audiences under the spell of his art as expressed by his orchestra, it is quite reasonable to feel that he is entitled to his own ideas of interpretation just as he is undoubtedly competent to give them expression.

All the qualities of an orchestral conductor may not be discovered in a single concert but those shown by Mr. Koussevitzky yesterday afternoon mark him as a great figure in music in America today and lovers of great music such as it falls to the lot of symphony orchestras to give the public will hope, as many of them most surely expect, that the splendid Boston Symphony Orchestra has come into a very important phase of its existence and that it will continue to prosper greatly under Mr. Koussevitzky's leadership.

Yesterday afternoon's playing was of most brilliant quality throughout, from the first measures of the C. P. E. Bach D major Concerto to the wondrous finale of the great Tschaikowsky Fifth Symphony. The Bach work, breaking at once in fugal form, showed the new conductor's aforementioned faith in his orchestra within a very few measures. But the seemingly undirected playing was as beautifully smooth as anyone could ask and the whole work was given in a delightful manner.

The picturesque, romantic and lovely Berlioz "Roman Carnival" overture was played with every possible charm of tone from the sweetness of the English horn in the opening melody, through the syncopation extraordinary that marks much of the work, to the dashing climax. The Moussorgsky "Khovantchina" prelude was exquisite; a test for the woodwinds in the first part and including some of that particularly lovely tone of the strings that is of the quality that makes one think of singing at its best. And the ending into silence was of the finest possible grace and effectiveness, save only for the nervousness of coughs in the audience and the banging door of some self-centered Philistine. Then came the charming little "Bumble Bee" scherzo, one of those compositions that must give absolute joy to a composer able to suggest in sound what he has in his mind; and then, after a brief intermission, the symphony.

Symphony Deathless.

Someone has said that the trouble with Tschaikowsky's works is that they are so good that they are played to death. This trouble came with the wonderful "Pathetic," his Sixth Symphony, and some are complaining that the beautiful Fifth that was played yesterday is approaching the same fate. For it is so lovely, so graciously melodic, that it is played over and over where symphonies are found; yet it may hardly be said that it is too old a story for Hartford music lovers as yet. Nor will it be if its beauties are shown as they were by the Boston players yesterday.

The first movement began very slowly, but in such delight of tone and breadth that its effectiveness was enhanced by the drawing out of its charms. The lower orchestra, without the violins, sang here in all its beauty and later the splendid "drill" of the violins was shown in that sweeping melody of the symphony that enchants the eye as well as the ear when it is made visible in perfection of bowing. The andante's loveliness are well known and all were there in the playing; the valse, delightful in its recurring melodies, was beautifully played; and the magnificent finale was begun and swept to its superb conclusion with an authority and power that carried the audience away from its sense of time and place. And when the symphony was over the applause was not begun before the last note died. There was the instant's hush that told the story of the effect of great music, greatly played.

THIS CLIPPING FROM
NEW YORK
POST

FEB 2 1925

Mr. Koussevitzky Plays Beethoven

Serge Koussevitzky tried his hand at a more or less conventional program Saturday afternoon with the Boston Orchestra in Carnegie Hall, the symphony for the occasion being Beethoven's seventh, which, despite some uneasiness on the part of the more conventional minded as to what this conductor might do to it, was given a reading well in keeping with the traditions that have surrounded it for these many years.

Few perceptible liberties were taken, and it was an interpretation marked by clarity and cleanly-marked rhythms rather than by any violation of accepted conventions. The orchestra played well, as it has a way of doing under its present leader's baton.

The opening number on the program was Handel's "Concerto Grosso in D Minor," heard recently several times in Mr. Furtwaengler's Philharmonic programs. Mr. Koussevitzky cut it half in two, and played it with speeded-up tempi, giving it a more sprightly reading than is altogether customary.

The novelty of the afternon was Moussorgsky's "Pictures at an Exhibition" in the Ravel arrangement. This composition has already been played here by the New York Symphony, but in the orchestration of Leonidas Leonardi inferior in every respect to the fine arrangement of the French composer, who undoubtedly found material very much to his liking. Mr. Koussevitzky omitted a few of the "Pictures" and ran others together, but it was a thoroughly engaging interpretation of a colorful, entertaining piece of program music, with proper attention to its subtly humorous passages.

It might well be played oftener, for it has unusual qualities. It would be interesting to see what other conductors would do with it. Mr. Koussevitzky, as the saying is, "puts it across."

The program evoked the usual enthusiasm, and conductor and men shared in the long applause that followed the Beethoven symphony.

Hartford Courant Feb 2

ARTISTIC TREAT BY THE SYMPHONY

Orchestra and Conductor Koussevitzky Given Real Ovation.

Serge Koussevitzky, eminent Russian conductor and musician, made his first appearance in Hartford yesterday afternoon at the Capitol theater, when he directed the Boston Symphony orchestra during what proved to be one of the most noteworthy concerts of the present musical season in this city. The entire seating capacity of the theater was taken, and Koussevitzky, long expected, was greeted by a distinguished gathering.

Hartford's only orchestral concert of the year proved to be one of the most interesting musical events held in this city in many a day, and found an audience ready and waiting to listen to the rare and artistic treats unfolded during the course of a concert of exceptional brilliancy. Koussevitzky appeared as an absolute stranger to the large majority of those present, but he immediately won a warm welcome, and was given one of the most enthusiastic ovations ever accorded to any conductor who has appeared here in many years.

Under the direction of Mr. Koussevitzky the orchestra has opened new fields of musical usefulness, the possibilities of which are without limit. The work so well begun by Mr. Monteux, after the orchestra had experienced troublous times, has been successfully carried on, and there were those who remarked yesterday that favorable comparisons were possible with the days of Gericke and Nikisch, to say nothing of surpassing the work of Fielder and Muck. The string choirs have been built up to a remarkable degree. Bowing was unanimously excellent, sturdy when required, yet shading away into an infinitely beautiful delicacy.

But above the playing of the orchestra yesterday there at all times stood the preponderant figure of the great conductor, who, after setting new orchestral triumphs in Europe, is now winning successes in this country which are just as noteworthy. Yesterday he obtained effects in shading and expression heretofore undreamed of in orchestral music. Quiet and dignified, yet always assertive when required, Mr. Koussevitzky yesterday impressed a Hartford audience as one of the greatest of all orchestral conductors. Standing at times almost motionless, with his baton absolutely still in his right hand, with his left making almost imperceptible movements, yet at all times exerting a persuasive, almost supernatural force on his men, the general effect of which beggars description. The strings set a standard which was instantly followed by other sections of the orchestra. Welded together into a harmonious whole the result was the rendition of a program of exquisite beauty and musical impressiveness throughout.

The program began with Maximilian Steinberg's arrangement of the "Concerto for Orchestra in D major" by Karl Philip Emanuel Bach. This little known work was given with discretion and authority. The work is beautiful and interesting and it should appear oftener on modern programs

Next came the "The Roman Carnival" overture by Berlioz, a highly descriptive bit of orchestral writing, which was interpreted by Mr. Koussevitzky in an intelligent fashion, showing the brilliancy of the orchestra, and the admirable control which conductor has over his musicians.

Next was the exquisite prelude to "Khovantchina," by Moussorgsky, taken from that composer's little known opera of the same name. This work, which is also descriptive, is written to illustrate the coming of dawn over the Red Square, in the Kremlin, at Moscow. It showed some unusually appealing work for the strings.

The final selection played before the intermission was "The Flight of the Bumble Bee," taken from "The Fairy Tale of the Esar Saltan," by Rimsky-Korsakov. This number evoked an ovation for the conductor which recalled him several times. He first acknowledged the tribute paid to him by beckoning every member of the orchestra to arise. The applause continued and he then, contrary to a long-established precedent set by the Boston Symphony orchestra, ordered the composition played again in its entirety.

The symphony offered yesterday was Tschaikovsky's Fifth, a work well known in this city and familiar to many. The four movements were played with an assurance, yet with a finish and with the utmost in musical sense. The first movement was almost overpowering in its brilliancy and always satisfying. The melodious andante cantabile showed the more delicate work of the orchestra under the best possible conditions, and the valse was perfectly executed. The finale proved to be a fitting climax to an afternoon of musical enjoyment which will long be remembered.

Hartford music lovers are deeply indebted to Mr. Sedgwick because of his bringing the Boston Symphony orchestra to this city, especially when it seemed, for a time, that a year would pass in Hartford without a single orchestral concert.

Many expressed their approval of the acoustic qualities of the theater, which were pronounced ideal for an orchestral concert. The most delicate tones of the instruments were as clearly and as distinctly heard in the remote parts of the building as they were in the orchestra chairs.

WORCESTER, MASS.
GAZETTE

FEB 2 1925

BOSTON SYMPHONY

The Boston Symphony orchestra will give its annual Worcester concert in Mechanics hall on the evening of Tuesday, Feb. 17. The orchestra comprises 104 pieces, led by the new Russian conductor, Serge Koussevitzky. He was one of the foremost musical celebrities of Europe for several years prior to coming to America. He has brilliant command as a leader, and is an artist of searching sympathies and impassioned convictions.

Koussevitzky has prepared a splendid program for his Worcester concert, opening with Bach's concerto for orchestra in D major, and closing with Tchaikowski's "Fifth Symphony in E Minor." He also plays three novelties, including the little scherzo, "The Flight of the Bumble Bee," from the opera "Tsar Saltan." Seats for the concert went on sale at Steinert's today.

HARTFORD, CONN.
COURANT

FEB 2 1925

HE VISIONS GREAT AMERICAN MUSIC

Koussevitzky Predicts It Will Express Splendor and Beauty.

A great American music, imbued with the hopes and fears of the people, expressing the exotic splendor of cities and the brooding beauty of agricultural areas, was the vision Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which played yesterday afternoon at the Capitol Theater, imparted in an interview.

With R. Burgin, concert master, as interpreter (for Mr. Koussevitzky does not speak English) the celebrated conductor said:—

"What little I have seen of America I like. Yours is a young country, a bud yet to bloom. Your cities are fascinating. They are most American. Theirs is a strange beauty. Oh yes, there will be a great American music."

Mr. Koussevitzky sat resting in a room back stage. The players had arrived only a short time before the beginning of the concert and were to leave directly after in a special train. Mr. Koussevitzky seemed steeling himself for the ordeal of conducting, concentrating. But he consented to answer a few questions.

"This is my first visit to the United States," he said. "I haven't had much time to study the country. I feel, however, the material exists for future artists like Tchaikovsky, Beethoven, Handel. There is stuff for great music in your cities, I think."

Mr. Koussevitzky has been so busy since his arrival here with rehearsals and concerts that he has been able to pay only little attention to native music. On the subject of jazz he chose to study it further before saying anything. His work is now easing up and it is his desire to become acquainted with American compositions. He has invited Henry Hadley, American composer of the symphony, "North, East, South and West," to see him next week.

"I am gratified to see the large interest Americans take in concerts, recitals and opera," Mr. Koussevitzky said "One cannot despair of a country whose people seek the musicians. Music, great music, holds in the bars the elusive and undefinable qualities of beauty. The soul of man finds expression and it is music."

The conductor spoke rapidly, his eyes flashing, his hands working convulsively. His face is plastic and expressive as a child's, mirroring the passing moods and thoughts. He soon reclined in his chair and was lost in the contemplation of the concert.

"Every concert taxes his fullest powers," said George E. Judd, assistant manager of the Boston Symphony. "He comes off the stage wringing wet, but it is a holy sweat."

Newman wrote not

34

HARTFORD, CONN.
COURANT

FEB 2 1925

BAD MANNERS AT A CONCERT.

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WORCESTER, MASS.
TELEGRAM

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A Repressive Conductor.

A word as to the personality of the conductor is surely not amiss at this time. He is a man of good figure, average size; he is a rather youthful looking and he moves quickly, surely, gracefully. He has poise aplenty but no mannerism of self-esteem; he achieves wonderful climaxes of tone without undue strenuousness and he frequently lets the orchestra play along as it perfectly well knows how to do without any great exertion on his part. He is perfectly sure of himself—as any musician competent to lead a great orchestra should be: and he is sure of the men who play under his baton. Why should he imagine for a moment that artists of their standing need to have the measures of a fugue counted for them? When he wishes a particular effect he knows how to go about getting it, and he knows that his players can give it. For the orchestra is magnificently responsive to his calls; the balance of its tone is beautifully exact, its strings are sweeping, sure and fine, its woodwinds are delightful in sweetness and its brasses have the combined splendor of smoothness and power.

Individual Readings.

Mr. Koussevitzky has very definite ideas of interpretation, some of which are not exactly the ideas that have been accepted by many conductors, but inasmuch as he makes a splendid appeal in the readings he gives and plays the music with exquisite grace and charm in lightness and with tremendous effect or power in the passages of weight, and inasmuch as (judging by yesterday's concert and the reports of others under his direction elsewhere) he manages to bring his audiences under the spell of his art as expressed by his orchestra, it is quite reasonable to feel that he is entitled to his own ideas of interpretation just as he is undoubtedly competent to give them expression.

All the qualities of an orchestral conductor may not be discovered in a single concert but those shown by Mr. Koussevitzky yesterday afternoon mark him as a great figure in music in America today and lovers of great music such as it falls to the lot of symphony orchestras to give the public will hope, as many of them most surely expect, that the splendid Boston Symphony Orchestra has come into a very important phase of its existence and that it will continue to prosper greatly under Mr. Koussevitzky's leadership.

Yesterday afternoon's playing was of most brilliant quality throughout, from the first measures of the C. P. E. Bach D major Concerto to the wondrous finale of the great Tschaikowsky Fifth Symphony. The Bach work, breaking at once in fugal form, showed the new conductor's aforementioned faith in his orchestra within a very few measures. But the seemingly undirected playing was as beautifully smooth as anyone could ask and the whole work was given in a delightful manner.

The picturesque, romantic and lovely Berlioz "Roman Carnival" overture was played with every possible charm of tone from the sweetness of the English horn in the opening melody, through the syncopation extraordinary that marks much of the work, to the dashing climax. The Moussorgsky "Khovantchina" prelude was exquisite; a test for the woodwinds in the first part and including some of that particularly lovely tone of the strings that is of the quality that makes one think of singing at its best. And the ending into silence was of the finest possible grace and effectiveness, save only for the nervousness of coughs in the audience and the banging door of some self-centered Philistine. Then came the charming little "Bumble Bee" scherzo, one of those compositions that must give absolute joy to a composer able to suggest in sound what he has in his mind; and then, after a brief intermission, the symphony.

Symphony Deathless.

Someone has said that the trouble with Tschaikowsky's works is that they are so good that they are played to death. This trouble came with the wonderful "Pathetic," his Sixth Symphony, and some are complaining that the beautiful Fifth that was played yesterday is approaching the same fate. For it is so lovely, so graciously melodic, that it is played over and over where symphonies are found; yet it may hardly be said that it is too old a story for Hartford music lovers as yet. Nor will it be if its beauties are shown as they were by the Boston players yesterday.

The first movement began very slowly, but in such delight of tone and breadth that its effectiveness was enhanced by the drawing out of its charms. The lower orchestra, without the violins, sang here in all its beauty and later the splendid "drill" of the violins was shown in that sweeping melody of the symphony that enchants the eye as well as the ear when it is made visible in perfection of bowing. The andante's loveliness are well known and all were there in the playing; the valse, delightful in its recurring melodies, was beautifully played; and the magnificent finale was begun and swept to its superb conclusion with an authority and power that carried the audience away from its sense of time and place. And when the symphony was over the applause was not begun before the last note died. There was the instant's hush that told the story of the effect of great music, greatly played.

THIS CLIPPING FROM
NEW YORK
POST

FEB 2 1925

Mr. Koussevitzky Plays Beethoven

Serge Koussevitzky tried his hand at a more or less conventional program Saturday afternoon with the Boston Orchestra in Carnegie Hall, the symphony for the occasion being Beethoven's seventh, which, despite some uneasiness on the part of the more conventional minded as to what this conductor might do to it, was given a reading well in keeping with the traditions that have surrounded it for these many years.

Few perceptible liberties were taken, and it was an interpretation marked by clarity and cleanly-marked rhythms rather than by any violation of accepted conventions. The orchestra played well, as it has a way of doing under its present leader's baton.

The opening number on the program was Handel's "Concerto Grosso in D Minor," heard recently several times in Mr. Furtwaengler's Philharmonic programs. Mr. Koussevitzky cut it half in two, and played it with speeded-up tempi, giving it a more sprightly reading than is altogether customary.

The novelty of the afternon was Moussorgsky's "Pictures at an Exhibition" in the Ravel arrangement. This composition has already been played here by the New York Symphony, but in the orchestration of Leonidas Leonardi inferior in every respect to the fine arrangement of the French composer, who undoubtedly found material very much to his liking. Mr. Koussevitzky omitted a few of the "Pictures" and ran others together, but it was a thoroughly engaging interpretation of a colorful, entertaining piece of program music, with proper attention to its subtly humorous passages.

It might well be played oftener, for it has unusual qualities. It would be interesting to see what other conductors would do with it. Mr. Koussevitzky, as the saying is, "puts it across."

The program evoked the usual enthusiasm, and conductor and men shared in the long applause that followed the Beethoven symphony.

Hartford
Courant
Feb 2

ARTISTIC TREAT BY THE SYMPHONY

Orchestra and Conductor Koussevitzky Given Real Ovation.

Serge Koussevitzky, eminent Russian conductor and musician, made his first appearance in Hartford yesterday afternoon at the Capitol theater, when he directed the Boston Symphony orchestra during what proved to be one of the most noteworthy concerts of the present musical season in this city. The entire seating capacity of the theater was taken, and Koussevitzky, long expected, was greeted by a distinguished gathering.

Hartford's only orchestral concert of the year proved to be one of the most interesting musical events held in this city in many a day, and found an audience ready and waiting to listen to the rare and artistic treats unfolded during the course of a concert of exceptional brilliancy. Koussevitzky appeared as an absolute stranger to the large majority of those present, but he immediately won a warm welcome, and was given one of the most enthusiastic ovations ever accorded to any conductor who has appeared here in many years.

Under the direction of Mr. Koussevitzky the orchestra has opened new fields of musical usefulness, the possibilities of which are without limit. The work so well begun by Mr. Monteux, after the orchestra had experienced troublous times, has been successfully carried on, and there were those who remarked yesterday that favorable comparisons were possible with the days of Gericke and Nikisch, to say nothing of surpassing the work of Fielder and Muck. The string choirs have been built up to a remarkable degree. Bowing was unanimously excellent, sturdy when required, yet shading away into an infinitely beautiful delicacy.

But above the playing of the orchestra yesterday there at all times stood the preponderant figure of the great conductor, who, after setting new orchestral triumphs in Europe, is now winning successes in this country which are just as noteworthy. Yesterday he obtained effects in shading and expression heretofore undreamed of in orchestral music. Quiet and dignified, yet always assertive when required, Mr. Koussevitzky yesterday impressed a Hartford audience as one of the greatest of all orchestral conductors. Standing at times almost motionless, with his baton absolutely still in his right hand, with his left making almost imperceptible movements, yet at all times exerting a persuasive, almost supernatural force on his men, the general effect of which beggars description. The strings set a standard which was instantly followed by other sections of the orchestra. Welded together into a harmonious whole the result was the rendition of a program of exquisite beauty and musical impressiveness throughout.

The program began with Maximilian Steinberg's arrangement of the "Concerto for Orchestra in D major" by Karl Philip Emanuel Bach. This little known work was given with discretion and authority. The work is beautiful and interesting and it should appear oftener on modern programs.

Next came the "The Roman Carnival" overture by Berlioz, a highly descriptive bit of orchestral writing, which was interpreted by Mr. Koussevitzky in an intelligent fashion, showing the brilliancy of the orchestra, and the admirable control which conductor has over his musicians.

Next was the exquisite prelude to "Khovantchina," by Moussorgsky, taken from that composer's little known opera of the same name. This work, which is also descriptive, is written to illustrate the coming of dawn over the Red Square, in the Kremlin, at Moscow. It showed some unusually appealing work for the strings.

The final selection played before the intermission was "The Flight of the Bumble Bee," taken from "The Fairy Tale of the Esar Saltan," by Rimsky-Korsakov. This number evoked an ovation for the conductor which recalled him several times. He first acknowledged the tribute paid to him by beckoning every member of the orchestra to arise. The applause continued and he then, contrary to a long-established precedent set by the Boston Symphony orchestra, ordered the composition played again in its entirety.

The symphony offered yesterday was Tschaikovsky's Fifth, a work well known in this city and familiar to many. The four movements were played with an assurance, yet with a finish and with the utmost in musical sense. The first movement was almost overpowering in its brilliancy and always satisfying. The melodious andante cantabile showed the more delicate work of the orchestra under the best possible conditions, and the valse was perfectly executed. The finale proved to be a fitting climax to an afternoon of musical enjoyment which will long be remembered.

Hartford music lovers are deeply indebted to Mr. Sedgwick because of his bringing the Boston Symphony orchestra to this city, especially when it seemed, for a time, that a year would pass in Hartford without a single orchestral concert.

Many expressed their approval of the acoustic qualities of the theater, which were pronounced ideal for an orchestral concert. The most delicate tones of the instruments were as clearly and as distinctly heard in the remote parts of the building as they were in the orchestra chairs.

WORCESTER, MASS.
GAZETTE

FEB 2 1925

BOSTON SYMPHONY

The Boston Symphony orchestra will give its annual Worcester concert in Mechanics hall on the evening of Tuesday, Feb. 17. The orchestra comprises 104 pieces, led by the new Russian conductor, Serge Koussevitzky. He was one of the foremost musical celebrities of Europe for several years prior to coming to America. He has brilliant command as a leader, and is an artist of searching sympathies and impassioned convictions.

Koussevitzky has prepared a splendid program for his Worcester concert, opening with Bach's concerto for orchestra in D major, and closing with Tchaikowski's "Fifth Symphony in E Minor." He also plays three novelties, including the little scherzo, "The Flight of the Bumble Bee," from the opera "Tsar Saltan." Seats for the concert went on sale at Steinert's today.

HARTFORD, CONN.
COURANT

FEB 2

HE VISIONS GREAT AMERICAN MUSIC

Koussevitzky Predicts It Will Express Splendor and Beauty.

A great American music, imbued with the hopes and fears of the people, expressing the exotic splendor of cities and the brooding beauty of agricultural areas, was the vision Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which played yesterday afternoon at the Capitol Theater, imparted in an interview.

With R. Burgin, concert master, as interpreter (for Mr. Koussevitzky does not speak English) the celebrated conductor said:—

"What little I have seen of America I like. Yours is a young country, a bud yet to bloom. Your cities are fascinating. They are most American Theirs is a strange beauty. Oh yes, there will be a great American music."

Mr. Koussevitzky sat resting in a room back stage. The players had arrived only a short time before the beginning of the concert and were to leave directly after in a special train. Mr. Koussevitzky seemed steeling himself for the ordeal of conducting, concentrating. But he consented to answer a few questions.

"This is my first visit to the United States," he said. "I haven't had much time to study the country. I feel, however, the material exists for future artists like Tchaikovsky, Beethoven, Handel. There is stuff for great music in your cities, I think."

Mr. Koussevitzky has been so busy since his arrival here with rehearsals and concerts that he has been able to pay only little attention to native music. On the subject of jazz he chose to study it further before saying anything. His work is now easing up and it is his desire to become acquainted with American compositions. He has invited Henry Hadley, American composer of the symphony "North, East, South and West," to see him next week.

"I am gratified to see the large interest Americans take in concerts, recitals and opera," Mr. Koussevitzky said "One cannot despair of a country whose people seek the musicians. Music, great music, holds in the bars the elusive and undefinable qualities of beauty. The soul of man finds expression and it is music."

The conductor spoke rapidly, his eyes flashing, his hands working convulsively. His face is plastic and expressive as a child's, mirroring the passing moods and thoughts. He soon reclined in his chair and was lost in the contemplation of the concert.

"Every concert taxes his fullest powers," said George E. Judd, assistant manager of the Boston Symphony. "He comes off the stage wringing wet, but it is a holy sweat."

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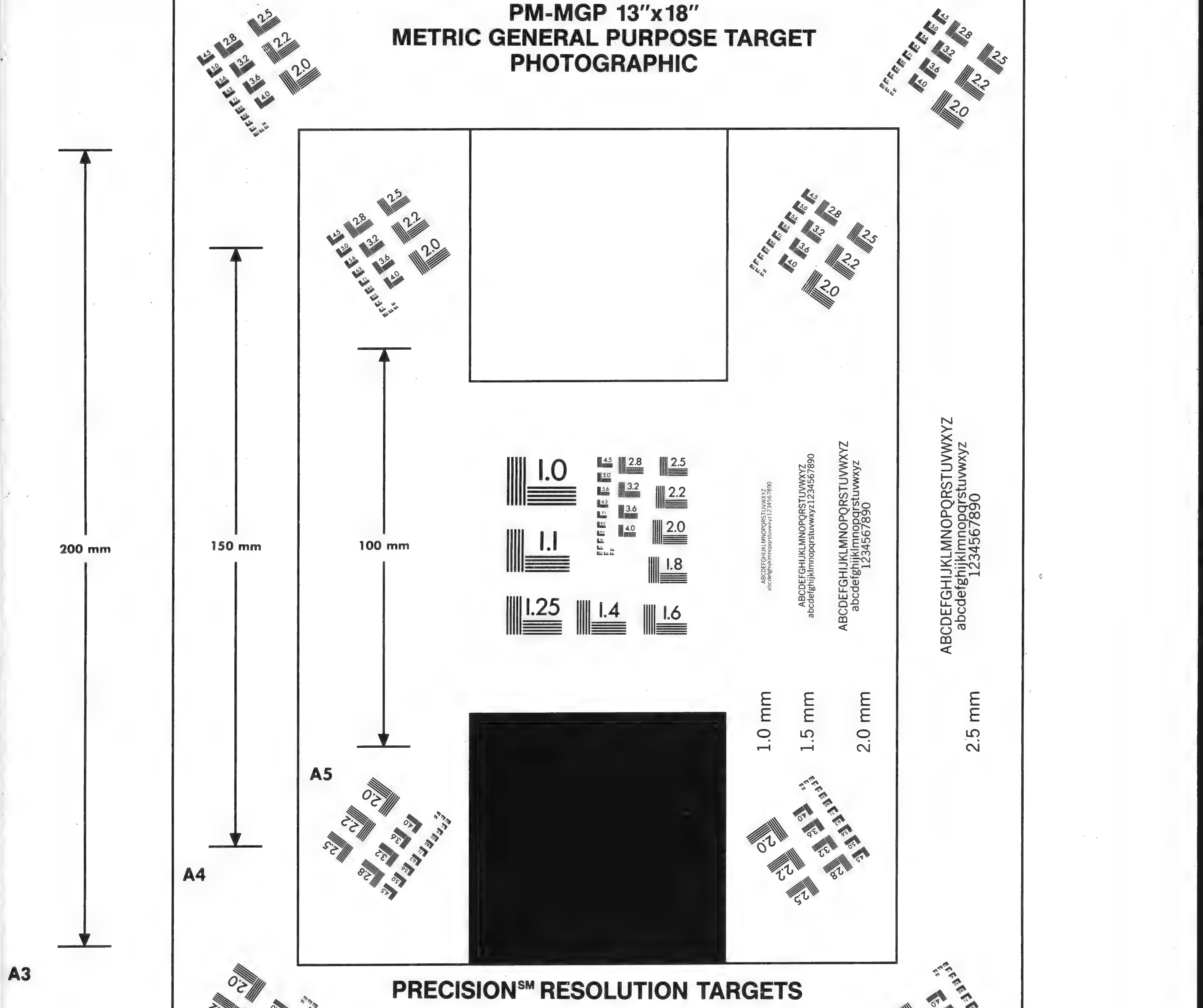

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CHICAGO, ILL.
NEWS

FEB 2 1925

Furtwaengler in Farewell.

The farewell of Wilhelm Furtwaengler, who conducted the Philharmonic orchestra at a symphony concert at Carnegie hall Friday evening, was made one of the most demonstrative gatherings of music lovers that New York has heard in some time. At the close of the concert the big audience cheered for a full quarter of an hour and cries of "Come back" and "Au revoir" resounded through the hall.

Of the symphony conductors heard during the week Furtwaengler is the most gifted of them all. He has a finer instinct for the music that he directs, he is a greater analyst and has a more complete control over the men. He knew the music so that he conducted the program entirely from memory, a feat rivaled only by Frederick Stock.

The concert was made up the "Surprize" symphony by Haydn, the symphonic poem "Death and Transfiguration," by Strauss, and the Beethoven fifth symphony. He gave a reading of the Haydn that was in the spirit of this earliest of symphonic music. He put into the Strauss poem the dramatic effects intended by the composer, perhaps giving the brasses more tone volume than necessary. The Beethoven symphony was well done.

Of the other conductors, Koussevitzky of the Boston Symphony orchestra, with his imaginative force and with his refinement, ranks second. Waghalter of the State Symphony orchestra may be mentioned third as a musician of sterling qualities, though with less of the individual in his interpretations.

Carnegie Hall Sold.

Carnegie hall, the most important music hall of New York, has been sold to Robert E. Simon by the Carnegie estate, but for the next five years the hall and studios in the building will remain undisturbed. Several million dollars are involved in this deal.

The Polish Peasant Symphony orchestra fifty musicians will begin an extensive American tour Feb. 22, with a concert at the Metropolitan Opera house under the direction of Stanislaw Namyslowski. The organization was founded some forty years ago and is made up of shepherds, farm hands, dairymen and others. Polish music will be featured on the programs. S Hurok has arranged for their American tour.

PAPER- Transcript
DATE- Feb 4

FOR A THIRD TIME MR. KOUSSEVITZKY REVISITS NEW YORK

TWO CONCERTS IN UNFAVORING CIRCUMSTANCE

An Interfering Opera—Chaikovsky's Fifth Symphony for the Eighth Time Within a Month—Mr. Hayes as Assisting Artist in a Novel Number—Comment as It Heard and Heeded

THERE is less than usual to record about the visit of the Boston Orchestra to New York last week. In the first place, the major reviewers naturally put by its concert on Saturday afternoon for the revival (after eight years) of "Götterdämmerung" at the Metropolitan Opera House. To the ears of their "second men" and to brief and cautious paragraphs, they left Mr. Koussevitzky busy with the Seventh Symphony of Beethoven; Handel's Concerto Grosso in D minor. Ravel's version of M[illegible]'s "Pictures at An Exhibition." As [illegible] minor reviewers confined themsel[illegible]eralities. The conductor's "rea[illegible] the Seventh Symphony was less "[illegible] "temperamental" and "Russian" th[illegible] had anticipated Ravel's orchestral garb for Musorgsky might plausibly have been original dress, "so perfect was the fit." And so onward with little for interest or enlightenment.

In the second place, Mr. Koussevitzky ended the concert of Thursday evening with Chaikovsky's Fifth Symphony—music long since odious to the reviewers by excess of repetition. Seven times within the month of January had it been played in New York before the Bostonian conductor undertook it. One or two of the newspaper-men declined point-blank to listen again. More sampled the new version briefly; but wrote with the weariness of satiety. Mr Newman, however, held firm to the end and found something worth the saying, in The Evening Post, about Mr. Koussevitzky's ways and works with the piece:

> Koussevitzky showed us Chaikovsky as he really was. He let him work himself into any paroxysm of terror he liked, and, when his nerve broke and he began to weep, let him weep and pity himself to his heart's content. Was it right or wrong to do so? The answer depends on what view you take of the conductor's functions. If you claim that your own conception of the music is the only possible right one, you will naively declare the other to be wrong. But if you take the view that in music like this—a human document, to use a term that has rather dropped out of fashion, a long chapter of highly emotional self-confession—the conductor is an actor as truly as the player of Hamlet or Œdipus is, you must allow an actor of genius to play the part as he feels it.
>
> It is futile to turn round on him and say that you do not like such a character as he portrays. You do not make it a complaint against the actor who shows Iago as a monster of iniquity that you could not live with such a character as Iago. It is equally irrelevant, æsthetically, to say that you have no sympathy with a character so neurotic as the Chaikovsky whom Koussevitzky shows us in the first two movements of the symphony. If Cézanne paints a crushed tomato in all the rich tints of putrefaction, it is no valid criticism of the painting to say that you don't like tomatoes, anyhow, and least of all when they are rotten. And it is no criticism of such a character as Koussevitzky draws in the early part of the symphony to say that you despise a man so lacking in self-control. Granting the postulate that such a character is conceivable; and that it is in just such music as this that just such a character as that would express itself, the conductor is justified in heightening the lights and deepening the shadows of a soul the very essence of which was the perpetual oscillation between self-terror and self-pity.
>
> It is futile, again, to lay it down dogmatically that the pace of the Finale was "too fast." It would have been too fast for any other reading; but it was not a shade too fast for this. The final Allegro, indeed, not only was justified by but itself justified, all that had gone before. When once the dark obsession that had tortured the man's mind in the earlier movements had been rolled away, it was natural that he should find relief in a dance as mad as this. There was thus nothing capricious or ill-governed in the reading; everything was under the most masterly control. One might or might not agree with it or like it; but it will be some time before anyone who heard it will forget it.

Nor did the conductor have the concert of Thursday wholly to hims[illegible] Mr. Roland Hayes, the tenor, was [illegible] artist. "For the first time," acc[illegible] The Sun, "a negro appeared in [illegible] as soloist with a great orche[illegible] a regular series of concerts." [illegible] sang Liszt's music (arranged f[illegible] tra by Busoni) to Petrarch's On[illegible] Hundred and Fourth Sonnet and "The [illegible]pose of The Holy Family" out of Berlioz's "Flight Into Egypt." As it proved, these less familiar pieces interested the reviewers much more than did Mr. Koussevitzky's exercises with Chaikovsky. Said Mr. Gilman in The Herald-Tribune, for example:

> Evidently the Boston Symphony Orchestra is on easy street these days, now that Mr. Koussevitzky has demonstrated that he is what the managerial world so happily calls "a box-office riot." We are moved to this cheering conclusion by the fact that the orchestra brought eight women-singers all the way from Boston (regardless of the fortune it costs to travel between the capital of Massachusetts and the capital of the world), only that they might sing ten measures behind the scenes at the close of a number on last evening's program. And those ten measures, in which a chorus of four sopranos and four altos merely sing "Hallelujah! Hallelujah!" as an epilogue to the tenor air of the Narrator in "The Repose of the Holy Family" from Berlioz's "L'Enfance du Christ," are optional. Berlioz says in his score that in the absence of a chorus the tenor may sing the ten bars of the first soprano.
>
> But the lordly Bostonians stooped to no such expedient. They magnificently choose to perform the piece as Berlioz obviously preferred that it should be done. And so, much to the surprise of the audience, who were unwarned by the program, Berlioz's "eight voices of unseen angels" floated out from behind the scenes after Mr. Hayes had finished his solo, and ended the excerpt as Berlioz had so poetically conceived it—on an ethereal cord of A major for the distant choir. The effect was enchanting. The Narrator had just sung of the angels who were keeping vigil over the Holy Family as they rested, and their "Hallelujah!" was an exquisite epilogue to the tale.
>
> The excerpt from Berlioz's tripartite oratorio is seldom heard in New York. It is, in the main, delectable music—a little insipid in places, as in the instrumental introduction, where the simplicity of the style is a bit too obviously sought. But there are delicious passages in it—music of a sweet, cool, dreaming loveliness, tenderly primitive, which must astonish those who know Berlioz only as the untamed Romanticist of the "Fantastic Symphony" and "Harold in Italy."

At the same concert of Thursday evening the New Yorkers also heard Debussy's Saraband and Dance shifted from piano to orchestra by Monsieur Ravel—announced and withdrawn by the conductor in Boston last autumn. They are familiar virtuoso-pieces in New York and nobody but Mr. Newman—from London—thought twice about them. He paused to say that these arrangements "take from our understanding of Debussy, but add considerably to our knowledge of Ravel. . . . One of the unfathomable mysteries of modern music is how each composer, using the same instruments as all the others, writes himself so completely upon his scoring that, as Sir Henry Wood has pointed out in an article in Dent's new Dictionary of Music, we can recognize any modern composer, independently of what he is saying, by the mere color-texture of his music. It is perhaps because the scoring of these two dances is so thoroughly Ravel that we feel them to be, in their orchestral form, not quite Debussy. But the scoring is in each case a model of taste and understanding, and the dances give unlimited opportunities for exquisite solo playing—opportunities fully improved last night."

This final saying may prepare the way for three sentences of epilogue from Henderson in The Sun, viz.: "Under the direction of Mr. Koussevitzky the orchestra appears to be slowly moving toward a better estate. The old Boston strings of the days of Gericke and Nikisch were famous, and probably we shall not soon hear their like again, but the string tone last evening in the concerto was something to make the heart glad. It was opulent in sonority, and there was a fine muscularity in the bowing."

WORCESTER, MASS.
POST

FEB 3 1925

BOSTON SYMPHONY CONCERT NOTABLE

New Conductor to Feature Russian Numbers

The appearance of the Boston Symphony Orchestra in Worcester, Tuesday evening, Feb. 17, for its annual concert, is the outstanding musical event of the season. Serge Koussevitzky, conductor, who has created so much enthusiasm in this country, is coming with the orchestra, it being his first appearance in this city. He has made a program for Worcester music lovers that will be enjoyed, it including a Bach concerto in three movements, and Tchaikovsky's Fifth Symphony in E Minor.

There are three novelties on the program, two of which are Russian numbers, and all have been received with much praise everywhere. This is the only orchestra that will visit Worcester this season and it is the best symphony orchestra in the country.

Seats for the concert are on sale at Steinert's.

LEWISTON,
ME.
JOURNAL
FEB 4 1925

Boston Symphony to Return to Portland

It is good news to music-lovers in Lewiston and environs to learn that the Boston Symphony Orchestra will give its usual annual concert in Portland City Hall, under the auspices of the Portland Music Commission. The date is March 25.

Serel Koussevitszky, the famous conductor, of the Boston Symphony, who succeeded Monteux this year, has expressed much interest in American composers.

Knowing little of them when he landed in this country in September, he addressed himself at once to the task of studying them, with the promise of including many American compositions on his programs of the winter, a promise to which he seems to have adhered. Among American composers John Alden Carpenter appears to be his favorite, having been well known to him before he crossed the ocean.

Early after Koussevitszky arrived in this country he had the opportunity of hearing Sousa's Band, and showed much interest in the concert given by the famous bandmaster. He likewise attended recitals by Mme. Schumann-Heink and by Roland Hayes, the negro tenor.

One of his early novelty compositions on a Boston Symphony program was Pacific 231, by Nonegger, celebrating a locomotive, which was certainly American enough in theme.

PAPER- American
DATE- Feb 3

Koussevitsky, as Guest of Sohier Hear Mary Garden in Thais

Splendidly Apparelled Maids and Matrons Form Brilliant Coterie at Second Week's Opening Performance by Chicago Opera Company

By Betty Alden

MR. AND MRS. SOHIER WELCH ARE TO have M. Serge Koussevitzky in their Opera box this evening, when all the world of fashion will be out en masse to hear Garden in "Thais."

M. KOUSSEVITSKY has been in Washington with his Symphony players, and from all accounts coming up from our "Great Village Capital" the much lionized new leader of the Symphony and his matchless musicians made a tremendous hit?

WORCESTER, MASS.
GAZETTE

FEB 3 1925

BOSTON SYMPHONY

The Boston Symphony orchestra, 104 pieces, Serge Koussevitzky conductor, will give its annual concert in Worcester Tuesday evening, Feb. 17, in Mechanics hall. There was a large advance sale when the public sale opened yesterday. There has been much enthusiasm over the appearance of Koussevitzky everywhere. In addition to a concerto by Bach in three movements, and Tschaikowsky's Fifth symphony in E minor, in four movements, the Worcester program includes three novelties, two of them Russian.

TORONTO, CANADA

FEB 4 1925

There was a variety in the symphonic concerts of the week through the visit of the Boston Symphony and the final concert of Wilhelm Furtwaengler, this latter being a special concert outside of the Philharmonic's regular series. Mr. Furtwaengler, we are assured, will come back again next year and share the season with Wilhelm Mengelberg. Willem Van Hoogstraten also led a final concert this week, being now assistant conductor, to the relief of many who have yawned through his tedious concerts during the past few years.

Mr. Koussevitzky had Roland Hayes, the Negro tenor as his soloist, Mr. Hayes singing an aria from Berlioz' "The Flight into Egypt" and save for a few lapses from pitch, doing it very well. Mr. Hayes' high voice has never been very well placed, but the hauntingly lovely quality of his medium voice, especially in mezza-voce passages, is something seldom equalled. Another feature of the program was an arrangement by Maximilian Steinberg, son-in-law of Rimsky Korsakoff, of Carl Philip Emmanuel Bach. The work is wholly charming and the arranging so well done that the result was one of great beauty and high muical interest as well. Two arrangements by Ravel of dances by Debussy were also very lovely and were well played. The program ended with Tchaikovsky's everlasting Fifth Symphony, played for the fifth time here during a month. The least said about this the soonest mended.

Mr. Furtwaengler achieved his farewell with a program which included the Beethoven Fifth Symphony, and Strauss' "Death and Transfiguration" as its high spots. Both were very fine in every way. The Strauss number was played with less bombast than we are accustomed to hearing in the delirium, but it was poetic all through, and musicianly and everything else that is agreeable—and unusual in symphony concerts. Mr. Furtwaengler achieved a record in having a sold out house for every one of the nine concerts he gave here.

LOWELL MASS.
COURIER-CITIZEN

FEB 4 1925

The Boston Symphony orchestra is announced for appearance in Haverhill on Sunday, March 1.

At the Symphony concerts in Boston this week Henry Hadley will be the guest-conductor. As chief item on the program will be his own symphony, "North, South, East, West," which will have its first hearing in Boston. Strauss' "Don Juan" and Smetana's overture to "The Bartered Bride," and a scene from the final act of Wagner's "Tristan" will complete the orchestral list. Madame Matzenauer will sing airs by Beethoven and Mozart.

PAPER- Herald
DATE- Feb 5

NOTES and LINES

By PHILIP HALE

We are told that Mme. Leginska, whose name has been recently mentioned in the newspapers at least several times, pronounces it with the "g" not soft as in "gin," but hard as in "gout."

⁂

Henry Hadley will conduct the concerts of the Boston Symphony orchestra this week. He has conducted his own compositions: "The Culprit Fay" and "Lucifer" at these concerts in Boston, but he will now have the whole concert to himself. His program will comprise his Symphony No. 4, "North, East, South and West"—the title might be "Boxing the Compass"—Strauss's "Don Juan" and Smetana's overture to "The Sold Bride." Mme. Matzenauer will lift up her voice in Beethoven's "Ah, Perfido!" and the air, "Parto," from Mozart's "Clemenza di Tito."

Mr. Hadley wrote his symphony for the Litchfield (Ct.) County Choral Union and the first performance was in the Music Shed on the grounds of Carl Stoeckel's residence at Norfolk, Ct., on June 6, 1911. Mr. Hadley conducted. He wishes it to be understood that "East" does not here refer to New England scenery, climate or character—but to the far east, the Orient. The symphony will be the seventh work of Mr. Hadley's to be performed at these concerts since 1905. The second symphony, "The Four Seasons," was performed in 1905; the third, without a title, in 1908. Mr. Hadley will also conduct the symphony concert in Cambridge.

⁂

And so Mr. Koussevitzky will have a rest for a week. This brings up the question of an associate conductor. It is unquestionably a strain on a man to prepare and conduct the number of concerts now demanded for Boston and the towns outside. Maj. Higginson thought it advisable to give Ernst Schmidt, a violinist in the orchestra, to Dr. Muck as an associate, and so in the season of 1917-18 Mr. Schmidt conducted six pairs of concerts in a perfunctory and dull manner. Mr. Koussevitzky conducts at high pressure. How long will he be able to do his work so brilliantly?

No one wishes to see him suffer physically from his musical intensity. No one would welcome a "sound and safe" associate conductor who would be only a beater of long approved, orthodox tempi. As for the towns outside, the people naturally expect to see Mr. Koussevitzky at the head of the orchestra. They went the whole show. For in these days, the conductor comes first—the orchestra is second—and the poor devil of a composer is a bad third. Sometimes a Stravinsky comes along, and there is curiosity to see him, but as a rule there is less interest in a new work than in what a conductor may contrive to do with, or to, an old one.

Audiences naturally want the best. They do not welcome a substitute for the original leading woman in a play. They go to our Symphony concerts to see Mr. Koussevitzky, to feel his magnetic influence. And audiences are unwilling to spare a man's strength though by pleasing them he wears himself out.

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Next Monday night John Charles Thomas will sing at the extra Symphony concert. He has chosen two favorite arias: "Vision Fugitive" from Massenet's "Herodiade," and "Eri tu" from Verdi's "Un Ballo in Maschera."

CLIPPING FROM
WORCESTER, MASS.
POST
FEB 5 1925

FIFTH SYMPHONY FINELY RENDERED

Tschaikowsky Work on Boston Symphony's Program

A feature of the coming appearance in Mechanics Hall, Tuesday evening, Feb. [illegible], of the Boston Symphony Orchestra under its new conductor, Serge Koussevitzky of Russia, will be Tchaikovsky's Fifth Symphony in E minor. This was the first symphony of Tchaikovsky in which the composer's countryman was heard in America, when it was the principal number of the Pension Fund concert in Boston, Dec. 14. This performance made nothing less than a magnificent impression as attested to by the Boston newspapers in reviewing the concert.

The Herald said in closing its lengthy criticism: "Mr. Koussevitzky conducted the symphony with studied care, without undue stress of its emotional force, yet effectively, at times thrillingly. The audience listened with an absorption very marked. The applause at the end was overwhelming."

In addition to this symphony the program includes a Bach concerto in three movements, and three novelties, Berlioz's overture to "The Roman Carnival," Moussorgsky's prelude to the opera "Khovantchina" and Rimsky-Korsakoff's, "The Flight of the Bumble-bee" from the opera "Tsar Sultan."

Seats are on sale at Steinert's.

WORCESTER, MASS.
GAZETTE

FEB 5

BOSTON SYMPHONY

Serge Koussevitzky, Russian conductor of the Boston symphony orchestra, will make his first appearance in Worcester on the evening of Tuesday, Feb. 17, when the orchestra will give its annual concert. Koussevitzky came from a four years' stay in Paris and London, where he was conductor and guest conductor of the famous symphony orchestras of those cities, and organized what became known as the concerts Koussevitzky.

His success in America, since coming to the Boston Symphony, has been phenomenal. No conductor of recent years has attracted so much attention or created more enthusiasm than this Russian who is the talk of the musical world of America. His Worcester program includes Tschaikowsky's Fifth Symphony. There is a Bach concerto in three movements, three novelties, including the famous "Flight of the Bumble-Bee."

35

CHICAGO, ILL.
NEWS

FEB 2 1925

Furtwaengler in Farewell.

The farewell of Wilhelm Furtwaengler, who conducted the Philharmonic orchestra at a symphony concert at Carnegie hall Friday evening, was made one of the most demonstrative gatherings of music lovers that New York has heard in some time. At the close of the concert the big audience cheered for a full quarter of an hour and cries of "Come back" and "Au revoir" resounded through the hall.

Of the symphony conductors heard during the week Furtwaengler is the most gifted of them all. He has a finer instinct for the music that he directs, he is a greater analyst and has a more complete control over the men. He knew the music so that he conducted the program entirely from memory, a feat rivaled only by Frederick Stock.

The concert was made up the "Surprize" symphony by Haydn, the symphonic poem "Death and Transfiguration," by Strauss, and the Beethoven fifth symphony. He gave a reading of the Haydn that was in the spirit of this earliest of symphonic music. He put into the Strauss poem the dramatic effects intended by the composer, perhaps giving the brasses more tone volume than necessary. The Beethoven symphony was well done.

Of the other conductors, Koussevitzky of the Boston Symphony orchestra, with his imaginative force and with his refinement, ranks second. Waghalter of the State Symphony orchestra may be mentioned third as a musician of sterling qualities, though with less of the individual in his interpretations.

Carnegie Hall Sold.

Carnegie hall, the most important music hall of New York, has been sold to Robert E. Simon by the Carnegie estate, but for the next five years the hall and studios in the building will remain undisturbed. Several million dollars are involved in this deal.

The Polish Peasant Symphony orchestra fifty musicians will begin an extensive American tour Feb. 22, with a concert at the Metropolitan Opera house under the direction of Stanislaw Namyslowski. The organization was founded some forty years ago and is made up of shepherds, farm hands, dairymen and others. Polish music will be featured on the programs. S Hurok has arranged for their American tour.

PAPER- [illegible]

DATE- [illegible]

FOR A THIRD TIME MR. KOUSSEVITZKY REVISITS NEW YORK

TWO CONCERTS IN UNFAVORING CIRCUMSTANCE

An Interfering Opera—Chaikovsky's Fifth Symphony for the Eighth Time Within a Month—Mr. Hayes as Assisting Artist in a Novel Number—Comment as It Heard and Heeded

THERE is less than usual to record about the visit of the Boston Orchestra to New York last week. In the first place, the major reviewers naturally put by its concert on Saturday afternoon for the revival (after eight years) of "Götterdämmerung" at the Metropolitan Opera House. To the ears of their "second men" and to brief and cautious paragraphs, they left Mr. Koussevitzky busy with the Seventh Symphony of Beethoven; Handel's Concerto Grosso in D minor. Ravel's version of M[illegible]'s "Pictures at An Exhibition." As [illegible] minor reviewers confined themselv[illegible]eralities. The conductor's "rea[illegible] the Seventh Symphony was less "[illegible] "temperamental" and "Russian" th[illegible] had anticipated. Ravel's orchestral gar[illegible] for Musorgsky might plausibly have been original dress, "so perfect was the fit." And so onward with little for interest or enlightenment.

In the second place, Mr. Koussevitzky ended the concert of Thursday evening with Chaikovsky's Fifth Symphony—music long since odious to the reviewers by excess of repetition. Seven times within the month of January had it been played in New York before the Bostonian conductor undertook it. One or two of the newspaper-men declined point-blank to listen again. More sampled the new version briefly; but wrote with the weariness of satiety. Mr Newman, however, held firm to the end and found something worth the saying, in The Evening Post, about Mr. Koussevitzky's ways and works with the piece:

> Koussevitzky showed us Chaikovsky as he really was. He let him work himself into any paroxysm of terror he liked, and, when his nerve broke and he began to weep, let him weep and pity himself to his heart's content. Was it right or wrong to do so? The answer depends on what view you take of the conductor's functions. If you claim that your own conception of the music is the only possible right one, you will naively declare the other to be wrong. But if you take the view that in music like this—a human document, to use a term that has rather dropped out of fashion, a long chapter of highly emotional self-confession—the conductor is an actor as truly as the player of Hamlet or Œdipus is, you must allow an actor of genius to play the part as he feels it.
>
> It is futile to turn round on him and say that you do not like such a character as he portrays. You do not make it a complaint against the actor who shows Iago as a monster of iniquity that you could not live with such a character as Iago. It is equally irrelevant, æsthetically, to say that you have no sympathy with a character so neurotic as the Chaikovsky whom Koussevitzky shows us in the first two movements of the symphony. If Cézanne paints a crushed tomato in all the rich tints of putrefaction, it is no valid criticism of the painting to say that you don't like tomatoes, anyhow, and least of all when they are rotten. And it is no criticism of such a character as Koussevitzky draws in the early part of the symphony to say that you despise a man so lacking in self-control. Granting the postulate that such a character is conceivable; and that it is in just such music as this that just such a character as that would express itself, the conductor is justified in heightening the lights and deepening the shadows of a soul the very essence of which was the perpetual oscillation between self-terror and self-pity.
>
> It is futile, again, to lay it down dogmatically that the pace of the Finale was "too fast." It would have been too fast for any other reading; but it was not a shade too fast for this. The final Allegro, indeed, not only was justified by but itself justified, all that had gone before. When once the dark obsession that had tortured the man's mind in the earlier movements had been rolled away, it was natural that he should find relief in a dance as mad as this. There was thus nothing capricious or ill-governed in the reading; everything was under the most masterly control. One might or might not agree with it or like it; but it will be some time before anyone who heard it will forget it.

Nor did the conductor have th[illegible] concert of Thursday wholly to hims[illegible] Mr. Roland Hayes, the tenor, was [illegible] artist. "For the first time," ac[illegible] The Sun, "a negro appeared in [illegible] as soloist with a great orche[illegible] a regular series of concerts." [illegible]es sang Liszt's music (arranged f[illegible]estra by Busoni) to Petrarch's On[illegible]undred and Fourth Sonnet and "The [illegible]pose of The Holy Family" out of Berlioz's "Flight Into Egypt." As it proved, these less familiar pieces interested the reviewers much more than did Mr. Koussevitzky's exercises with Chaikovsky. Said Mr. Gilman in The Herald-Tribune, for example:

> Evidently the Boston Symphony Orchestra is on easy street these days, now that Mr. Koussevitzky has demonstrated that he is what the managerial world so happily calls "a box-office riot." We are moved to this cheering conclusion by the fact that the orchestra brought eight women-singers all the way from Boston (regardless of the fortune it costs to travel between the capital of Massachusetts and the capital of the world), only that they might sing ten measures behind the scenes at the close of a number on last evening's program. And those ten measures, in which a chorus of four sopranos and four altos merely sing "Hallelujah! Hallelujah!" as an epilogue to the tenor air of the Narrator in "The Repose of the Holy Family" from Berlioz's "L'Enfance du Christ," are optional. Berlioz says in his score that in the absence of a chorus the tenor may sing the ten bars of the first soprano.
>
> But the lordly Bostonians stooped to no such expedient. They magnificently choose to perform the piece as Berlioz obviously preferred that it should be done. And so, much to the surprise of the audience, who were unwarned by the program, Berlioz's "eight voices of unseen angels" floated out from behind the scenes after Mr. Hayes had finished his solo, and ended the excerpt as Berlioz had so poetically conceived it—on an ethereal cord of A major for the distant choir. The effect was enchanting. The Narrator had just sung of the angels who were keeping vigil over the Holy Family as they rested, and their "Hallelujah!" was an exquisite epilogue to the tale.
>
> The excerpt from Berlioz's tripartite oratorio is seldom heard in New York. It is, in the main, delectable music—a little insipid in places, as in the instrumental introduction, where the simplicity of the style is a bit too obviously sought. But there are delicious passages in it—music of a sweet, cool, dreaming loveliness, tenderly primitive, which must astonish those who know Berlioz only as the untamed Romanticist of the "Fantastic Symphony" and "Harold in Italy."

At the same concert of Thursday evening the New Yorkers also heard Debussy's Saraband and Dance shifted from piano to orchestra by Monsieur Ravel—announced and withdrawn by the conductor in Boston last autumn. They are familiar virtuoso-pieces in New York and nobody but Mr. Newman—from London—thought twice about them. He paused to say that these arrangements "take from our understanding of Debussy; but add considerably to our knowledge of Ravel. . . . One of the unfathomable mysteries of modern music is how each composer, using the same instruments as all the others, writes himself so completely upon his scoring that, as Sir Henry Wood has pointed out in an article in Dent's new Dictionary of Music, we can recognize any modern composer, independently of what he is saying, by the mere color-texture of his music. It is perhaps because the scoring of these two dances is so thoroughly Ravel that we feel them to be, in their orchestral form, not quite Debussy. But the scoring is in each case a model of taste and understanding, and the dances give unlimited opportunities for exquisite solo [illegible]ying—opportunities fully improved last night."

This final saying may prepare the way for three sentences of epilogue from [illegible] Henderson in The Sun, viz.: "Under [illegible] direction of Mr. Koussevitzky the orche[illegible] appears to be slowly moving towar[illegible] better estate. The old Boston string[illegible] the days of Gericke and Nikisch [illegible]re famous, and probably we shall not [illegible]on hear their like again, but the string tone last evening in the concerto was something to make the heart glad. It was opulent in sonority, and there was a fine muscularity in the bowing."

WORCESTER, MASS.
POST

FEB 3 192

BOSTON SYMPHONY CONCERT NOTABLE

New Conductor to Feature Russian Numbers

The appearance of the Boston Symphony Orchestra in Worcester, Tuesday evening, Feb. 17, for its annual concert, is the outstanding musical event of the season. Serge Koussevitzky, conductor, who has created so much enthusiasm in this country, is coming with the orchestra, it being his first appearance in this city. He has made a program for Worcester music lovers that will be enjoyed, it including a Bach concerto in three movements, and Tchaikovsky's Fifth Symphony in E Minor.

There are three novelties on the program, two of which are Russian numbers, and all have been received with much praise everywhere. This is the only orchestra that will visit Worcester this season and it is the best symphony orchestra in the country.

Seats for the concert are on sale at Steinert's.

LEWISTON,
ME.
JOURNAL

FEB 4 1925

Boston Symphony to Return to Portland

It is good news to music-lovers in Lewiston and environs to learn that the Boston Symphony Orchestra will give its usual annual concert in Portland City Hall, under the auspices of the Portland Music Commission. The date is March 25.

Serel Koussevitszky, the famous conductor, of the Boston Symphony, who succeeded Monteux this year, has expressed much interest in American composers.

Knowing little of them when he landed in this country in September, he addressed himself at once to the task of studying them, with the promise of including many American compositions on his programs of the winter, a promise to which he seems to have adhered. Among American composers John Alden Carpenter appears to be his favorite, having been well known to him before he crossed the ocean.

Early after Koussevitszky arrived in this country he had the opportunity of hearing Sousa's Band, and showed much interest in the concert given by the famous bandmaster. He likewise attended recitals by Mme. Schumann-Heink and by Roland Hayes, the negro tenor.

One of his early novelty compositions on a Boston Symphony program was Pacific 231, by Nonegger, celebrating a locomotive, which was certainly American enough in theme.

PAPER- American

DATE- Feb 3

Koussevitsky, as Guest of Sohier Hear Mary Garden in Thais

Splendidly Apparelled Maids and Matrons Form Brilliant Coterie at Second Week's Opening Performance by Chicago Opera Company

By Betty Alden

MR. AND MRS. SOHIER WELCH ARE TO have M. Serge Koussevitsky in their Opera box this evening, when all the world of fashion will be out en masse to hear Garden in "Thais."

M. KOUSSEVITSKY has been in Washington with his Symphony players, and from all accounts coming up from our "Great Village Capital" the much lionized new leader of the Symphony and his matchless musicians made a tremendous hit.

WORCESTER, MASS.
GAZETTE

FEB 3 1925

BOSTON SYMPHONY

The Boston Symphony orchestra, 104 pieces, Serge Koussevitzky conductor, will give its annual concert in Worcester Tuesday evening, Feb. 17, in Mechanics hall. There was a large advance sale when the public sale opened yesterday. There has been much enthusiasm over the appearance of Koussevitzky everywhere. In addition to a concerto by Bach in three movements, and Tschaikowsky's Fifth symphony in E minor, in four movements, the Worcester program includes three novelties, two of them Russian.

TORONTO, CANADA

FEB 4 1925

There was a variety in the symphonic concerts of the week through the visit of the Boston Symphony and the final concert of Wilhelm Furtwaengler, this latter being a special concert outside of the Philharmonic's regular series. Mr. Furtwaengler, we are assured, will come back again next year and share the season with Wilhelm Mengelberg. Willem Van Hoogstraten also led a final concert this week, being now assistant conductor, to the relief of many who have yawned through his tedious concerts during the past few years.

Mr. Koussevitzky had Roland Hayes, the Negro tenor as his soloist, Mr. Hayes singing an aria from Berlioz' "The Flight into Egypt" and save for a few lapses from pitch, doing it very well. Mr. Hayes' high voice has never been very well placed, but the hauntingly lovely quality of his medium voice, especially in mezza-voce passages, is something seldom equalled. Another feature of the program was an arrangement by Maximilian Steinberg, son-in-law of Rimsky Korsakoff, of Carl Philip Emmanuel Bach. The work is wholly charming and the arranging so well done that the result was one of great beauty and high muical interest as well. Two arrangements by Ravel of dances by Debussy were also very lovely and were well played. The program ended with Tchaikovsky's everlasting Fifth Symphony, played for the fifth time here during a month. The least said about this the soonest mended.

Mr. Furtwaengler achieved his farewell with a program which included the Beethoven Fifth Symphony, and Strauss' "Death and Transfiguration" as its high spots. Both were very fine in every way. The Strauss number was played with less bombast than we are accustomed to hearing in the delirium, but it was poetic all through, and musicianly and everything else that is agreeable—and unusual in symphony concerts. Mr. Furtwaengler achieved a record in having a sold out house for every one of the nine concerts he gave here.

LOWELL MASS.
COURIER-CITIZEN

4 1925

The Boston Symphony orchestra is announced for appearance in Haverhill on Sunday, March 1.

At the Symphony concerts in Boston this week Henry Hadley will be the guest-conductor. As chief item on the program will be his own symphony, "North, South, East, West," which will have its first hearing in Boston. Strauss' "Don Juan" and Smetana's overture to "The Bartered Bride," and a scene from the final act of Wagner's "Tristan" will complete the orchestral list. Madame Matzenauer will sing airs by Beethoven and Mozart.

PAPER- Herald

DATE- [illegible]

NOTES and LINES

By PHILIP HALE

We are told that Mme. Leginska, whose name has been recently mentioned in the newspapers at least several times, pronounces it with the "g" not soft as in "gin," but hard as in "gout."

Henry Hadley will conduct the concerts of the Boston Symphony orchestra this week. He has conducted his own compositions: "The Culprit Fay" and "Lucifer" at these concerts in Boston, but he will now have the whole concert to himself. His program will comprise his Symphony No. 4, "North, East, South and West"—the title might be "Boxing the Compass"—Strauss's "Don Juan" and Smetana's overture to "The Sold Bride." Mme. Matzenauer will lift up her voice in Beethoven's "Ah, Perfido!" and the air, "Parto," from Mozart's "Clemenza di Tito."

Mr. Hadley wrote his symphony for the Litchfield (Ct.) County Choral Union and the first performance was in the Music Shed on the grounds of Carl Stoeckel's residence at Norfolk, Ct., on June 6, 1911. Mr. Hadley conducted. He wishes it to be understood that "East" does not here refer to New England scenery, climate or character—but to the far east, the Orient. The symphony will be the seventh work of Mr. Hadley's to be performed at these concerts since 1905. The second symphony, "The Four Seasons," was performed in 1905; the third, without a title, in 1908. Mr. Hadley will also conduct the symphony concert in Cambridge.

And so Mr. Koussevitzky will have a rest for a week. This brings up the question of an associate conductor. It is unquestionably a strain on a man to prepare and conduct the number of concerts now demanded for Boston and the towns outside. Maj. Higginson thought it advisable to give Ernst Schmidt, a violinist in the orchestra, to Dr. Muck as an associate, and so in the season of 1917-18 Mr. Schmidt conducted six pairs of concerts in a perfunctory and dull manner. Mr. Koussevitzky conducts at high pressure. How long will he be able to do his work so brilliantly?

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CLIPPING FROM
WORCESTER, MASS.
POST

FEB 5 192

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WORCESTER, MASS.
GAZETTE

FEB 5

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His success in America, since coming to the Boston Symphony, has been phenomenal. No conductor of recent years has attracted so much attention or created more enthusiasm than this Russian who is the talk of the musical world of America. His Worcester program includes Tschaikowsky's Fifth Symphony. There is a Bach concerto in three movements, three novelties, including the famous "Flight of the Bumble-Bee."

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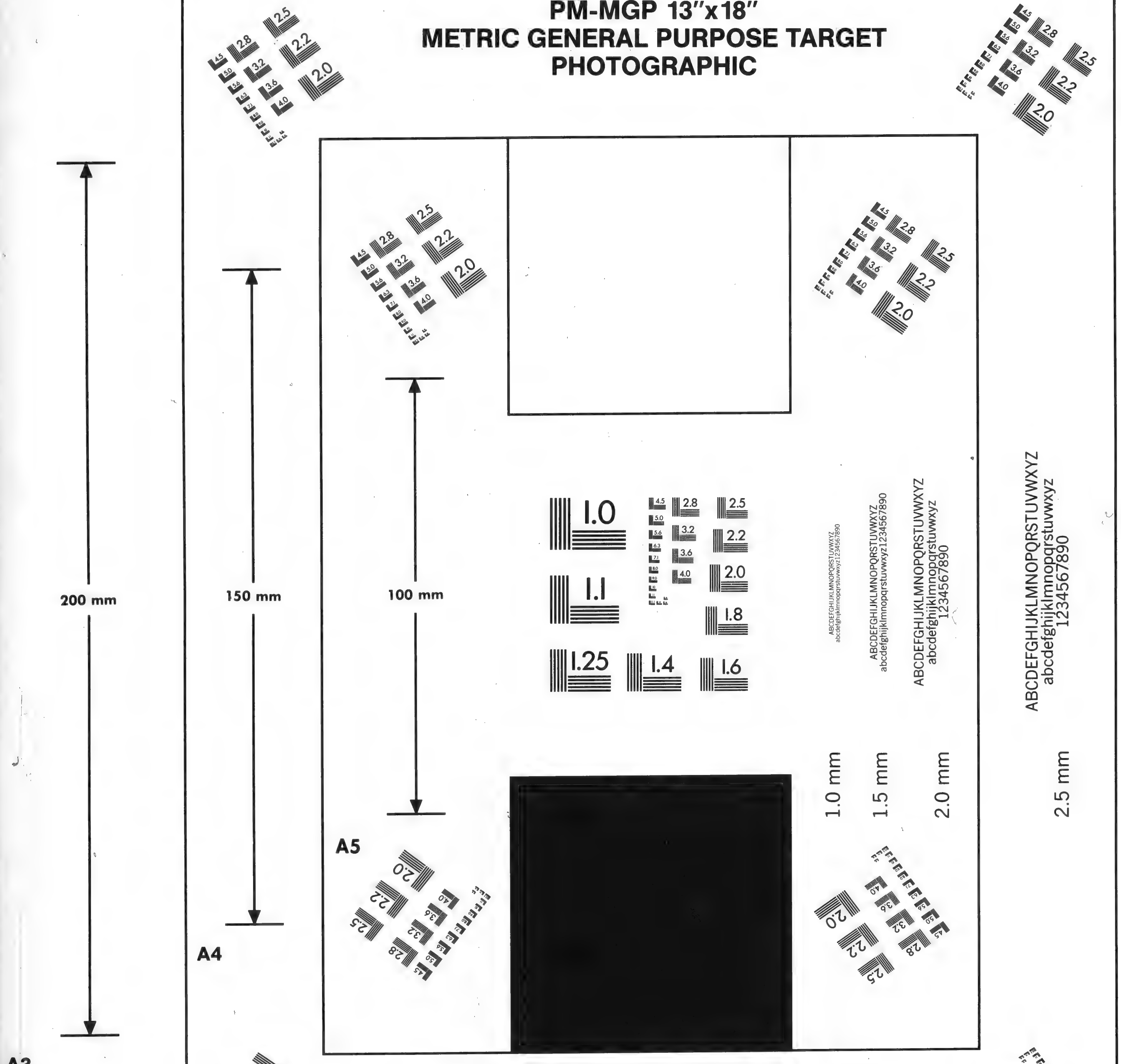
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36

'IIS CLIPPING FROM
BROCKTON,
MASS.
ENTERPRISE
FEB 5 1925

BOSTON SYMPHONY ORCHESTRA FORCED TO CUT OUT BROCKTON

Management Says It Cannot Obtain Suitable Place for Concert at Satisfactory Price--- First Booked for City Theatre But Full Quota of Sunday Programmes Allowed Under Lease Has Been Filled.

THE Boston Symphony Orchestra will not appear in Brockton this season, it has been announced definitely, this city having been erased from the itinerary. Failure to secure a suitable place in which to hold the concert at a figure satisfactory to all concerned, is the assigned reason.

After the orchestra had visited Brockton for its annual concert last January, it promptly was booked for 1925 at the City Theatre. It since has developed that it is impossible to grant the orchestra the use of the theatre by reason of the fact that the full quota of Sunday concerts allowed Messrs. Casey & Hayden, lessees of the theatre previously had been filled.

Regrets Are Expressed.

That it is a merely regrettable circumstance and reflects no criticism on either the lessees or the orchestra management, is obvious. Manager W. H. Judd said Wednesday that he and his associates had enjoyed their annual visit to Brockton and had looked forward to this one.

"But we are not coming this year because we cannot get the theatre or any other at a price satisfactory to both parties concerned," he explained. "We had the theatr but we haven't it now," he added.

Manager James J. Hayden, who expressed his regret at the turn of affairs and who has explained matters carefully to Mr. Judd, said, "I am allowed only three Sunday concerts by my lease. These had all been booked when it was discovered that the Symphony orchestra had planned to come again this year."

PAPER— Transcript
DATE— Feb 6

Four Corners of the Heavens

Last November Mr. Henry Hadley, associate conductor of the Philharmonic Society of New York, visited Boston and led the People's Orchestra through his own

h-spirited first symphony. Last evening at Sanders Theater, Cambridge, he conducted Mr. Koussevitzky's orchestra in the first of its three concerts for the week. This time, as well, as much interest was expressed in his own contribution to the program as in his orchestral leadership. That contribution was the last of his four symphonies in D minor: "North, East, South and West." It was written for the Norfolk, Connecticut, Festival and first performed in that town in 1911, about fourteen years after the initial performance of "Youth and Life." The fourth symphony is interesting. There is much to be said in its favor. It stood second on the program (after Smetana's "Bartered Bride") and enjoyed thus the position of especial favor, where instruments are warmed, whetted and underweigh. Seriously, and with a certain rude intensity, as Mr. Hadley looks at all his conducting, he interpreted his pages in the spirit of scholarship and produced very clear, precise and mildly inspired music.

For Mr. Hadley's Fourth Symphony is not colossal nor even monumental. It is melodic, firm, enjoyable. In comparison with Strauss and Wagner, who followed on its American heels, it is utterly transparent, structurally a skeleton, perfectly articulate. Not exactly program music, it tends to be, let us say, representational. No given idea is purely incidental. The effect of a movement is always strictly cumulative. The first movement, for example, "North." Here the opening chords with full brass announce something like waste, desolation, fields of snow. The two themes that follow, delightfully set and punctuated by a wary little three-note figure for basses and (later) woodwind, spell appreciable polar calm; following that, a tempest and, in Mr. Hadley's words, "the usual recapitulation." The second movement, "East," shelters rather obvious orientalisms in a calyx of rhythm It is chiefly memorable for the melancholy ingredient supplied by Mr. Longy's oboe, and Mr. Laurent's delicate flute passage over muted horns and strings. The alleged "restless energy" of the third and "South" movement springs from a conclave of assorted rhythms. The themes engaged here are reminiscent of good musical comedy matter. It was written too early to enjoy the piquancy of representative jazz. Even so, some Gershwin might lace it up in modern style for Mr. Lopez or Mr. Whiteman. It is ideally germane and indigenous.

On our western watershed Mr. Hadley found his material heroic, frontier-spirited, and epic. A glint of gun-metal, a black quartz arrowhead. This is his best music, spontaneous, energetic, vigorous. It carried a native freshness about it that an Easterner habitually associates with the West. Mr. Hardley, in his sudden, impulsive way, jumped to his toes at frequent intervals to summon brilliant sonorities.

Continued on Last Page

ticularly successful crescendos, and certain well-balanced antiphonal effects between sopranos and tenors. All these, small faults amid much excellence.

More serious is the lack of flexfbility in rhythm. The full illusion of Russian church music can hardly be secured without such flexibility. For it, as for much secular music of these composers, strict measures of Western music should yield to the free rhythm of the text. Full of pitfalls, this, for any conductor, but indispensable for full unfolding of the Russians.

A. H. M.

Incidents and Prospects

For the while, the "unified program" has laid hold upon Mr. Koussevitzky, as it once obsessed Dr. Muck. Not long ago Beethoven filled a pair of concerts; then Stravinsky; while now it is the turn of the elder Parisians. That is to say, for the Symphony Concerts of [illegible] Friday afternoon a[illegible] the conductor has de[illegible] program. The Director of the Conse[illegible] Monsieur Rábaud, begins it with "La Procession Nocturne." Monsieur Roussel continues it with an occasional piece, "Pour une Fête de Printemps," as yet unheard in Boston. Monsieur Dukas has next place with his poem of the dance, "The Peri"; while, to conclude, Monsieur d'Indy will be heard through the lengths and breadths of his Second Symphony.

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Herald Feb 7

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The Boston symphony orchestra, 10 pieces, with its remarkable conductor, Serge Koussevitzky, is coming to Worcester, Tuesday evening, Feb 17, to give a concert in Mechanics hall. This is the only orchestra which will be heard in Worcester this season and it is unquestionably the best. Worcester has a strong liking for this Boston musical organization and the coming concert has the added charm of giving the music lovers a chance to see for the first time the new conductor, who has made so many friends in the musical world since coming to this country last fall. He has been the musical sensation of the cities during the winter, and the New York critics have hailed him as one of the best of all the conductors of all time. Seats for the concert are on sale at Steinert's.

HIS CLIPPING FROM

36 BROCKTON,
MASS.
ENTERPRISE
FEB 5 1925

BOSTON SYMPHONY ORCHESTRA FORCED TO CUT OUT BROCKTON

Management Says It Cannot Obtain Suitable Place for Concert at Satisfactory Price--- First Booked for City Theatre But Full Quota of Sunday Programmes Allowed Under Lease Has Been Filled.

THE Boston Symphony Orchestra will not appear in Brockton this season, it has been announced definitely, this city having been erased from the itinerary. Failure to secure a suitable place in which to hold the concert at a figure satisfactory to all concerned, is the assigned reason.

After the orchestra had visited Brockton for its annual concert last January, it promptly was booked for 1925 at the City Theatre. It since has developed that it is impossible to grant the orchestra the use of the theatre by reason of the fact that the full quota of Sunday concerts allowed Messrs. Casey & Hayden, lessees of the theatre previously had been filled.

Regrets Are Expressed.

That it is a merely regrettable circumstance and reflects no criticism on either the lessees or the orchestra management, is obvious. Manager W. H. Judd said Wednesday that he and his associates had enjoyed their annual visit to Brockton and had looked forward to this one.

"But we are not coming this year because we cannot get the theatre or any other at a price satisfactory to both parties concerned," he plained. "We had the theatr but we haven't it now," he added.

Manager James J. Hayden, who expressed his regret at the turn of affairs and who has explained matters carefully to Mr. Judd, said, "I am lowed only three Sunday concert by my lease. These had all been booked when it was discovered that the Symphony orchestra had planned to come again this year."

PAPER- Tran
DATE- Feb 6

Four Corners of the Heavens

Last November Mr. Hadley, associate conductor of the Philharmonic Society of New York, visited Boston and led the People's Orchestra through his own

h-spirited first symphony. Last evening at Sanders Theater, Cambridge, he ducted Mr. Koussevitzky's orchestra in the first of its three concerts for the week. This time, as well, as much interest was expressed in his own contribution to the program as in his orchestral leadership. That contribution was the last of his four symphonies in D minor: "North, East, South and West." It was written for the Norfolk, Connecticut, Festival and first performed in that town in 1911, about fourteen years after the initial performance of "Youth and Life." The fourth symphony is interesting. There is much to be said in its favor. It stood second on the program (after Smetana's "Bartered Bride") and enjoyed thus the position of especial favor, where instruments are warmed, whetted and underweigh. Seriously, and with a certain rude intensity, as Mr. Hadley looks at all his conducting, he interpreted his pages in the spirit of scholarship and produced very clear, precise and mildly inspired music.

For Mr. Hadley's Fourth Symphony is not colossal nor even monumental. It is melodic, firm, enjoyable. In comparison with Strauss and Wagner, who followed on its American heels, it is utterly transparent, structurally a skeleton, perfectly articulate. Not exactly program music, it tends to be, let us say, representational. No given idea is purely incidental. The effect of a movement is always strictly cumulative. The first movement, for example, "North." Here the opening chords with full brass announce something like waste, desolation, fields of snow. The two themes that follow, delightfully set and punctuated by a wary little three-note figure for basses and (later) woodwind, spell appreciable polar calm; following that, a tempest and, in Mr. Hadley's words, "the usual recapitulation." The second movement, "East," shelters rather obvious orientalisms in a calyx of rhythm It is chiefly memorable for the melancholy ingredient supplied by Mr. Longy's oboe, and Mr. Laurent's delicate flute passage over muted horns and strings. The alleged "restless energy" of the third and "South" movement springs from a conclave of assorted rhythms. The themes engaged here are reminiscent of good musical comedy matter. It was written too early to enjoy the piquancy of representative jazz. Even so, some Gershwin might lace it up in modern style for Mr. Lopez or Mr. Whiteman. It is ideally germane and indigenous.

On our western watershed Mr. Hadley found his material heroic, frontier-spirited, and epic. A glint of gun-metal, a black quartz arrowhead. This is his best music, spontaneous, energetic, igorous. It carried a native freshness about it that an Easterner habitually associates with the West. Mr. Hadley, in his sudden, impulsive way, jumped to his toes at frequent intervals to summon brilliant sonorities.

Continued on Last Page

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ticularly successful crescendos, and certain well-balanced antiphonal effects between sopranos and tenors. All these, small faults amid much excellence.

More serious is the lack of flexibility in rhythm. The full illusion of Russian church music can hardly be secured without such flexibility. For it, as for much secular music of these composers, strict measures of Western music should yield to the free rhythm of the text. Full of pitfalls, this, for any conductor, but indispensable for full unfolding of the Russians.

A. H. M.

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HIS FULL DAY AT THE SYMPHONY CONCERT

Music from His Pen Once More in Familiar Quality — Ready Abilities as Leader—Strauss and Smetana for Supplements—Mme. Matzenauer Assists

IT is a paradoxical position in which a guest-conductor at the concerts of the Boston Symphony Orchestra finds himself. It may easily befall that good work will fail to bring him praise or that poor work will fail to bring him blame. Does he conduct with skill? He must still stand comparison with Mr. Koussevitzky, which few can do with success. Verdict negative. Does he conduct without skill? It is still the Boston Symphony Orchestra he is conducting; its colors remain undimmed. Verdict positive. In some such position Mr. Henry Hadley finds himself as guest conductor of the fourteenth program of the series of 1924-25.

Upon unimpeachable authority, it was at the request of Mr. Koussevitzky himself, that Mr. Hadley placed upon the program one of his own compositions, choosing his fourth symphony, the movements of which are entitled respectively North, East (Orient), South, West. The symphony was written while Mr. Hadley was conductor of the then Seattle Symphony Orchestra. Its first movement is intended to convey the idea of North, anywhere, Polar regions in general, not what we in this country have come to call "the North." So also Mr. Hadley has in mind the Orient when he writes "the East," not our own Atlantic seaboard. With the South and the West Mr. Hadley comes back to our native country, identifying the South with rag-time (in 1911 still associated with our Southern negroes) and the West by means of his own impressions in his new Western home. Precisely this last movement, coming most directly from Mr. Hadley's own experience, is most successful in characterizing the idea expressed by its title. There is the suggestion of the country not as yet quite tamed, the incidental Indian theme for English horn. But much more significantly, there is the big, buoyant, excited main theme. It captures the spirit of the West, where cities grow up over night, where streets are broad, where college boys, not to be outdone by their Eastern brothers, sit around a table to formulate what they are pleased to call their "traditions." We reach rag-time in the third movement through its association with the South via the negro. Note how much of our present jazz is contained in these tunes. Strip present jazz tunes of their orchestration, of certain rhythmically contrapuntal devices in the accompaniment, and the bed-rock of rag-time is at once apparent. More, such rag-time already contains practically everything in our jazz that can be used thematically in serious composition. Already in 1911 Mr. Hadley thought this movement "typically American suggesting restless energy." The movement is a clever exposition of such rag-time figures. It is a development of these themes that gives the flavor to this Scherzo; not anything that entered into it from any possible experience of Mr. Hadley. Where the West was suggested subjectively, by portraying its essential spirit, the South is suggested objectively, by taking from its citizens phrases to be developed.

Mr. Hadley's conception of the East and the North is again one that does not come from out of his experience. Hence they are again objective. But here Mr. Hadley cannot build his movements around themes practically taken from the natives of his East and North. In effect then, these movements are not as closely representative of East and North as are the first two movements of their own titles. For Mr. Hadley is much better at working out themes and raising tonal design than at suggesting subtle play of varied emotion or at musical delineation. It is difficult to see anything Oriental in the "sad oboe melody" of his second movement; the only suggestion of the Orient that this movement bears—and that a mild one—is in its lively dance section. So in the first movement, the sombre introduction does suggest snow, ice, barren waste; but the body of the movement, despite a certain ruggedness, is warm. It seems almost that the symphony as absolute music, without titles, would more surely hit its mark than with its present program. Mr. Hadley himself in the notes he has furnished for the program book, shows that he is more concerned with the symphony as a structure than as program music.

Mr. Hadley's forte as a composer, by the evidence of this piece, lies in his melodiousness; in his ability to invent telling themes; in his skill in developing his material with logic; in his varied and well-planned orchestration. His musical craftsmanship places him in an enviable position among American composers. Witness the number of major prizes he has received at the hands of expert committees. His besetting sin is his lack of originality, in the fullest sense of that term. Not that his music sounds like that of any other composer. But in 1911, indeed in 1924, he is writing as he was taught in 1894, as if Musorgsky and Debussy, to say nothing of other potent influences, had never existed. He is writing in the material common to musicians as far back as the last quarter of the previous century. It can be argued that it is a credit to Mr. Hadley to have resisted "Debussyism" and all the other recent "isms." True. It would be more to his credit to invent a style that is personal, that is entirely his own, rather than to use the common property of half a century. Every genius has sought such individual form of self-expression. The work of such as have not done this has quickly perished. Merit in resisting the "isms" of the day comes from outdistancing the common herd of contemporaries, not in lagging behind them. What a pity that Mr. Hadley's equipment as a composer is not being put to such use.

Mr. Hadley led the orchestra through his symphony and through the other appointed pieces of the afternoon with ability, with surety, with considerable sense of inevitability. Not over-much need comparisons be pressed. In the opening chords of his own music he drew from the men full sense of Polar barrenness. Once launched upon the body of the movement he secured full ruggedness from the horns, in the main theme, with flowing lyric song from his violins. He isolated and made clear the characteristic three-note figure that persists throughout so many measures. The tempestuous development he could have intensified. At the end, with solemn chords, he again evoked bleak dreariness and waste. In the second movement the oboe melody of plaintive spirit came forth with all the artistry that Mr. Longy bestows upon such periods. Proper background Mr. Hadley, conductor and composer, provided. In proper balance, with perfect illusion did the horns answer, while Mr. Burgin furnished complement for the oboe solo. Dance music brightened, gave mild suggestion of the Oriental, grew in intensity. That it achieved wildness is open to some question. In the rag-time movement gayety predominated. Mr. Hadley pointed rhythms, set in motion lively flow of sounds, charactered them. His last movement gave forth the pomp and boasting, the bustle and pretension which he learned to know in the West. In spite of the program note to the contrary, the Indian theme for English horn, bassoons and Indian drum, arrested the attention more than the structurally important love theme. Mr. Hadley built up a broad, deep, climax at the end. Loud applause followed. Mr. Hadley reappeared several times in acknowledgment, including one especial bow to the right balcony, where, according to report, sat Mr. Koussevitzky.

Mme. Matzenauer, as assisting artist, sang Beethoven's Scene and Air, "Ah! Perfido," and later the air of Sextus, "Parto, Parto" from Mozart's opera "La Clemenzia di Tito." She sang these formal pieces with the glow and warmth of her deep rich voice. Every changing mood of the composer she followed, be that composer the Beethoven of tragedy, of Olympian heights, or be it the polished Mozart, always characterizing, always elegant. With subtle gradations of tone she followed Beethoven accusing, storming, seeking retribution from the gods; more calmly forgiving, seeking punishment of gods upon self; making final attempt to avoid separation from the beloved before ending with an impassioned plea for mercy. With Mozart she traversed sombre beginnings, rose in rhythmic intensity, compassed florid ends. It was objective music. Mme. Matzenauer understood the manner of it. The breadths and the spacing, the serenities and the vivacities were at her command. Not to be ignored in this number were Mr. Sand's exquisitely molded roulades upon the accompanying clarinet.

The last time that the orchestra played Strauss's "Don Juan" it was also under a guest-conductor, Mr. Schnéevoigt, who heightened every phrase as if it were a miniature complete in itself, sweetening and thickening the love-passages withal. Mr. Hadley gave a more straight-forward reading. His version proceeds along broad lines, is not inclined to be expository or to linger too much over details. Of the women, who commentators tell us are to be found in the score, "Anna" was most tellingly introduced. Mr. Hadley chose to emphasize the two themes of Don Juan rather than the "Zerlinchen" or the "Countess" motivs. By such choice, his version of the score is of Don Juan, the hero, rather than of Don Juan, the lover; of the duel and the final death, rather than of the passions and disillusion. The breadth and the force of the music rather than the sensuous glow and progress stir him. There was little rhetorical preparation of themes. The cumulative effect of progressively increasing rhythms, Mr. Hadley does not fully appreciate. Hence his climaxes, with the same tonal forces at his command, do not seem as big as Mr. Koussevitzky's. For climax is as much a matter of rhythm as of volume of tone. . . . Altogether charming, telling and effective in every way was the closing overture, "The Bartered Bride" of Smetana. A straighforward reading is here highly desirable. Mr. Hadley provided it. A perfectly trained orchestra responded, gave forth the music with precision, clarity, verve.

A. H. M.

Mr. Longy to Retire

In May the Master-Oboist Leaves the Symphony Orchestra

AT the end of the current musical year, one of the noted virtuosi of the Symphony Orchestra will quit the band—Mr. Georges Longy, first oboe. He will retire at his own request, and Mr. Koussevitzky as conductor not a little regrets the decision. Not only will Mr. Longy leave the orchestra. He will also depart from Boston, returning for the remainder of his days to France whence he came. He is passing middle age. His work as oboist taxes him. The direction of a music school leaves him little leisure. He is disposed to sit in the sun and be idle.

The public of the Symphony Concerts, which has listened to Mr. Longy for a quarter of a century and weekly recognized both his presence and his voice, will keep him in remembrance and companion him with good wishes. In Europe and in America no oboist of his time has surpassed him in quality and finesse of tone; while few have equalled him in evenness and felicity of performance. These many years, Léon Pourteau has lain dead; but his memory abides, still setting the standard for the first clarinet of the orchestra. In turn, Mr. Longy bids fair to become its tradition for the first oboe.

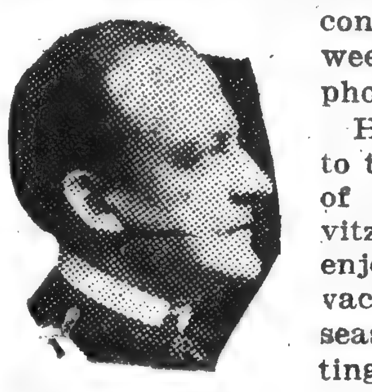
H. T. P.

Advertiser Feb 7

PAGE SIXTEEN

HADLEY AND MATZENAUER AT SYMPHONY

Henry Hadley, member of a family that has shed renown upon Greater Boston musicial life, is guest conductor at this week's Symphony concerts.


Henry Hadley

He was invited to take the place of Mr. Koussevitzky, who is enjoying a brief vacation. Last season this distinguished native of Somerville appeared at the Symphony concerts as conductor of one of his symphonic poems, "Ocean." Being so well known, he was warmly greeted.

YANKEE SYMPHONY

At the matinee yesterday he led the first performance here of his fourth symphony, which is largely American in spirit and which bears the title "North, South, East and West." It is a splendid composition. first of all, because it is so intensely American and free from the alien suggestions so often found in symphonic works written in this country.

The single exception to this is the third movement, which portrays Far East musings and has a somewhat conventional Oriental flavor. The Western finale is especially vigorous and colorful, with an effective episodical Indian theme.

The symphony was enthusiastically applauded, as it deserved to be.

MATZENAUER SINGS

Mme. Matzenauer, the soloist, displayed her opulent voice and superb artistry in the familiar "Ah, Perfidio" song by Beethoven and in the rarely heard "Parto, Parto" aria from Mozart's "Clemenza di Tito.' The much admired Metropolitan Opera star was also heartily applauded.

Mr. Hadley gave a spirited reading of Strauss' "Don Juan," one of the German composer's most dramatic tone poems, and Smetana's delightful comedy overture, "The Sold Bride."

HADLEY CONDUCTS SYMPHONY CONCERT

Margarete Matzenauer Is Heard as Soloist

Globe Feb 7

Henry Hadley, associate conductor the New York Philharmonic Orchestr conducted yesterday's Symphony co cert as "Guest Conductor." The chi item on the program was Mr Hadley Fourth Symphony, "North, East, Sout West." Margarete Matzenauer, of t Metropolitan Opera, sang airs Mozart and Beethoven, as solois Strauss' "Don Juan" and Smetana overture to "The Bartered Bride" we the other numbers on Mr Hadley's pr gram. Mr Koussevitzky, from a se in the first balcony, was an interest auditor.

This is the first time that an Ame can has conducted a concert by t Boston Symphony Orchestra, thou many American composers have performances of their own works these concerts. Mr Hadley was born Somerville 54 years ago. He stud music in Boston and in Europe. home for some years has been in N York.

Mr Hadley's Fourth Symphony first performed in 1911 at Norfolk, Co It had not been given in Boston u yesterday, although various others his numerous compositions for orch tra have been heard from time to t at these concerts. According to p gram notes furnished by the compo himself the first movement is inten to suggest the frozen North, the sec the Far East, the third, our own Sou ern Darky ragtime rhythms, the fou the spirit of our Pacific Coast.

The composer and conductor was cordially applauded by orchestra and audience at the conclusion of the performance of the symphony.

A man who writes a symphony must either succeed in creating a work of genius or fail hopelessly. It is like writing an epic poem or a five-act tragedy in blank verse. Many have attempted to create works in these noble forms. Very few have succeeded, and among them are no Americans.

The only American symphony is still the one composed by a Czech, Dvorak's "From the New World." It goes without saying that Mr Hadley is a competent and experienced musician. He was at his best as conductor in his own work.

Mme Matzenauer sang with restraint and purity of style. Neither of her airs, "Parto, parto" from Mozart's "Titus" and Beethoven's scene and air "Ah Perfido," is among the supreme masterpieces. She was applauded cordially, but less cordially than on the occasions in the past when she has sung Wagner numbers at these concerts.

Mr Hadley was not successful in bringing out the romantic vehemence and tenderness of Strauss' "Don Juan." Nor did he achieve the requisite clarity in the impetuosity of Smetana's "Bartered Bride" overture.

Mr Koussevitzky will conduct an all-French program next week, with d'Indy's second symphony and numbers by Rabaud, Dukas and Roussel.

PAPER Transcript
DATE Feb 7

CONCERTS NEXT WEEK

Orchestral

FOR the while, the "unified program" has laid hold upon Mr. Koussevitzky, as it once obsessed Dr. Muck. Not long ago Beethoven filled a pair of concerts; then Stravinsky; while now it is the turn of the elder Parisians. That is to say, for the Symphony Concerts of next Friday afternoon and Saturday evening he has devised an "all-French" program. The Director of the Conservatory, Monsieur Rabaud, begins it with "La Procession Nocturne." Monsieur Roussel continues it with an occasional piece, "Pour une Fête de Printempts," as yet unheard in Boston. Monsieur Dukas has next place with his poem of the dance, "The Peri"; while, to conclude, Monsieur d'Indy will be heard through the lengths and breadths of his Second Symphony.

On Monday evening in Symphony Hall falls the third of the supplementary series of Symphony Concerts, with the orchestra in full force and high mettle, with Mr. Koussevitzky as conductor of insight, imagination and individuality, through music and players transmuting large powers into communicating fires. Mr. John Charles Thomas, now of full stature as concert-singer, will assist the orchestra in trite airs from Verdi's "Masked Ball" and Massenet's "Herodiade." Mr. Koussevitzky's numbers are the Overture to Glinka's opera, "Ruslan and Ludmilla"; the Suite from Stravinsky's ballet, "The Fire-Bird" and Beethoven's Seventh Symphony.

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Feb 7

Symphony Scheduled For Three Appearances

There will be three Boston Symphony concerts next week in Symphony Hall—the third of the Monday Evening Series, and the 15th pair of Friday afternoon and Saturday evening concerts. John Charles Thomas will be the Monday soloist, singing arias of Massenet and Verdi. Serge Koussevitzky will also be heard in Stravinsky's Suite from the "Fire-Bird," Glink's Overture to "Ruszlan and Ludmilla," and Beethoven's Seventh Symphony in A

WORCESTER, MASS.
POST
FEB 7 1925

CINCINNATTI, OHIO
BILLBOARD
7 1925

John Charles Thomas, well-known American baritone, will appear as soloist with the Boston Symphony Orchestra, in the third of the supplementary series of concerts in Boston, on February 9.

On Sunday afternoon, February 8 the

WORCESTER, MASS.
GAZETTE
FEB 7 1925

BOSTON SYMPHONY IN NEW NUMBERS

Famous Orchestra's Program Here Include Two Virtually Unknown Excerpts

Two excerpts from the music o Russia, virtually unknown to th western world until Koussevitzk introduced them, will be included o the program of his first appearanc in Worcester as the new conducto of the Boston Symphony orchestr The concert is in Mechanics ha Tuesday evening, Feb. 17.

The principal monuments of t genius of Moussorgsky are the t operas "Boris Godunov" and "Kh vantchina." The prelude to the la ter, which is to be played, depi the coming of dawn over the R Square in the Kremlin at Mosko The piece has its distinct color a mood suggestive of the subject.

"The Flight of the Bumble Bee" a little scherzo from Rimsky-K sakov's fairly opera, "Tsar Saltan," i which a prince transforms himsel into a bee for his own purposes. Thi tiny piece exacts an aerial lightnes and fleetness from the wood win which is a marvel of virtuosity. It charm is evident from the fact tha when Mr. Koussevitzky performed in Boston, an encore was demande and granted for the first time sin the first beginnings of the orche tra, 40 years ago.

Seats for the concert are on sa at Steinert's.

BOSTON SYMPHONY NOW AT ITS BEST

Russian Conductor, Music Add Charms to Concerts

The Boston Symphony Orchestra's annual Worcester concert in Mechanics Hall, Tuesday evening, Feb. 17, is the outstandi musical event of the season. No symphony orchestra has so much charm for Worcester music lovers as the Boston Symphony Orchestra, and at this concert there is the added charm of the new Russian conductor, Serge Koussevitzky.

He thrilled Europe by his remarkable program making, and was so much talked about that Olin Downes, of the New York Times, formerly music critic of the Boston Post, made a trip to Europe to get his own ideas of the magnetic personality of Koussevitzky. He came back enthusiastic and in a lengthy article predicted that th wonder conductor of America. In Boston he is much admired, and the symphony season was practically sold out when the announcements were made.

The Worcester program is attractive, the symphony being Tschaikovsky's Fifth, there is a Bach concerto, and there are three novelties, two of them Russian, and here is where Koussevitzky is seen at his best.

Seats for the concert are on sale at Steinert's.

ROANOKE, VA.
TIMES
FEB 8 - 1925

Negro Soloist With Symphony.

A work little heard in New York and introducing a distinct novelty was brought by the Boston Symphony under Koussevitzky for a recent concert at Carnegie Hall, when Roland Hayes, the negro tenor, was used to sing an air from Berlioz oratorio, "The Flight Into Egypt." The novelty was the bringing of eight women from Boston to sing behind the scenes eight measures of Hallelujahs as a conclusion of this

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NEW YORK
TELEGRAM
FEB 7 192

Serge Koussevitzky is not, contrary to rumor, to leave the conductorship of the Boston Symphony Orchestra at the conclusion of the present season, but will retain the post for at least two years more. Now the subject of an assistant conductor for Mr. Koussevitzky is agitating Boston.

PITTS SANBORN.

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fell grievously short in authenticity of style and the poetry native to this music. It suffered from the conductor's disposition to stretch out phrase after phrase beyond the limits of its elasticity. It revealed unsparingly his lack of a perfectly graduated dynamic range, as well as his predilection for extremities of nuance. The passacaglia, most of all, Mr. Koussevitzky treated to a "reading" extraordinarily perverse and arbitrary, which not only diminished the potent drama of its pages, but, by its indefensible elongations of tempo, menaced the very continuity of its texture. In fine, the performance may have been essential Koussevitzky, but was assuredly not essentially Brahms.

H. F. P.

Transcript Feb 7

TRIPLE MR. HADLEY: GUEST - CONDUCTOR AND COMPOSER TOO

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Globe Feb 7

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The only American symphony is still the one composed by a Czech, Dvorak's "From the New World" It goes without saying that Mr Hadley is a competent and experienced musician. He was at his best as conductor in his own work.

Mme Matzenauer sang with restraint and purity of style. Neither of her airs, "Parto, parto" from Mozart's "Titus" and Beethoven's scene and air "Ah Perfido," is among the supreme masterpieces. She was applauded cordially, but less cordially than on the occasions in the past when she has sung Wagner numbers at these concerts.

Mr Hadley was not successful in bringing out the romantic vehemence and tenderness of Strauss' "Don Juan." Nor did he achieve the requisite clarity in the impetuosity of Smetana's "Bartered Bride" overture.

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37

PAPER Transcript

DATE Feb 7

CONCERTS NEXT WEEK

Orchestral

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WORCESTER, MASS.
POST

FEB 7 1925

CINCINNATTI, OHIO
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Russian Conductor, Music Add Charms to Concerts

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He thrilled Europe by his remarkable program making, and was so much talked about that Olin Downes, of the New York Times, formerly music critic of the Boston Post, made a trip to Europe to get his own ideas of the magnetic personality of Koussevitzky. He came back enthusiastic and in a lengthy article predicted that the

wonder conductor of America. In Boston he is much admired, and the symphony season was practically sold out when the annuncements were made.

The Worcester program is attractive, the symphony being Tschaikovsky's Fifth, there is a Bach concerto, and there are three novelties, two of them Russian, and here is where Koussevitz[illegible] is seen at his best.

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ROANOKE, VA.
TIMES

FEB 8 - 1925

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NEW YORK
TELEGRAM

FEB 7 192

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PITTS SANBORN.

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H. F. P.

Transcript Feb 7

TRIPLE MR. HADLEY: GUEST - CONDUCTOR AND COMPOSER TOO

HIS FULL DAY AT THE SYMPHONY CONCERT

Music from His Pen Once More in Familiar Quality — Ready Abilities as Leader—Strauss and Smetana for Supplements—Mme. Matzenauer Assists

It is a paradoxical position in which a guest-conductor at the concerts of the Boston Symphony Orchestra finds himself. It may easily befall that good work will fail to bring him praise or that poor work will fail to bring him blame. Does he conduct with skill? He must still stand comparison with Mr. Koussevitzky, which few can do with success. Verdict negative. Does he conduct without skill? It is still the Boston Symphony Orchestra he is conducting; its colors remain undimmed. Verdict positive. In some such position Mr. Henry Hadley finds himself as guest conductor of the fourteenth program of the series of 1924-25.

Upon unimpeachable authority, it was at the request of Mr. Koussevitzky himself, that Mr. Hadley placed upon the program one of his own compositions, choosing his fourth symphony, the movements of which are entitled respectively North, East (Orient), South, West. The symphony was written while Mr. Hadley was conductor of the then Seattle Symphony Orchestra. Its first movement is intended to convey the idea of North, anywhere, Polar regions in general, not what we in this country have come to call "the North." So also Mr. Hadley has in mind the Orient when he writes "the East," not our own Atlantic seaboard. With the South and the West Mr. Hadley comes back to our native country, identifying the South with rag-time (in 1911 still associated with our Southern negroes) and the West by means of his own impressions in his new Western home. Precisely this last movement, coming most directly from Mr. Hadley's own experience, is most successful in characterizing the idea expressed by its title. There is the suggestion of the country not as yet quite tamed, the incidental Indian theme for English horn. But much more significantly, there is the big, buoyant, excited main theme. It captures the spirit of the West, where cities grow up over night, where streets are broad, where college boys, not to be outdone by their Eastern brothers, sit around a table to formulate what they are pleased to call their "traditions." We reach rag-time in the third movement through its association with the South via the negro. Note how much of our present jazz is contained in these tunes. Strip present jazz tunes of their orchestration, of certain rhythmically contrapuntal devices in the accompaniment, and the bed-rock of rag-time is at once apparent. More, such rag-time already contains practically everything in our jazz that can be used thematically in serious composition. Already in 1911 Mr. Hadley thought this movement "typically American suggesting restless energy." The movement is a clever exposition of such rag-time figures. It is a development of these themes that gives the flavor to this Scherzo; not anything that entered into it from any possible experience of Mr. Hadley. Where the West was suggested subjectively, by portraying its essential spirit, the South i suggested objectively, by taking from it citizens phrases to be developed.

Mr. Hadley's conception of the East an the North is again one that does not con from out of his experience. Hence they are again objective. But here Mr. Hadley cannot build his movements around themes practically taken from the natives of his East and North. In effect then, these movements are not as closely representative of East and North as are the first two movements of their own titles. For Mr. Hadley is much better at working out themes and raising tonal design than at suggesting subtle play of varied emotion or at musical delineation. It is difficult to see anything Oriental in the "sad oboe melody" of his second movement; the only suggestion of the Orient that this movement bears—and that a mild one—is in its lively dance section. So in the first movement, the sombre introduction does suggest snow, ice, barren waste; but the body of the movement, despite a certain ruggedness, is warm. It seems almost that the symphony as absolute music, without titles, would more surely hit its mark than with its present program. Mr. Hadley himself in the notes he has furnished for the program book, shows that he is more concerned with the sym[illegible]ny as a structure than as program music.

Mr. Hadley's forte as a composer, by [illegible]e evidence of this piece, lies in his melodio ness; in his ability to invent telling them in his skill in developing his material w logic; in his varied and well-planned o chestration. His musical craftsmansh places him in an enviable position amo American composers. Witness the nu ber of major prizes he has received at t hands of expert committees. His besetti sin is his lack of originality, in the full sense of that term. Not that his mu sounds like that of any other compos But in 1911, indeed in 1924, he is writi as he was taught in 1894, as if Muso sky and Debussy, to say nothing of oth potent influences, had never existed. He writing in the material common to musicians as far back as the last quart of the previous century. It can be argu that it is a credit to Mr. Hadley to have resisted "Debussyism" and all the other recent "isms." True. It would be more to his credit to invent a style that is personal, that is entirely his own, rather than to use the common property of half a century. Every genius has sought such individual form of self-expression. The work of such as have not done this has quickly perished. Merit in resisting the "isms" of the day comes from outdistancing the common herd of contemporaries, not in lagging behind them. What a pity that Mr. Hadley's equipment as a composer is not being put to such use.

Mr. Hadley led the orchestra through his symphony and through the other appointed pieces of the afternoon with ability, with surety, with considerable sense of inevitability. Not over-much need comparisons be pressed. In the opening chords of his own music he drew from the men full sense of Polar barrenness. Once launched upon the body of the movement he secured full ruggedness from the horns, in the main theme, with flowing lyric song from his violins. He isolated and made clear the characteristic three-note figure that persists throughout so many measures. The tempestuous development he could have intensified. At the end, with solemn chords, he again evoked bleak dreariness and waste. In the second movement the oboe melody of plaintive spirit came forth with all the artistry that Mr. Longy bestows upon such periods. Proper background Mr. Hadley, conductor and composer, provided. In proper balance, with perfect illusion did the horns answer, while Mr. Burgin furnished complement for the oboe solo. Dance music brightened, gave mild suggestion of the Oriental, grew in intensity. That it achieved wildness is open to some question. In the rag-time movement gayety predominated. Mr. Hadley pointed rhythms, set in motion lively flow of sounds, charactered them. His last movement gave forth the pomp and boasting, the bustle and pretention which he learned to know in the West In spite of the program note to the contrary, the Indian theme for English horn bassoons and Indian drum, arrested the attention more than the structurally important love theme. Mr. Hadley built up a broad, deep, climax at the end. Loud applause followed. Mr. Hadley reappeared several times in acknowledgment, including one especial bow to the right balcony, where, according to report, sat Mr. Koussevitzky.

Mme. Matzenauer, as assisting artist, sang Beethoven's Scene and Air, "Ah! Perfido," and later the air of Sextus, "Parto, Parto" from Mozart's opera "La Clemenzia di Tito." She sang these formal pieces with the glow and warmth of her deep rich voice. Every changing mood of the composer she followed, be that composer the Beethoven of tragedy, of Olympian heights, or be it the polished Mozart, always characterizing, always elegant. With subtle gradations of tone she followed Beethoven accusing, storming, seeking retribution from the gods; more calmly forgiving, seeking punishment of gods upon self; making final attempt to avoid separation from the beloved before ending with an impassioned plea for mercy. With Mozart she traversed sombre beginnings, rose in rhythmic intensity, compassed florid ends. It was objective music. Mme. Matzenauer understood the manner of it. The breadths and the spacing, the serenities and the vivacities were at her command. Not to be ignored in this number were Mr. Sand's exquisitely molded roulades upon the accompanying clarinet.

The last time that the orchestra played Strauss's "Don Juan" it was also under a guest-conductor, Mr. Schnéevoigt, who heightened every phrase as if it were a miniature complete in itself, sweetening and thickening the love-passages withal Mr. Hadley gave a more straight-forward reading. His version proceeds along broad lines, is not inclined to be expository or to linger too much over details. Of the women, who commentators tell us are to be found in the score, "Anna" was most tellingly introduced. Mr. Hadley chose to emphasize the two themes of Don Juan rather than the "Zerlinchen" or the "Countess" motivs. By such choice, his version of the score is of Don Juan, the hero, rather than of Don Juan, the lover; of the duel and the final death, rather than of the passions and disillusion. Th breadth and the force of the music rathe than the sensuous glow and progress sti him. There was little rhetorical prepara tion of themes. The cumulative effect o progressively increasing rhythms, Mr. Hadley does not fully appreciate. Hence his climaxes, with the same tonal forces at his command, do not seem as big as Mr. Koussevitzky's. For climax is as much a matter of rhythm as of volume of tone. . . . Altogether charming, telling and effective in every way was the closing overture, "The Bartered Bride" of Smetana. A straighforward reading is here highly desirable. Mr. Hadley provided it. A perfectly trained orchestra responded, gave forth the music with precision, clarity, verve.

A. H. M.

Mr. Longy to Retire

In May the Master-Oboist Leaves the Symphony Orchestra

At the end of the current musical year, one of the noted virtuosi of the Symphony Orchestra will quit the band—Mr. Georges Longy, first oboe. He will retire at his own request, and Mr. Koussevitzky as conductor not a little regrets the decision. Not only will Mr. Longy leave the orchestra. He will also depart from Boston, returning for the remainder of his days to France whence he came. He is passing middle age. His work as oboist taxes him. The direction of a music school leaves him little leisure. He is disposed to sit in the sun and be idle.

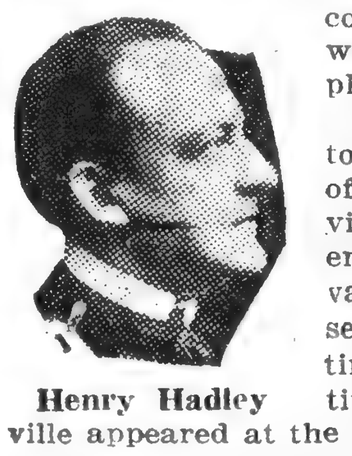
The public of the Symphony Concerts, which has listened to Mr. Longy for a quarter of a century and weekly recognized both his presence and his voice, will keep him in remembrance and companion him with good wishes. In Europe and in America no oboist of his time has surpassed him in quality and finesse of tone; while few have equalled him in evenness and felicity of performance. These many years, Léon Pourteau has lain dead; but his memory abides, still setting the standard for the first clarinet of the orchestra. In turn, Mr. Longy bids fair to become its tradition for the first oboe.

H. T. P.

Advertiser Feb 7

HADLEY AND MATZENAUER AT SYMPHONY

Henry Hadley, member of a family that has shed renown upon Greater Boston musical life, is guest conductor at this week's Symphony concerts. He was invited to take the place of Mr. Koussevitzky, who is enjoying a brief vacation. Last season this distinguished native of Somerville appeared at the Symphony concerts as conductor of one of his symphonic poems, "Ocean." Being so well known, he was warmly greeted.



Henry Hadley

YANKEE SYMPHONY

At the matinee yesterday he led the first performance here of his fourth symphony, which is largely American in spirit and which bears the title "North, South, East and West." It is a splendid composition. first of all, because it is so intensely American and free from the alien suggestions so often found in symphonic works written in this country.

The single exception to this is the third movement, which portrays Far East musings and has a somewhat conventional Oriental flavor. The Western finale is especially vigorous and colorful, with an effective episodical Indian theme.

The symphony was enthusiastically applauded, as it deserved to be.

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38

COLUMBUS, OHIO
STATE JOURNAL
FEB 8 1925

The day following the Furtwaengler farewell concert, one had the opportunity of comparing the Philharmonic and the Boston Symphony Orchestras. The [illegible] was on one of its periodical visits to New York and held forth in the same hall.

The Boston organization is fast reclaiming its place and hold upon musical New York. Time was when this orchestra's concerts were the high lights in any musical season here. Subscriptions to its concerts were held year after year by the same people and a long waiting list of prospective subscribers was in evidence.

Then came many troubles such as the Dr. Muck episode, the trouble with the musical union, etc. The excellent orchestra was almost disrupted and it fell behind in artistic worth, as compared with its former glories.

Pierre Monteux gradually brought it back to at least much of its former fame and now Mr. Koussevitzky is going Mr. Monteux one better.

The Boston Orchestra's concerts here are again given to absolute capacity audiences and are again taking on the high plane of excellence as of old.

At present, I think the Philharmonic Society is the finer of the two; certainly the New York orchestra has never played better than it is playing today.

Be that as it may, the Boston orchestra in its performance this week showed much of its old time skill and there can be no doubt that Mr. Koussevitzky is a man to be reckoned with in the field of orchestral conductors.

This Russian has a straightforward manner of conducting and one is impressed with the complete understanding of the man himself in all that relates to orchestral conducting.

The program in this concert embraced Handel's concerto grosso in D minor, Moussorgsky's "Pictures at an Exhibition," and Beethoven's symphony in A major.

Te string section of the orchestra shone to its fullest glory in the Handel music. This section of the Boston orchestra has been famous since the days of Nikish. The Moussorgsky number proved to be most interesting and delightful. It is composed of some 10 short episodes. The music is in this Russian's most original style and the work has been arranged by Ravel in a fascinating style.

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Globe Feb 10

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COLUMBUS, OHIO
STATE JOURNAL
FEB 8 1925

The day following the Furtwaengler farewell concert, one had the opportunity of comparing the Philharmonic and the Boston Symphony Orchestras. The latter was on one of its periodical visits to New York and held forth in the same hall.

The Boston organization is fast reclaiming its place and hold upon musical New York. Time was when this orchestra's concerts were the high lights in any musical season here. Subscriptions to its concerts were held year after year by the same people and a long waiting list of prospective subscribers was in evidence.

Then came many troubles such as the Dr. Muck episode, the trouble with the musical union, etc. The excellent orchestra was almost disrupted and it fell behind in artistic worth, as compared with its former glories.

Pierre Monteux gradually brought it back to at least much of its former fame and now Mr. Koussevitzky is going Mr. Monteux one better.

The Boston Orchestra's concerts here are again given to absolute capacity audiences and are again taking on the high plane of excellence as of old.

At present, I think the Philharmonic Society is the finer of the two; certainly the New York orchestra has never played better than it is playing today.

Be that as it may, the Boston orchestra in its performance this week showed much of its old time skill and there can be no doubt that Mr. Koussevitzky is a man to be reckoned with in the field of orchestral conductors.

This Russian has a straightforward manner of conducting and one is impressed with the complete understanding of the man himself in all that relates to orchestral conducting.

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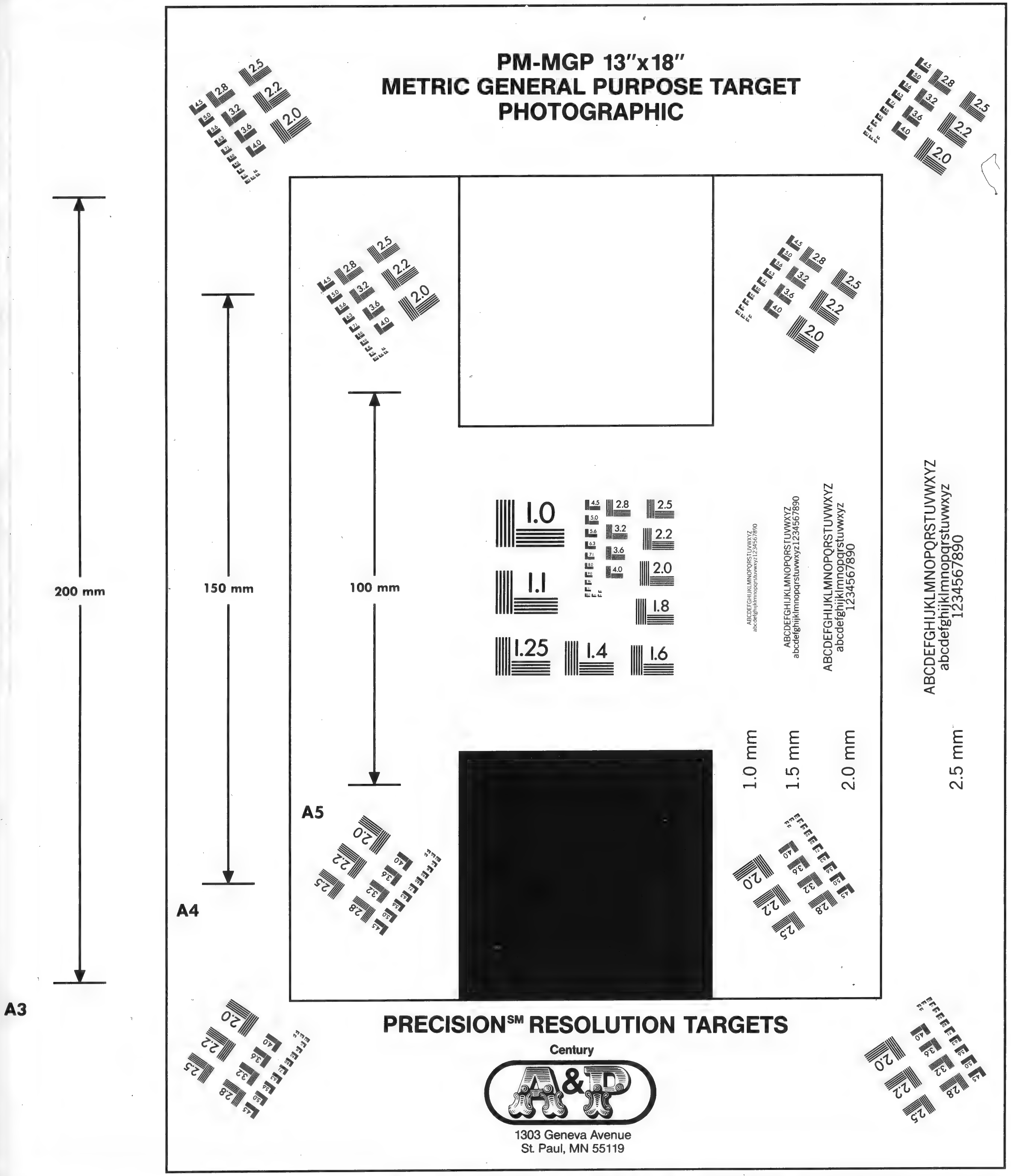
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THIS CLIPPING FROM

WORCESTER, MASS.
TELEGRAM
FEB 11 1925

BOSTON SYMPHONY CONCERT TUESDAY

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Everywhere the orchestra has visited Koussevitzky has been the lion of the hour, and his conducting is one of the outstanding events of the musical season. In New York he has been received with signal honors, and his interpretations of the famous old symphonies have aroused unusual interest. The program for Worcesters includes Tchaikovsky' Fifth symphony, which has been heard not too often in this country. Under Koussevitsky's baton this symphony has been one of the great features of symphony program makers.

Seats for the Worcester concert are on sale at Steinert's.

Herald
Feb. 12

NOTES and LINES

By PHILIP HALE

Again we ask, who wrote that pathetic ballad of home life: "Who Put the Overalls in Mrs. Crowley's Chowder?"

The program of the Symphony concerts tomorrow afternoon and Saturday evening is devoted to contemporary French composers. It comprises Rabaud's "Nocturnal Procession"; Roussel's "For a Spring Festival," which will be played in Boston for the first time; "The Beri," Dance Poem by Dukas, and d'Indy's Second Symphony, B flat major Roussel's piece has been performed in New York by the Philharmonic Society, led by Mr. Mengelberg. Mr. Monteux thought of bringing it out in Boston, and the announcement was made, but he substituted Roussel's "La Ville Rose." "For a Spring Festival" was composed early in 1920 near Grenoble about the time of Roussel's Symphony which Mr. Koussevitzky conducted early this season. The music is said to be in the composer's "new manner."

Next week Miss Nadia Boulanger, organist, will be the soloist. She will play a concerto in D minor by Handel, and take part in the performance of her sister Lili's "Pour les Funerailles d'un Soldat," and Aaron Copland's symphony for organ and orchestra. The program will also include Mozart's Serenade, "Kleine Nachmusik" (K. No. 525), and Liszt's Symphonic poem, "Tasso."

On Jan. 30 in Paris Mme. Janacopulos sang nothing but songs by Stravinsky. There was an audience. France has its heroes and heroines in peace as well as in war.

Meanwhile in New York the lions of the press, old and young, are endeavoring to assign Stravinsky his proper place among contemporary composers.

WATERBURY
CONN.
~~HERALD~~
American
FEB 12 1925

While Waterbury Languishes.

(Hartford Times.)

With Roland Hayes, Gigli, Chaliapin, Ponselle, Boston Symphony and others appearing in rapid succession Hartford may be said to be having a truly distinguished musical season. There is no need to go elsewhere to hear the celebrated artists of the day, as they are all finding the way to Hartford.

WORCESTER, MASS.
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FEB 13 19

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The ~~Boston~~ symphony orchestra is coming to Worcester Tuesday evening to give a concert in Mechanics hall. With this orchestra of 104 pieces comes Serge Koussevitzky, the new Russian conductor, who has created so much enthusiasm in musical circles since coming to Boston as leader of the organization. A vital fact to be considered by music-loving people of Worcester is that this will be the only chance to hear the orchestra. A splendid program has been made up by Conductor Koussevitzky for the Worcester concert. It includes Tchaikovsky's Fifth symphony, in E minor, which is artiscally done by this orchestra.

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WORCESTER, MASS.
GAZETTE
FEB 13 192

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The visit to Worcester next Tuesday evening for its annual concert is the only opportunity Worcester symphony lovers will have to hear this organization, for there is no chance in hearing it if one goes to Boston for a concert. The entire season course of 61 concerts at Symphony hall is sold out and there are no tickets available for people from Worcester or any other city this season, an unprecedented record for the Boston orchestra. Seats for the concert are on sale at Steinert's

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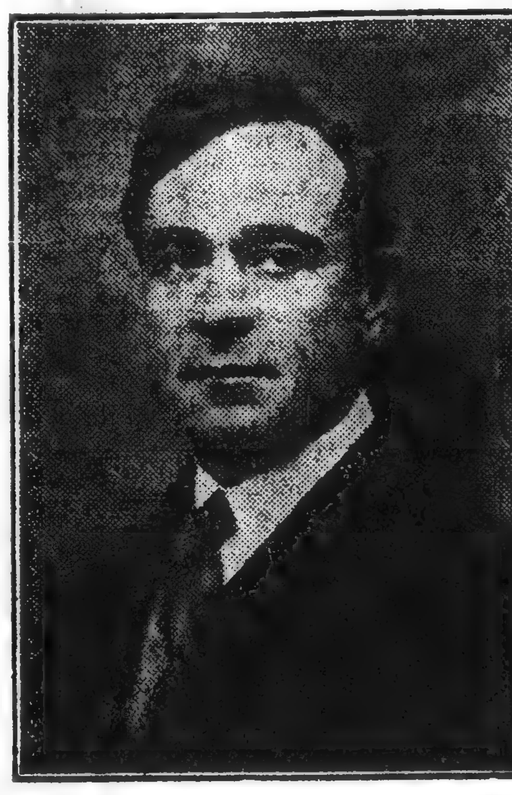
WORCESTER, MASS.
GAZETTE
FEB 14 19

BOSTON SYMPHONY ORCHESTRA HERE

Koussevitzky Will Direct His First Concert in Worcester Tuesday Night



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The program opens with C. P. E. Bach's Concerto in D major, three movements, one of the classics of modern music, are three novelties introduced, Berlioz's overture to "The Roman Carnival," and two Russian numbers, Moussorgsky's prelude to the opera "Khovantchina," and Rimsky-Korsakoff's "The Flight of the Bumble-Bee," from the fairy opera, "The Bumble-Bee."

The closing number is the outstanding composition of the program, Tchaikowsky's Fifth symphony, played by this orchestra in Boston and New York this season, which has created profound interest. The management of the orchestra announces that seats for the orchestra concerts in Boston are sold out for the entire season and that the only chance the Worcester musical public will have to hear the orchestra this season will be on Tuesday evening. Seats are on sale at Steinert's.

Transcript
Feb. 14

MR. KOUSSEVITZKY GATHERS TOGETHER MUSIC FROM FRANCE

RABAUD AND ROUSSEL, DUKAS AND D'INDY

After Three Weeks, the Conductor Rejoins His Audience—Impeccable Tone-Picture; Sumptuous Tone-Poem; Piece That Baffles; Masterful, Mental and "Convincing" Symphony—The Mettle of Performance

THE signs were no bigger than a man's hand; but they may have been signs none the less. Yesterday, after an interval of three weeks, Mr. Koussevitzky was again conductor at the Symphony Concert. Roving upward, the eye spied empty seats here and there in the upper balcony, where the non-subscribing public, for a price and the waiting, may perch; while a few vacant chairs were also discoverable in the areas consecrated to the subscribing faithful. Attentive to the applause, some ears found it spasmodic and occasionally labored for the first times since Mr. Koussevitzky went to and fro upon the platform of Symphony Hall. Certainly, at no previous concert of the current year, have departures so filled the later intervals. The obvious explanation was, of course, the program. It consumed two hours, and [illegible] minutes more, which is longish on a Friday afternoon. It contained Mr. d'Indy's Symphony in B-flat, admittedly not the easiest of listening; while all else upon it was music of living, but elderly, Parisian composers—Mr. Rabaud of "La Procession Nocturne"; Mr. Roussel of "Pour une Fête de Printemps"; Mr. Dukas of "La Péri; Poème Dansé." Too much, said the by-standing wiseacres, and too much of one kind.

Even so, at the back of two or three heads lingered the impression that a spell had been broken and not quite reconstituted. Through fourteen pairs of concerts, interrupted only by occasional and expected weeks of journeying, Mr. Koussevitzky, at his post, had held this audience of Friday afternoon in the hollow of his hand. Then came not only the week in which there was no concert, but also the week in which orchestra and audience, by the inscrutable wisdom of the trustees, were delivered to Mr. Henry Hadley. No doubt, Mr. Koussevitzky needed his seven days of repose after seven days of successive concerts. Yet from Saturday, Jan. 24 until Friday, Feb. 13, he did not tread in public the familiar stage, working his will upon an expectant audience. Every old hand of the theater will be quick to say that such an interval was enough to loosen any conceivable spell laid by a mortal conductor. As likely as not the weeks to come will tighten and restore it. Yet there were—on Friday the Thirteenth—these signs of relaxation.

The program was too long, in part because the official counter of hours and minutes did not always reckon upon Mr. Koussevitzky's passion for the slow movement slow. Mr. d'Indy's Symphony is exacting; yet the other three pieces, each in its kind, were by no means tedious. Since Mr. Rabaud, as conductor no less than composer, first unfolded his tone-poem at the Symphony Concerts, nobody has had a mind to quarrel with it. A neater, smoother, better rounded specimen of its sort does not exist. As a museum-piece, it is almost certain to be preserved. Read a translation in the program-book of Lenau's suggesting poem, and the course of the music is simplicity and transparency themselves The murk, the stillness, the stir of the forest; the solitary and brooding Faust; the light, the song, the march, now near, now far, of the pious procession; the surge of Faust's answering emotion—all are written large and clear in Mr. Rabaud's measures. Every note that he sets upon his staves does exactly and economically its appointed office. More appropriate pages it is impossible to conceive, though imagination, invention and individuality hardly haunt them. Sound and scholarly, of a sweet nature and a pleasing voice is Mr. Rabaud. What more is there to ask of the younger days and the earlier work of a Director of the Conservatory—unless by some off-chance he happens to be a Gabriel Fauré? To play the music, moreover, obviously gave pleasure to Mr. Koussevitzky. He could languish through the slow introduction; not too fast need go the holy canticle and then—the tonal surge of Faust's emotion. Besides, was there not occasion for at least two of the conductor's unsurpassable diminuendi into silence?

Nor is the "Poème Dansé" of Mr. Paul Abraham Dukas a task and a weariness upon the ear, though doubtless it would more signify were the Prince and the Peri, the Flower of Immortality, and other trappings of old and ornate legend outspread as in the theater. Hardly upon the discreet platform of Symphony Hall does the music as tone-poem evoke golden mountains or crimson valleys; the face "more delicious than the face of Gurda-Ferrid" or the upraised and heaven-borne "flower of flame." Neither in Paris nor elsewhere has "The Peri" flourished on the stage of the dance. Mr. Diaghilev was not hospitable to her; the Opéra-Comique soon shut her in a dark closet; Mme. Pavlova tried, succeeded—and persisted not. Yet to the sensuous Persian fab[illegible] as Mr. Dukas seems to conceive it) he[illegible]s set an exceedingly sumptuous music. It is as thick of texture, as luxurious of [illegible]armony, as sinuous of progress, as tho[illegible]gh Messieurs Debussy and Ravel along with a whole French tradition were non-existent. It is of Mr. Dukas surrendered to his Semitic blood, cultivating the oriental flavors of Goldmark, not unaware of the Wagner who could be supersensuous.

A lush imagination invents, animates and achieves the music. It is soft and pulpy like an Eastern fruit. Hot and artificial, as of the forcing house, is the richness of color. Though the legend evoke the ends of the earth, noonday and sunset, images of the forest and of the mountain-top, the measures sound out of the thick walls, the moist and shadowy twilights of an Oriental palace. Studiously, "effectively," Mr. Dukas fashioned his "Poème Dansé" on his writing table for the theater. Possibly it cloyed there. Certainly it is over-luscious in the concert-hall—especially when Mr. Koussevitzky, being Russian and therefore quasi-Oriental, adds his own unguents and perfumes. Hearing him in "The Peri," it is easy to wish to hear him in Goldmark's "Sakountala."

It is within supposition—and maybe belief—that Mr. Albert Roussel, having written a piece of music for the sake of the music, cast his eye out of his study-window and saw the spring in the sky; that at the same moment his ear caught the echoes of a fête over the way at a neighbor's. Thereupon, being hard put for a title, he wrote "Pour une Fête de Printemps" at the top of his score and let it go at that. At the least this conjecture seems as plausible as the speculations arrayed in the program-book around these relatively innocent pages. They recall Mr. Roussel's memories of festivals in the Far East. They smack of the Place Pigalle and other haunts hard by the sacred Butte. They may be an idyl; they could be an interrupted Scherzo; possibly they are a Sinfonietta not a little compressed. Possibly also they are neither more nor less than a piece of music in which Mr. Roussel set ideas that germinated within him; developed them according to the imagination, the invention and the mood they stirred, and therewith rested content. The motivs and the reiterated figures hardly engross the ear; but Mr. Roussel leads them into measures that move with rhythmic animation through shadowy harmonies or vigorous progressions; that utilize skilfully assembled or parted or individualized instrumental voices. There is mood as well, from a quickening animation to a gentle, introspective musing; while throughout, the music swims in an atmosphere of its own—as though soft, grey spring veils overhung it with a little of mist and a little of mystery. With an occasional monotony, yet with a semi-occasional poetry of tones, it all sounds. Even Mr. Koussevitzky's sensitive ear and hand do not quite clarify his friend's music.

Upon Mr. d'Indy's Second Symphony—become the classic French Symphony of those latter days—the conductor spared not one of his revealing and enhancing powers. The High Priest of the Schola Cantorum is nothing if not architectural—and upon ear and mind Mr. Koussevitzky upreared the tonal edifice, lofty, firm-set and austere. More: he gave it an audible spaciousness and freedom of ascent, as though Franckian faiths and formulas, inbred in Mr. d'Indy, might not crib or halt it. At every turn he sharpened the rhythms until the music gained a new impetus, vitality, cumulation. Not a detail escaped him or seemed in the passing instant misconstrued, misplaced or over-emphasized. Often they were as edge and pungency upon the music; or else fell like high light upon it and upon the composer's imagination. Nowhere did Mr. Koussevitzky miss, nor anywhere would he soften, the hard, keen glint of contours and harmonies. The spare progressions, the stark sonorities sounded with Mr. d'Indy's taut-strung voice. Above all, the conductor caught and heightened the essential life of the music wherein the two principal motivs—and the motivs that they generate—go to and fro in advance and recession, in conflict not to be stayed or stilled. Vitalize Mr. Koussevitzky will and must. Least of all shall the "cerebral" d'Indy escape him. For once and throughout, there was no quarrelling with the ways and means.

So played, the limitations of the Symphony in B-flat are the limitations of the composer's mind and spirit. Sensuous he cannot be, and in spite of his intensity of creation, the years do not lessen the pages dry and the pages labored. To be simple or to give the illusion of simplicity was as strange to the d'Indy of these middle years of fertility and prime. In intricate conflict he must set his motivs. Complex must be the progress of his music. Afresh and afresh he must marshal and assort the contributing elements. Yet passion he knows, though it be passion of the mind and the spirit. Not without such impulse may music rise, take shape and command the listening imagination as does the first movement of the Symphony outspread. The exaltation of the slow division is as unmistakable and penetrating as the austerity. A third movement harks back to the grave song of the viola; of a sudden wills itself into new and stirring energies. From a fugue, characteristically expands and mounts the reverberant proclamation of the close.

It is quite true that Mr. d'Indy brings this music to pass by mental process. Strange to him are either the mighty outbursts or the mighty ease of Beethoven. Far from him, searching mind and heart, is the fullness of Brahms. He can no more sing with a Schubert than glow with a Wagner incandescent. He lacks Franck's communicating and enfolding humanity. By a power of mind he commands; by the passion with which he puts that power in play he conquers. A meaningless, a misleading, word to apply to work in the arts is "convincing." In the theater, the concert-hall, the picture-gallery, on the printed page, they can have no such purpose, gain no such end. Mr. d'Indy's Symphony in B-flat is the exception. Here at last, and for once, is music that convinces. No other way could he write it.

H. T. P.

American
Feb 14

SYMPHONY IN BRILLIANT PROGRAM

Mr. Koussevitzky, conductor of the Symphony Orchestra, arranged for yesterday afternoon's concert a program consisting entirely of works of contemporary French composers. This idea of "unifying" a program is not a new one, for Carl Muck used to be a great exponent of it. But it is always a question as to whether a program that has unity can at the same time have sufficient variety.

Mr. Koussevitzky was either lucky or very judicious, for his program sounded better than it looked on paper before the concert began. "La Procession Nocturne," by Henri Rabaud, former conductor of the orchestra, was played for the third time here, and each time it has sounded better. To this writer it was the most impressive piece on the program.

D'Indy's Second Symphony, which was played, is much too long, and cries out for cutting. It has some beautiful pages, nevertheless, which were eloquently rendered by the orchestra. Roussel's "Pour une Fete de Printemps" was the novelty, receiving its first performance in Boston. A single hearing left the listener very much bewildered, not with Roussel's purpose, for it is not necessary to have any particular purpose in writing music except to give vent to the writer's ideas, but bewildered as to the artistic beauty of the piece. There are some interesting rhythmic figures, but it will take further acquaintance to get anything more definite out of it.

Traveler
Feb 14

To Play Organ as Symphony Soloist

PROVIDENCE, R. I.
BULLETIN
FEB 14 1925

BOSTON SYMPHONY TO GIVE CONCERT HERE ON FEB. 24

Paul Kochanski, Famous Polish Violinist, to Be Soloist.

The Boston Symphony Orchestra will make its ~~fourth~~ appearance of the season here on Tuesday, Feb. 24, when a concert will be given in the evening in Infantry Hall. The soloist will be Paul Kochanski, famous Polish violinist, who acquired his artistry under the direction of the Polish master, Mlynarski, and the Belgian, Cesar Thomson. He will appear in a concerto in A-minor by Vivaldi, the early Italian composer.

Serge Koussevitzky will present a symphony of modern Russia, Glazounov's Symphony, No. 8. This will be introduced by the overture to "Russland and Ludmilla," by Glinka. The closing number of the evening will be Liszt's symphonic poem, "Tasso; Lament and Triumph," a score which depicts with much tonal splendor the varying fortunes of the famous Italian poet.

AS missioner from the French Ministry of Fine Arts; as teacher of American students; as sister and mouthpiece of Lili Boulanger—composer of promise cut off in youth; as, finally, organist in her own right, Miss Nadia Boulanger will be guest at the Symphony Concerts of next week. She will play the solo-part in an ancient Concerto of Handel (in D minor) for organ and orchestra and in a modern Symphony for organ and orchestra written by Aaron Copland of the youngest generation of American composers. Miss Nadia will also be heard incidentally in her sister's orchestral dirge, "For the Burial of a S[illegible]lier." By way of prelude, Mr. Kousse[illegible] and the orchestra will play Mozart's [illegible] Night-Music"; while to end th[illegible] stands Liszt's resounding "Tass[illegible]

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Even so, at the back of two or three heads lingered the impression that a spell had been broken and not quite reconstituted. Through fourteen pairs of concerts, interrupted only by occasional and expected weeks of journeying, Mr. Koussevitzky, at his post, had held this audience of Friday afternoon in the hollow of his hand. Then came not only the week in which there was no concert, but also the week in which orchestra and audience, by the inscrutable wisdom of the trustees, were delivered to Mr. Henry Hadley. No doubt, Mr. Koussevitzky needed his seven days of repose after seven days of successive concerts. Yet from Saturday, Jan. 24 until Friday, Feb. 13, he did not tread in public the familiar stage, working his will upon an expectant audience. Every old hand of the theater will be quick to say that such an interval was enough to loosen any conceivable spell laid by a mortal conductor. As likely as not the weeks to come will tighten and restore it. Yet there were—on Friday the Thirteenth—these signs of relaxation.

The program was too long, in part because the official counter of hours and minutes did not always reckon upon Mr. Koussevitzky's passion for the slow movement slow. Mr. d'Indy's Symphony is exacting; yet the other three pieces, each in its kind, were by no means tedious. Since Mr. Rabaud, as conductor no less than composer, first unfolded his tone-poem at the Symphony Concerts, nobody has had a mind to quarrel with it. A neater, smoother, better rounded specimen of its sort does not exist. As a museum-piece, it is almost certain to be preserved. Read a translation in the program-book of Lenau's suggesting poem, and the course of the music is simplicity and transparency themselves The murk, the stillness, the stir of the forest; the solitary and brooding Faust; the light, the song, the march, now near, now far, of the pious procession; the surge of Faust's answering emotion—all are written large and clear in Mr. Rabaud's measures. Every note that he sets upon his staves does exactly and economically its appointed office. More appropriate pages it is impossible to conceive, though imagination, invention and individuality hardly haunt them. Sound and scholarly, of a sweet nature and a pleasing voice is Mr. Rabaud. What more is there to ask of the younger days and the earlier work of a Director of the Conservatory—unless by some off-chance he happens to be a Gabriel Fauré? To play the music, moreover, obviously gave pleasure to Mr. Koussevitzky. He could languish through the slow introduction; not too fast need go the holy canticle and then—the tonal surge of Faust's emotion. Besides, was there not occasion for at least two of the conductor's unsurpassable diminuendi into silence?

Nor is the "Poème Dansé" of Mr. Paul Abraham Dukas a task and a weariness upon the ear, though doubtless it would more signify were the Prince and the Peri, the Flower of Immortality, and other trappings of old and ornate legend outspread as in the theater. Hardly upon the discreet platform of Symphony Hall does the music as tone-poem evoke golden mountains or crimson valleys; the face "more delicious than the face of Gurda-Ferrid" or the upraised and heaven-borne "flower of flame." Neither in Paris nor elsewhere has "The Peri" flourished on the stage of the dance. Mr. Diaghilev was not hospitable to her; the Opéra-Comique soon shut her in a dark closet; Mme. Pavlova tried, succeeded—and persisted not. Yet to the sensuous Persian fab as Mr. Dukas seems to conceive it) s set an exceedingly sumptuous music. It is as thick of texture, as luxurious of armony, as sinuous of progress, as ugh Messieurs Debussy and Ravel along with a whole French tradition were non-existent. It is of Mr. Dukas surrendered to his Semitic blood, cultivating the oriental flavors of Goldmark, not unaware of the Wagner who could be supersensuous.

A lush imagination invents, animates and achieves the music. It is soft and pulpy like an Eastern fruit. Hot and artificial, as of the forcing house, is the richness of color. Though the legend evoke the ends of the earth, noonday and sunset, images of the forest and of the mountain-top, the measures sound out of the thick walls, the moist and shadowy twilights of an Oriental palace. Studiously, "effectively," Mr. Dukas fashioned his "Poème Dansé" on his writing table for the theater. Possibly it cloyed there. Certainly it is over-luscious in the concert-hall—especially when Mr. Koussevitzky, being Russian and therefore quasi-Oriental, adds his own unguents and perfumes. Hearing him in "The Peri," it is easy to wish to hear him in Goldmark's "Sakountala."

It is within supposition—and maybe belief—that Mr. Albert Roussel, having written a piece of music for the sake of the music, cast his eye out of his study-window and saw the spring in the sky; that at the same moment his ear caught the echoes of a fête over the way at a neighbor's. Thereupon, being hard put for a title, he wrote "Pour une Fête de Printemps" at the top of his score and let it go at that. At the least this conjecture seems as plausible as the speculations arrayed in the program-book around these relatively innocent pages. They recall Mr. Roussel's memories of festivals in the Far East. They smack of the Place Pigalle and other haunts hard by the sacred Butte. They may be an idyl; they could be an interrupted Scherzo; possibly they are a Sinfonietta not a little compressed. Possibly also they are neither more nor less than a piece of music in which Mr. Roussel set ideas that germinated within him; developed them according to the imagination, the invention and the mood they stirred, and therewith rested content. The motivs and the reiterated figures hardly engross the ear; but Mr. Roussel leads them into measures that move with rhythmic animation through shadowy harmonies or vigorous progressions; that utilize skilfully assembled or parted or individualized instrumental voices. There is mood as well, from a quickening animation to a gentle, introspective musing; while throughout, the music swims in an atmosphere of its own—as though soft, grey spring veils overhung it with a little of mist and a little of mystery. With an occasional monotony, yet with a semi-occasional poetry of tones, it all sounds. Even Mr. Koussevitzky's sensitive ear and hand do not quite clarify his friend's music.

Upon Mr. d'Indy's Second Symphony—become the classic French Symphony of these latter days—the conductor spared not one of his revealing and enhancing powers. The High Priest of the Schola Cantorum is nothing if not architectural—and upon ear and mind Mr. Koussevitzky upreared the tonal edifice, lofty, firm-set and austere. More: he gave it an audible spaciousness and freedom of ascent, as though Franckian faiths and formulas, inbred in Mr. d'Indy, might not crib or halt it. At every turn he sharpened the rhythms until the music gained a new impetus, vitality, cumulation. Not a detail escaped him or seemed in the passing instant misconstrued, misplaced or over-emphasized. Often they were as edge and pungency upon the music; or else fell like high light upon it and upon the composer's imagination. Nowhere did Mr. Koussevitzky miss, nor anywhere would he soften, the hard, keen glint of contours and harmonies. The spare progressions, the stark sonorities sounded with Mr. d'Indy's taut-strung voice. Above all, the conductor caught and heightened the essential life of the music wherein the two principal motives—and the motives that they generate—go to and fro in advance and recession, in conflict not to be stayed or stilled. Vitalize Mr. Koussevitzky will and must. Least of all shall the "cerebral" d'Indy escape him. For once and throughout, there was no quarrelling with the ways and means.

So played, the limitations of the Symphony in B-flat are the limitations of the composer's mind and spirit. Sensuous he cannot be, and in spite of his intensity of creation, the years do not lessen the pages dry and the pages labored. To be simple or to give the illusion of simplicity was as strange to the d'Indy of these middle years of fertility and prime. In intricate conflict he must set his motivs. Complex must be the progress of his music. Afresh and afresh he must marshal and assort the contributing elements. Yet passion he knows, though it be passion of the mind and the spirit. Not without such impulse may music rise, take shape and command the listening imagination as does the first movement of the Symphony outspread. The exaltation of the slow division is as unmistakable and penetrating as the austerity. A third movement harks back to the grave song of the viola; of a sudden wills itself into new and stirring energies. From a fugue, characteristically expands and mounts the reverberant proclamation of the close.

It is quite true that Mr. d'Indy brings this music to pass by mental process. Strange to him are either the mighty outbursts or the mighty ease of Beethoven. Far from him, searching mind and heart, is the fullness of Brahms. He can no more sing with a Schubert than glow with a Wagner incandescent. He lacks Franck's communicating and enfolding humanity. By a power of mind he commands; by the passion with which he puts that power in play he conquers. A meaningless, a misleading, word to apply to work in the arts is "convincing." In the theater, the concert-hall, the picture-gallery, on the printed page, they can have no such purpose, gain no such end. Mr. d'Indy's Symphony in B-flat is the exception. Here at last, and for once, is music that convinces. No other way could he write it.

H. T. P.

American
Feb 14

SYMPHONY IN BRILLIANT PROGRAM

Mr. Koussevitzky, conductor of the Symphony Orchestra, arranged for yesterday afternoon's concert a program consisting entirely of works of contemporary French composers. This idea of "unifying" a program is not a new one, for Carl Muck used to be a great exponent of it. But it is always a question as to whether a program that has unity can at the same time have sufficient variety.

Mr. Koussevitzky was either lucky or very judicious, for his program sounded better than it looked on paper before the concert began. "La Procession Nocturne," by Henri Rabaud, former conductor of the orchestra, was played for the third time here, and each time it has sounded better. To this writer it was the most impressive piece on the program.

D'Indy's Second Symphony, which was played, is much too long, and cries out for cutting. It has some beautiful pages, nevertheless, which were eloquently rendered by the orchestra. Roussel's "Pour une Fete de Printemps" was the novelty, receiving its first performance in Boston. A single hearing left the listener very much bewildered, not with Roussel's purpose, for it is not necessary to have any particular purpose in writing music except to give vent to the writer's ideas, but bewildered as to the artistic beauty of the piece. There are some interesting rhythmic figures, but it will take further acquaintance to get anything more definite out of it.

Traveler
Feb 14

To Play Organ as Symphony Soloist

AS missioner from the French Ministry of Fine Arts; as teacher of American students; as sister and mouthpiece of Lili Boulanger—composer of promise cut off in youth; as, finally, organist in her own right, Miss Nadia Boulanger will be guest at the Symphony Concerts of next week. She will play the solo-part in an ancient Concerto of Handel (in D minor) for organ and orchestra and in a modern Symphony for organ and orchestra written by Aaron Copland of the youngest generation of American composers. Miss Nadia will also be heard incidentally in her sister's orchestral dirge, "For the Burial of a S... ...ier." By way of prelude, Mr. Kousse... and the orchestra will play Mozart's ...Night-Music"; while to end the ... stands Liszt's resounding "Tass...

PROVIDENCE, R. I.
BULLETIN
FEB 1 4 1925

BOSTON SYMPHONY TO GIVE CONCERT HERE ON FEB. 24

Paul Kochanski, Famous Polish Violinist, to Be Soloist.

The Boston Symphony Orchestra will make its ~~fourth~~ appearance of the season here on Tuesday, Feb. 24, when a concert will be given in the evening in Infantry Hall. The soloist will be Paul Kochanski, famous Polish violinist, who acquired his artistry under the direction of the Polish master, Mlynarski, and the Belgian, Cesar Thomson. He will appear in a concerto in A-minor by Vivaldi, the early Italian composer.

Serge Koussevitsky will present a symphony of modern Russia, Glazounov's Symphony, No. 8. This will be introduced by the overture to "Russland and Ludmilla," by Glinka. The closing number of the evening will be Liszt's symphonic poem, "Tasso; Lament and Triumph," a score which depicts with much tonal splendor the varying fortunes of the famous Italian poet.

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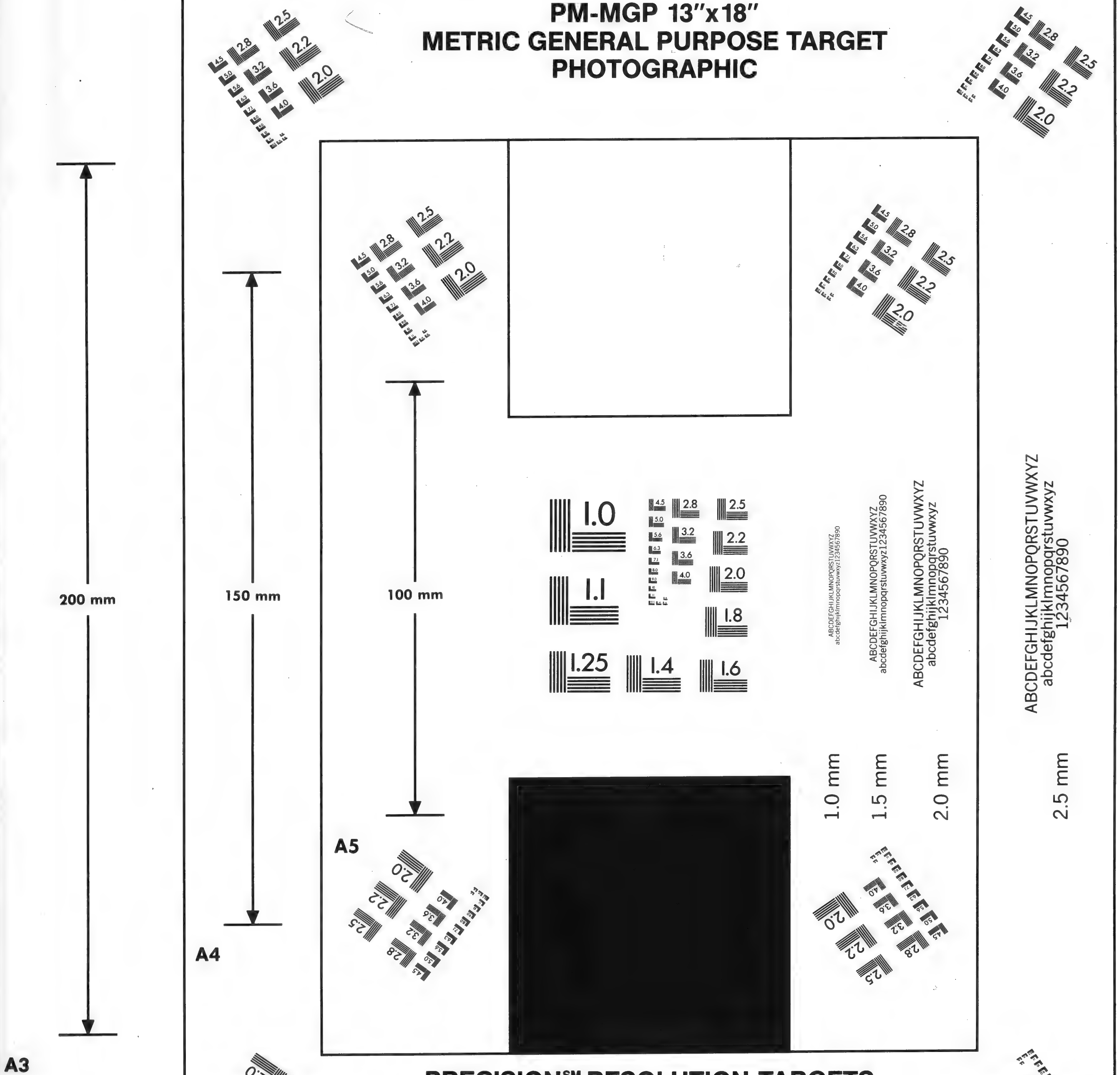
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Globe
Feb. 14

FRENCH PROGRAM AT SYMPHONY CONCERT

Music by d'Indy, Roussel, Rabaud and Dukas Heard

Mr Koussevitzky again made a unified program for yesterday's Symphony concert, this time by turning to the work of living French composers. Roussel's "For a Spring Holiday," announced and withdrawn last season by Mr Monteux, was finally played for the first time in Boston. D'Indy's Second Symphony, Rabaud's "Nocturnal Procession" and Dukas' "The Peri" had all been heard here before yesterday.

The audience did not seem greatly pleased with the concert. Applause was lukewarm, and, more significant, there were a few vacant seats in the second balcony, showing that less than the usual number had waited in line to hear the orchestra. Perhaps 10 times in the past 15 years have vacant seats been observable in the second balcony at the Friday concerts.

None of the greatest names in French music was represented on this program. Berlioz, Franck and Debussy cannot be numbered with the living, though their music is more alive than that of Dukas or Roussel. Honegger, the most vital, and Ravel, the cleverest of living French composers, were not represented.

This concert was an iluminating illustration of the extent to which contemporary French music is not French so much as cosmopolitan. The elders on the program, d'Indy and Rabaud, are of the generation that has never been able to escape the pervasive influence of Wagner, whose stamp is on many pages of M. d'Indy's laboriously eloquent symphony. M. Rabaud's exquisitely subtl taste and refined musical imagination had enabled him to erase almost completely from his work the imprint of Wagner. But his own creative power is not wholly adequate to fill the gap. Although he uses Wagner's harmonics he does not reiterate Wagner's ideas, but his own are less vivid than Wagner at second hand from M. d'Indy.

Dukas and Roussel, as the contrast between their early and their recent work proves, are men bound to keep "in the movement," to be contemporary. Roussel once wrote Debussy diluted with a good deal of rose water, as in his "Rosy City." Having since observed the vogue of the Stravinsky of "Le Sacre" Roussel in "For a Spring Holiday" has abjured his preceding musical faith, changed styles completely and produced muddled and enfeebled Stravinsky.

With Dukas it is not Stravinsky, but the Russians, whose music was popularized in Western Europe by the Diaghilev ballet that has won away his allegiance from the manner of his one really successful work, "The Sorcerer's Apprentice." The pseudo-Oriental color of Rimsky Korsakoff's 'Scheherezade," much diluted, tinges "The Peri."

There is in d'Indy's Second Symphony a logic essentially French in the choice and working out of themes. The work springs from two "germinating motives," to use the composer's term for his musical material, and nearly every measure in it is derived from one or the other of these motives. But the motives germinate because d'Indy will have it so, and not as Beethoven's do, because they and he could not help it.

In all this music Mr Koussevitzky strove to convey emotion, to be dramatic. But French good taste is not by nature emotional nor dramatic. One doesn't look for ecstasies from Louis XV furniture, or from the architecture of the Ecole des Beaux Arts, exemplified to Americans by our World's Fair Buildings. A Russian is not the best man to make the very real but very limited qualities of this second-clas French music felt.

P. R.

Traveler
Feb 14

Symphony Offers Modern Program

For the fifteenth concert of the Boston Symphony Orchestra for this season Mr. Koussevitzky offered a unified program yesterday afternoon at Symphony Hall.

The works of four contemporaneous French composers filled the program, beginning with "La Procession Nocture," symphonic poem of Henri Rabaud, one time conductor of the Boston Symphony Orchestra and now director of the Conservatory. Mr. Rabaud conducted a performance of his own composition at a concert of the Boston Symphony Orchestra on December 27, 1918. A second performance was conducted by Mr. Monteux on April 23, 1920. Yesterday Mr. Koussevitzky gave an exquisite reading, one that veritably described the various moods of Lenau's pathetic poem. Vincent d'Indy's Symphony in B-flat major held second place on the program. This symphony also holds the distinction of being heard in Boston, when it was performed by the Boston Symphony Orchestra with the composer conducting in December, 1905. It was repeated on two other occasions, the last performance being that of November 17, 1922. There are four movements. The first two, long and languid in theme, are followed by the third movement, "modere," with its strongly rhythmed theme first brought out by the flute and later by the orchestral explosion of the various instruments. The fourth movement in two parts recalls the thematic ideas of the preceding movements either by solo or group instruments.

For the rest of the program there was Roussel's piece "Pour Une Fete de Printempts," heard yesterday for the first time in Boston, a piece interesting in its complexity with introduction and jubilant climax. The beautiful, spirited Poeme Danse "La Peri" of Dukas with its descriptive ballet, heard here last season with Mr. Monteux conducting, was the closing number.

Transcript
Feb 14

Symphony Soloist to Give Lecture

Nadia Boulanger, the distinguished French organist, will be the soloist at next week's pair of Boston Symphony concerts to take place in Symphony hall next Friday afternoon and Saturday evening. She will appear in the composition of her late sister, Lili Boulanger, entitled "For the Funeral of a Soldier," and likewise in Handel's concerto for organ and strings, in D minor, and Copland's symphony, which is to be heard for the first time here.

Serge Koussevitzky will open the program with Mozart's "Eine Kleine Nachtmusik," and close it with Liszt's symphonic poem, "Tasso; Lamento e Trionfo."

Mlle. Boulanger will also give a lecture-rectial under the auspices of the Women's City Club on Sunday afternoon, Feb. 23, in Steinert hall. She will illustrate her subject, "Modern Music and Its Evolution," at the piano.

Globe
Feb 15

Music Notes and Comment

Mr Koussevitzky has chosen a program making ample use of Mlle Nadia Boulanger's abilities as organist for this week's Symphony concerts. Mlle Boulanger has not played before in Boston. She teaches organ and musical theory in Paris. She will play one of her dead sister's pieces. Lili Boulanger won the Prix de Rome for composition just before the war. Her tragic early death cut short a career of great promise. Those who knew her and her work claim that she would have become the first really great woman composer if she had only lived a few years longer. Mlle Nadia Boulanger will give a lecture recital free to the public, (with no tickets required, at Paine Hall, Harvard Music Building, Cambridge, Feb 24, at 8:15. This is an opportunity of a quality rarely offered to music lovers.

◆

Mlle Boulanger will play a symphony for organ and orchestra by Aaron Copland. Mr Copland was born in Brooklyn, N Y, in 1900, and has studied composition under Mlle Boulanger in Paris. This piece is said by those who heard it in New York to be in the atonal polytional idiom natural to musical youth of the present generation. At the close of the first performance last month by the New York Symphony Society in New York there were scattering hisses from the audience. Mr Walter Damrosch, who conducted, remarked to the audience that a youth who could write such a symphony at 24 would some day be capable of murder. But Mr Damrosch's views on music are notoriously conservative.

Friday at 2:30 and Saturday at 8:1 Boston Symphony Orchestra, Serge Koussevitzky, conductor. 16th program Concerto for strings and organ in D minor. Symphony for organ (first time here), Aaron Copland; "For the Funeral of a Soldier," Lili Boulanger; "Klein Nachtmusik," Mozart; "Tasso," Liszt. Soloist Nadia Boulanger.

Herald
Feb. 14

SYMPHONY IN 15TH CONCE

Program Devoted to Contemporaneous French Composers

WORK BY RABAUD PROVES FEATURE

By PHILIP HALE

The program of the 15th Symphony concert in Symphony hall yesterday afternoon, Mr. Koussevitzky, conductor, was devoted to contemporaneous French composers. It comprised Rabaud's "Nocturnal Procession," d'Indy's Symphony, B flat major, No. 2; Roussel's "For a Spring Festival"; Dukas's "The Peri: Dance Poem."

Although d'Indy's symphony is one of the greatest of modern works; although Roussel's symphonic poem, fantaisie, what-you-call-it, was performed for the first time in Boston, the feature of the concert, as far as interpretation and performance were concerned, was Rabaud's "Nocturnal Procession," inspired by the poem of Lenau, an episode in his "Faust" that also led Liszt to compose illustrative music.

Rabaud's symphonic poem had been played twice at the Symphony concerts: conducted by Mr. Rabaud, later by Mr. Monteux. It had been performed in Boston before Mr. Rabaud was persuaded to put it on a program: by the Orchestral Club led by Mr. Longy in 1903; by the N. E. Conservatory Orchestra, led by Mr. Chadwick in 1909.

(The reprinted article in the programbook stated that the excellent Rabaud was now living in Boston, although he has not visited this city since his departure as conductor in the spring of 1919. This carelessness in proof-reading led some persons yesterday to wonder why he did not stand up in the hall or rush impetuously to the platform in order to acknowledge the long-protracted applause.)

As we have said, the performance of this music yesterday was remarkable in every way, technically and poetically; one of Mr. Koussevitzky's most noteworthy achievements. The music itself deserved the care the conductor and the players bestowed upon it. It is true that in the music preceding the section portraying the solemn procession the influence of Wagner is shown, for there are suggestions of moods in "Parsifal" and the hearer is reminded of Amportas and his sufferings, but this is not disturbing, nor does it detract from the fine and imaginative quality of the work. It might be interesting to hear Liszt's treatment of the same subject.

From the performance of d'Indy's Symphony one might reasonably infer that the music did not appeal strongly to Mr. Koussevitzky's nature, for the interpretation was disappointing, especially in regard to the treatment of the musical structure, which did not stand out boldly, was not well defined. One might also say that the inherent nobility of this symphony was not revealed. D'Indy is anything but a melodramatic composer; he is neither spectacular nor a seeker after external decoration. The pure and lofty soul of Vincent dIndy was not in this performance.

One hardly knows what to say of the highly respectable Roussel's "Spring Festival." He is undoubtedly a man of high ideals and faithful to them, but we have yet to hear music by him that warms the cockles of the heart or leads one to forget the carking cares of this too daily life. His admirers have found much to praise in this "Spring Festival"; one speaks of the joy being tempered by dreamy melancholy (yes, the word is "dreamy," not "dreary"); and then speaks of the work as an "idyl"; while a third is reminded of oriental festivals. Thus do learned doctors disagree even in praise. Mr. Henderson of New York is sure that the festival was in Paris; that Pan was leaping about sporting a plug-hat with dryads masquerading as midinettes. From our recollection of the Neuilly festival, with its merry-go-rounds and horns, and shouting, we should say that M. Roussel's spring had come up, not slowly as in Coleridge's "Christabel," but with a rush and a bang up the Avenue du Roule. Mr. Koussevitzky conducted the festival with gusto. The concert ended with a rather boisterous performance of "The Peri."

The concert will be repeated tonight. The program for next week will be an unusual one, with the organ a prominent instrument. Mozart, Eine Kleine Nachtmusik; Handel, Concerto, D minor for organ and strings; Lili Boulanger, "For the Funeral of a Soldier"; Copland, Symphony for organ and orchestra; Liszt, "Tasso: Lament and Triumph." Nadia Boulanger will be the organist.

THIS CLIPPING FROM
POST
Worcester, Mass.
FEB 14 1925

Serge Koussevitzky, Famous Conductor of Boston Symphony Orchestra

CHANCE LEFT TO HEAR SYMPHONY

Hub Season Sold Out but Seats Here Available

The Boston Symphony Orchestra comes to Worcester next Tuesday to give its annual concert in Mechanics Hall. Serge Koussevitzky, the new Russian conductor, comes with it, and it is the only chance Worcester symphony lovers will have to hear the orchestra or see the conductor.

The regular symphony season of 61 concerts in Boston is sold out, and patrons from this ciiy who are in the habit of going to Boston to get their symphony music will be disappointed, for there are no seats left for the course and the Worcester concert is the only chance to hear the orchestra this season for Worcester patrons. Next season it is expected the Boston season will be extended to 66 or 68 concerts which means the possible elimination of the New England cities that the orchestra visits.

The program for Tuesday night opens with C. P. E. Bach's Concerto in D Major, in three movements. There are three novelties, two of which are Russian. Berlioz's overture to "The Roman Carnival," Moussorgsky's prelude to the opera "Khovantchina" and Rimsky-Korsakoff's "The Flight of the Bumble-Bee," from the fairy opera, "Tsar Saltan." It was this selection that resulted in the orchestra playing an encore in Boston several weeks ago, the first encore ever responded to since the organization of the orchestra 40 years ago.

The closing number is Tchaikovsky's Fifth Symphony in E Minor. This is the symphony which Koussekitzky has revived and which has created such enthusiasm in Boston and New York where he has played it.

Seats for the Worcester concert are on sale at Steinert's.

PROVIDENCE, R. I.
JOURNAL
FEB 15 1925

Kochanski with Boston Symphony

With Paul Kochanski, the celebrated violinist, as soloist, the Boston Symphony Orchestra, under Serge Koussevitzky, comes for its fourth concert of the season a week from next Tuesday. This is the last concert but one of the present season.

Koussevitzky's programme will have two Russian numbers, notably Glazounov's Eighth Symphony, one of his latest works. This illustrious composer of the Russian school though still living does not figure among the "radicals." The symphony will be introduced by Glinka's overture to "Russian and Ludmilla." The closing number will be Liszt's symphonic poem, "Tasso; Lamento e Trionfo," a glorious pageant in tones descriptive of the tragedy and ultimate triumph of the great Italian poet.

Kochanski will appear with the orchestra in Concerto in A-minor by Vivaldi, the early Italian composer. Kochanski is a violinist from Poland, the country which has produced such a surprising number of geniuses upon this instrument, and this virtuoso holds an undisputable place among the greatest of these. Kochanski learned his art from the Polish master, Mlynarski, and the Belgian master, Cesar Thomson, thus perpetuating two illustrious lines of violin playing. His tours through the principal cities of Europe gave him the highest reputation before he came to this country in 1921. One of his first appearances was as soloist with the Boston Symphony Orchestra at the regular Boston concerts.

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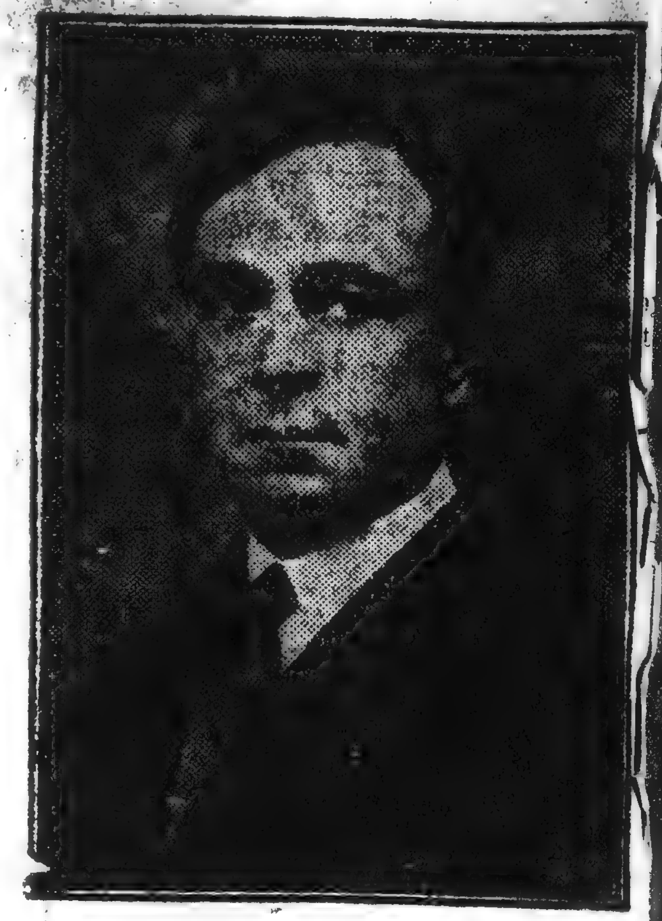
WORCESTER, MASS.
TELEGRAM
FEB 15 1925

NOTED LEADER AND FAMED ORCHESTRA HERE ON TUESDAY



SERGE KOUSSEVITZKY

The feature of the annual visit to Worcester by the Boston Symphony orchestra of 104 musicians for a concert in Mechanics hall Tuesday evening, Feb. 17, will, of course, be the first appearance hereabouts of Serge Koussevitzky, the remarkable new Russian leader. This celebrity, who has made a profound impression in each city which he has visited at the head of the orchestra in this, his first season in America, will be heard in the coming Worcester concert in a symphony in which he has made a particularly vivid impression—the Fifth in E minor by his countryman, Tchaikovsky.

The performances have made nothing less than a magnificent impression, and according to the critics' verdict revealed new powers in the conductor and a new eloquence in the music, which, they concluded, may well outlast the other symphonies of this composer.

Two further numbers from the musical literature of Russia will be played—the "Prelude" to Moussorgsky's opera, "Khovantchina" and the Scherzo "The Flight of the Bumble Bee," from Rimsky-Korsakov's fairy opera, "Tsar Saltan." Moussorgsky's "Prelude" depicts the coming of dawn over the Red Square in the Kremlin at Moscow. The Scherzo has an irresistible charm, which is evident from the fact that when Mr. Koussevitzky performed it in Boston, a repetition was demanded and granted for the first time since the beginnings of the orchestra 40 years ago. There will also be played Berlioz' brilliant overture, "The Roman Carnival," and, to open the concert, a concerto for orchestra in D major by Carl Philip Emanuel Bach.

It is well to know that the one chance Worcester has to hear the orchestra is Tuesday evening. Every seat for the Boston course concert is sold.

Seats for the concert are on sale at Steinert's.

PROVIDENCE, R. I.
TRIBUNE
FEB 15 1925

BOSTON SYMPHONY PROGRAM.

The fourth and last concert but one of the season here by the Boston Symphony Orchestra will take place in Infantry Hall on Tuesday evening, February 24th, with Paul Kochanski, the celebrated Polish violionist as the soloist.

Serge Koussevitzky will introduce to Providence at this concert a notable symphony of modern Russia which nevertheless is not of the "revolutionary" school—Glazounov's Symphony No. 8. This will be introduced by the Overture of "Russlan and Ludmilla" by Glinka, the early Russian composer. The closing number of the evening will be Liszt's Symphonic Poem, "Tasso; Lament and Triumph," a score which depicts with much tonal splendor the varying fortunes of the famous Italian poet.

Paul Kochanski is one of the suprising number of geniuses of the violin who have come from Poland and he is by no means the least of them. This artist is a pupil of the Polish master, Mlynarski and the Belgian master, Cesar Thomson, thus perpetuating two illustrious lines of violin playing. His tours through the principal cities of Europe gave him the highest reputation before he first came to this country in 1921. One of his first appearances was as soloist with the Boston Symphony Orchestra at the regular Boston concerts, an occasion which will long be remembered by those who then heard him.

CATHOLIC WOMAN'S CLUB

40

Globe
Feb 14

FRENCH PROGRAM AT SYMPHONY CONCERT

Music by d'Indy, Roussel, Rabaud and Dukas Heard

Mr Koussevitzky again made a unified program for yesterday's Symphony concert, this time by turning to the work of living French composers. Roussel's "For a Spring Holiday," announced and withdrawn last season by Mr Monteux, was finally played for the first time in Boston. D'Indy's Second Symphony, Rabaud's "Nocturnal Procession" and Dukas' "The Peri" had all been heard here before yesterday.

The audience did not seem greatly pleased with the concert. Applause was lukewarm, and, more significant, there were a few vacant seats in the second balcony, showing that less than the usual number had waited in line to hear the orchestra. Perhaps 10 times in the past 15 years have vacant seats been observable in the second balcony at the Friday concerts.

None of the greatest names in French music was represented on this program. Berlioz, Franck and Debussy cannot be numbered with the living, though their music is more alive than that of Dukas or Roussel. Honegger, the most vital, and Ravel, the cleverest of living French composers, were not represented.

This concert was an iluminating illustration of the extent to which contemporary French music is not French so much as cosmopolitan. The elders on the program, d'Indy and Rabaud, are of the generation that has never been able to escape the pervasive influence of Wagner, whose stamp is on many pages of M. d'Indy's laboriously eloquent symphony. M. Rabaud's exquisitely subtl taste and refined musical imagination had enabled him to erase almost completely from his work the imprint of Wagner. But his own creative power is not wholly adequate to fill the gap. Although he uses Wagner's harmonics he does not reiterate Wagner's ideas, but his own are less vivid than Wagner at second hand from M. d'Indy.

Dukas and Roussel, as the contrast between their early and their recent work proves, are men bound to keep "in the movement," to be contemporary. Roussel once wrote Debussy diluted with a good deal of rose water, as in his "Rosy City." Having since observed the vogue of the Stravinsky of "Le Sacre" Roussel in "For a Spring Holiday" has abjured his preceding musical faith, changed styles completely and produced muddled and enfeebled Stravinsky.

With Dukas it is not Stravinsky, but the Russians, whose music was popularized in Western Europe by the Diaghilev ballet that has won away his allegiance from the manner of his one really successful work, "The Sorcerer's Apprentice." The pseudo-Oriental color of Rimsky Korsakoff's 'Scheherezade," much diluted, tinges "The Peri."

There is in d'Indy's Second Symphony a logic essentially French in the choice and working out of themes. The work springs from two "germinating motives," to use the composer's term for his musical material, and nearly every measure in it is derived from one or the other of these motives. But the motives germinate because d'Indy will have it so, and not as Beethoven's do, because they and he could not help it.

In all this music Mr Koussevitzky strove to convey emotion, to be dramatic. But French good taste is not by nature emotional nor dramatic. One doesn't look for ecstasies from Louis XV furniture, or from the architecture of the Ecole des Beaux Arts, exemplified to Americans by our World's Fair Buildings. A Russian is not the best man to make the very real but very limited qualities of this second-clas French music félt. P. R.

Trav
Feb 14

Symphony Offers Modern Program

For the fifteenth concert of the Boston Symphony Orchestra for this season Mr. Koussevitzky offered a unified program yesterday afternoon at Symphony Hall.

The works of four contemporaneous French composers filled the program, beginning with "La Procession Nocture," symphonic poem of Henri Rabaud, one time conductor of the Boston Symphony Orchestra and now director of the Conservatory. Mr. Rabaud conducted a performance of his own composition at a concert of the Boston Symphony Orchestra on December 27, 1918. A second performance was conducted by Mr. Monteux on April 23, 1920. Yesterday Mr. Koussevitzky gave an exquisite reading, one that veritably described the various moods of Lenau's pathetic poem. Vincent d'Indy's Symphony in B-flat major held second place on the program. This symphony also holds the distinction of being heard in Boston, when it was performed by the Boston Symphony Orchestra with the composer conducting in December, 1905. It was repeated on two other occasions, the last performance being that of November 17, 1922. There are four movements. The first two, long and languid in theme, are followed by the third movement, "modere," with its strongly rhythmed theme first brought out by the flute and later by the orchestral explosion of the various instruments. The fourth movement in two parts recalls the thematic ideas of the preceding movements either by solo or group instruments.

For the rest of the program there was Roussel's piece "Pour Une Fete de Printempts," heard yesterday for the first time in Boston, a piece interesting in its complexity with introduction and jubilant climax. The beautiful, spirited Poeme Danse "La Peri" of Dukas with its descriptive ballet, heard here last season with Mr. Monteux conducting, was the closing number.

Feb 14

Symphony Soloist to Give Lecture

Nadia Boulanger, the distinguished French organist, will be the soloist at next week's pair of Boston Symphony concerts to take place in Symphony hall next Friday afternoon and Saturday evening. She will appear in the composition of her late sister, Lili Boulanger, entitled "For the Funeral of a Soldier," and likewise in Handel's concerto for organ and strings, in D minor, and Copland's symphony, which is to be heard for the first time here.

Serge Koussevitzky will open the propram with Mozart's "Eine Kleine Nachtmusik," and close it with Liszt's symphonic poem, "Tasso; Lamento e Trionfo."

Mlle. Boulanger will also give a lecture-rectial under the auspices of the Women's City Club on Sunday afternoon, Feb. 23, in Steinert hall. She will illustrate her subject, "Modern Music and Its Evolution," at the piano.

Music Notes and Comment

Mr Koussevitzky has chosen a program making ample use of Mlle Nadia Boulanger's abilities as organist for this week's Symphony concerts. Mlle Boulanger has not played before in Boston. She teaches organ and musical theory in Paris. She will play one of her dead sister's pieces. Lili Boulanger won the Prix de Rome for composition just before the war. Her tragic early death cut short a career of great promise. Those who knew her and her work claim that she would have become the first really great woman composer if she had only lived a few years longer. Mlle Nadia Boulanger will give a lecture recital free to the public, with no tickets required, at Paine Hall, Harvard Music Building, Cambridge, Feb 24, at 8:15. This is an opportunity of a quality rarely offered to music lovers.

◆

Mlle Boulanger will play a symphony for organ and orchestra by Aaron Copland. Mr Copland was born in Brooklyn, N Y, in 1900, and has studied composition under Mlle Boulanger in Paris. This piece is said by those who heard it in New York to be in the atonal polytional idiom natural to musical youth of the present generation. At the close of the first performance last month by the New York Symphony Society in New York there were scattering hisses from the audience. Mr Walter Damrosch, who conducted, remarked to the audience that a youth who could write such a symphony at 24 would some day be capable of murder. But Mr Damrosch's views on music are notoriously conservative.

Friday at 2:30 and Saturday at 8:1 Boston Symphony Orchestra, Serge Koussevitzky, conductor. 16th program Concerto for strings and organ in D minor. Symphony for organ (first time here), Aaron Copland; "For the Funera of a Soldier," Lili Boulanger; "Klein Nachtmusik," Mozart; "Tasso," Liszt Soloist Nadia Boulanger.

Herald
Feb 14

SYMPHONY IN 15TH CONCE

Program Devoted to Contemporaneous French Composers

WORK BY RABAUD PROVES FEATURE

By PHILIP HALE

The program of the 15th Symphony concert in Symphony hall yesterday afternoon, Mr. Koussevitzky, conductor, was devoted to contemporaneous French composers. It comprised Rabaud's "Nocturnal Procession," d'Indy's Symphony, B flat major, No. 2; Roussel's "For a Spring Festival"; Dukas's "The Peri: Dance Poem."

Although d'Indy's symphony is one of the greatest of modern works; although Roussel's symphonic poem, fantaisie, what-you-call-it, was performed for the first time in Boston, the feature of the concert, as far as interpretation and performance were concerned, was Rabaud's "Nocturnal Procession," inspired by the poem of Lenau, an episode in his "Faust" that also led Liszt to compose illustrative music.

Rabaud's symphonic poem had been played twice at the Symphony concerts: conducted by Mr. Rabaud, later by Mr. Monteux. It had been performed in Boston before Mr. Rabaud was persuaded to put it on a program: by the Orchestral Club led by Mr. Longy in 1903; by the N. E. Conservatory Orchestra, led by Mr. Chadwick in 1909.

(The reprinted article in the program-book stated that the excellent Rabaud was now living in Boston, although he has not visited this city since his departure as conductor in the spring of 1919. This carelessness in proof-reading led some persons yesterday to wonder why he did not stand up in the hall or rush impetuously to the platform in order to acknowledge the long-protracted applause.)

As we have said, the performance of this music yesterday was remarkable in every way, technically and poetically; one of Mr. Koussevitzky's most noteworthy achievements. The music itself deserved the care the conductor and the players bestowed upon it. It is true that in the music preceding the section portraying the solemn procession the influence of Wagner is shown, for there are suggestions of moods in "Parsifal" and the hearer is reminded of Amportas and his sufferings, but this is not disturbing, nor does it detract from the fine and imaginative quality of the work. It might be interesting to hear Liszt's treatment of the same subject.

From the performance of d'Indy's Symphony one might reasonably infer that the music did not appeal strongly to Mr. Koussevitzky's nature, for the interpretation was disappointing, especially in regard to the treatment of the musical structure, which did not stand out boldly, was not well defined. One might also say that the inherent nobility of this symphony was not revealed. D'Indy is anything but a melodramatic composer; he is neither spectacular nor a seeker after external decoration. The pure and lofty soul of Vincent dIndy was not in this performance.

One hardly knows what to say of the highly respectable Roussel's "Spring Festival." He is undoubtedly a man of high ideals and faithful to them, but we have yet to hear music by him that warms the cockles of the heart or leads one to forget the carking cares of this too daily life. His admirers have found much to praise in this "Spring Festival"; one speaks of the joy being tempered by dreamy melancholy (yes, the word is "dreamy," not "dreary"); and then speaks of the work as an "idyl"; while a third is reminded of oriental festivals. Thus do learned doctors disagree even in praise. Mr. Henderson of New York is sure that the festival was in Paris; that Pan was leaping about sporting a plug-hat with dryads masquerading as midinettes. From our recollection of the Neuilly festival, with its merry-go-rounds and horns, and shouting, we should say that M. Roussel's spring had come up, not slowly as in Coleridge's "Christabel," but with a rush and a bang up the Avenue du Roule. Mr. Koussevitzky conducted the festival with gusto. The concert ended with a rather boisterous performance of "The Peri."

The concert will be repeated tonight. The program for next week will be an unusual one, with the organ a prominent instrument. Mozart, Eine Kleine Nachtmusik; Handel, Concerto, D minor for organ and strings; Lili Boulanger, "For the Funeral of a Soldier"; Copland, Symphony for organ and orchestra; Liszt, "Tasso: Lament and Triumph." Nadia Boulanger will be the organist.

THIS CLIPPING FROM
POST
Worcester, Mass.
FEB 14 1925

Serge Koussevitzky, Famous Conductor of Boston Symphony Orchestra

CHANCE LEFT TO HEAR SYMPHONY

Hub Season Sold Out but Seats Here Available

The Boston Symphony Orchestra comes to Worcester next Tuesday to give its annual concert in Mechanics Hall. Serge Koussevitzky, the new Russian conductor, comes with it, and it is the only chance Worcester symphony lovers will have to hear the orchestra or see the conductor.

The regular symphony season of 61 concerts in Boston is sold out, and patrons from this city who are in the habit of going to Boston to get their symphony music will be disappointed, for there are no seats left for the course and the Worcester concert is the only chance to hear the orchestra this season for Worcester patrons. Next season it is expected the Boston season will be extended to 66 or 68 concerts which means the possible elimination of the New England cities that the orchestra visits.

The program for Tuesday night opens with C. P. E. Bach's Concerto in D Major, in three movements. There are three novelties, two of which are Russian. Berlioz's overture to "The Roman Carnival," Moussorgsky's prelude to the opera "Khovantchina" and Rimsky-Korsakoff's "The Flight of the Bumble-Bee," from the fairy opera, "Tsar Saltan." It was this selection that resulted in the orchestra playing an encore in Boston several weeks ago, the first encore ever responded to since the organization of the orchestra 40 years ago.

The closing number is Tchaikovsky's Fifth Symphony in E Minor. This is the symphony which Koussekitzky has revived and which has created such enthusiasm in Boston and New York where he has played it.

Seats for the Worcester concert are on sale at Steinert's.

WORCESTER, MASS.
TELEGRAM
FEB 15 1925

NOTED LEADER AND FAMED ORCHESTRA HERE ON TUESDAY

SERGE KOUSSEVITZKY

The feature of the annual visit to Worcester by the Boston Symphony orchestra of 104 musicians for a concert in Mechanics hall Tuesday evening, Feb. 17, will, of course, be the first appearance hereabouts of Serge Koussevitzky, the remarkable new Russian leader. This celebrity, who has made a profound impression in each city which he has visited at the head of the orchestra in this, his first season in America, will be heard in the coming Worcester concert in a symphony in which he has made a particularly vivid impression—the Fifth in E minor by his countryman, Tchaikovsky.

The performances have made nothing less than a magnificent impression, and according to the critics' verdict revealed new powers in the conductor and a new eloquence in the music, which, they concluded, may well outlast the other symphonies of this composer.

Two further numbers from the musical literature of Russia will be played—the "Prelude" to Moussorgsky's opera, "Khovantchina" and the Scherzo "The Flight of the Bumble Bee," from Rimsky-Korsakov's fairy opera, "Tsar Saltan." Moussorgsky's Prelude" depicts the coming of dawn over the Red Square in the Kremlin at Moscow. The Scherzo has an irresistible charm, which is evident from the fact that when Mr. Koussevitzky performed it in Boston, a repetition was demanded and granted for the first time since the beginnings of the orchestra 40 years ago. There will also be played Berlioz' brilliant overture, "The Roman Carnival," and, to open the concert, a concerto for orchestra in D major by Carl Philip Emanuel Bach.

It is well to know that the one chance Worcester has to hear the orchestra is Tuesday evening. Every seat for the Boston course concert is sold.

Seats for the concert are on sale at Steinert's.

PROVIDENCE, R. I.
JOURNAL
FEB 15 1925

Kochanski with Boston Symphony

With Paul Kochanski, the celebrated violinist, as soloist, the Boston Symphony Orchestra, under Serge Koussevitzky, comes for its fourth concert of the season a week from next Tuesday. This is the last concert but one of the present season.

Koussevitzky's programme will have two Russian numbers, notably Glazounov's Eighth Symphony, one of his latest works. This illustrious composer of the Russian school though still living does not figure among the "radicals." The symphony will be introduced by Glinka's overture to "Russian and Ludmilla." The closing number will be Liszt's symphonic poem, "Tasso; Lamento e Trionfo," a glorious pageant in tones descriptive of the tragedy and ultimate triumph of the great Italian poet.

Kochanski will appear with the orchestra in Concerto in A-minor by Vivaldi, the early Italian composer. Kochanski is a violinist from Poland, the country which has produced such a surprising number of geniuses upon this instrument, and this virtuoso holds an undisputable place among the greatest of these. Kochanski learned his art from the Polish master, Mlynarski, and the Belgian master, Cesar Thomson, thus perpetuating two illustrious lines of violin playing. His tours through the principal cities of Europe gave him the highest reputation before he came to this country in 1921. One of his first appearances was as soloist with the Boston Symphony Orchestra at the regular Boston concerts.

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PROVIDENCE, R. I.
TRIBUNE
FEB 15 1925

BOSTON SYMPHONY PROGRAM.

The fourth and last concert but one of the season here by the Boston Symphony Orchestra will take place in Infantry Hall on Tuesday evening, February 24th, with Paul Kochanski, the celebrated Polish violionist as the soloist.

Serge Koussevitzky will introduce to Providence at this concert a notable symphony of modern Russia which nevertheless is not of the "revolutionary" school—Glazounov's Symphony No 8. This will be introduced by the Overture of "Ruslan and Ludmilla" by Glinka, the early Russian composer. The closing number of the evening will be Liszt's Symphonic Poem, "Tasso; Lament and Triumph," a score which depicts with much tonal splendor the varying fortunes of the famous Italian poet.

Paul Kochanski is one of the suprising number of geniuses of the violin who have come from Poland and he is by no means the least of them. This artist is a pupil of the Polish master, Mlynarski and the Belgian master, Cesar Thomson, thus perpetuating two illustrious lines of violin playing. His tours through the principal cities of Europe gave him the highest reputation before he first came to this country in 1921. One of his first appearances was as soloist with the Boston Symphony Orchestra at the regular Boston concerts, an occasion which will long be remembered by those who then heard him.

CATHOLIC WOMAN'S CLUB.

THIS CLIPPING FROM
WORCESTER, MASS.
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Feb 15

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ORGANIST COMES FROM DISTINGUISHED MUSICAL FAMILY

Nadia Boulanger, who will appear as organist at the concerts of the Boston Symphony Orchestra this week, belongs to a very musical family. Her grandfather and father were instructors in the Paris conservatory and her sister, Lili, the younger of the two, won a high reputation as a composer before she died. Miss Nadia won many honors as a student in the conservatory, chief among them a first prize in harmony, a first prize in piano accompaniment, organ, conterpoint, fugue, and in 1908 the second "Grand Prix de Rome." She was graduated when she was 16 years old.

For the last 14 years she has been the assistant of Dallier, professor of harmony at the Paris conservatory, and his assistant as organist at the Madeleine. She is professor of harmony at the American conservatory, Fontainebleau; professor of organ, harmony, counterpoint and fugue at the Paris Normal Music school, critic of the Monde Musical. She is associated with several musical societies.

She is favorably known also as a composer. She and the late Raoul Pugno, who is remembered in Boston by his brilliant piano playing, wrote an opera, "The Dead City," for which d'Annuzio made a special version of the play in which Duse gave a memorable performance.

She will not appear at the Symphony concerts this week as a composer, but as an organist and a teacher, for she taught Mr. Copland, whose symphony for organ and orchestra is dedicated to her, and she gave lessons to her sister Lili, whose "For the Funeral of a Soldier" will be performed. She will also play an organ concerto edited by Guilmant, who was her organ teacher.

NADIA BOULANGER, ORGANIST AT SYMPHONY CONCERTS THIS WEEK, TEACHER OF HER FAMOUS SISTER AND AARON COPLAND, BOTH OF WHOM WILL BE REPRESENTED ON THE PROGRAM

The life of Lili Boulanger, who, born in 1893, died in 1918, was triumphant and tragic. Constant ill-health prevented her from having regular musical instruction until she was 16 years, although she was musically precocious. Nadia formed her taste and disciplined her. Then Lili studied with Georges Caussade; later with Paul Vidal, and in 1913, she did what no woman had ever done from the time the Paris Conservatory was founded. She was awarded the first "Grand Prix de Rome.". There was a long standing prejudice against the admission of women to the Villa Medicis at Rome, but jury and audience were unanimous in awarding the prize to Lili before her competing contata, "Faust and Helen," had been one-third performed.

She went to Rome and there worked diligently for a year in spite of her wretched health. The war obliged her to return to Paris. In 1915-16, sick as she was, she was busy as a member of a Franco-American committee in aid of French musicians. She was once again in Rome, but only for a little time. Her courage was indomitable. Even on her sick bed she busied herself by sketching musical ideas. The list of her compositions includes works for solo voices, chorus, and orchestra, the 129th psalm, a "Hindu Prayer," a "Pie Jesu," songs, etc. She had nearly completed a lyric drama, Maeterlinck's "Princess Maleine."

"For the Funeral of a Soldier" was composed when she was 18 years old. It was suggested by a poem of de Musset's.

Henri Prunieres said of Lili: "Her sublime resignation in the face of death seemed to bring forth the full beauty of her genius."

PORTLAND,
ORE.
JOURNAL
FEB 15 1925

The Boston Symphony orchestra under Serge Koussevitsky came to New York for its third visit of the season on Thursday evening and Saturday afternoon. The weather on Thursday evening was unspeakable, but there was not an empty place in the entire Carnegie hall. There was considerable excitement over the presence as soloist of Roland Hayes, who has won an extraordinary following among song-lovers. Mr. Hayes was heard in the 104th Sonnet of Petrarch by Liszt, with accompaniment arranged for orchestra by Busoni. This was sung in Italian and followed immediately by the air, "The Repose of the Holy Family" from the Berlioz "The Flight Into Egypt." Of these Mr. Hayes was infinitely more at home and more successful in the French number than in the Italian one. Both were of excessively difficult and both called into play all his skill as artist as well as his vocal equipment. He was recalled many times. Mr. Koussevitzky again aroused much interest and curiosity for he had a program, in fact a pair of most conservative ones. He opened with a concerto for orchestra in D major by C. P. E. Bach arranged by Maximilian Steinberg, a sarabande and Dance by Debussy orchestrated by Ravel, and the only outright orchestral number was the Tschaikowsky Fifth endowed with many individual touches, some of which seemed unduly slow and others were different in rhythms from what the average concert goer has heard and believed to be authoritative; yet who better than Mr. Koussevitzky should know what moods abound in a Tschaikowsky symphony? On Saturday afternoon the program contained three numbers only. These were the Concerto Grosso in D minor of Handel and Beethoven's A major, No. 7, between which the conductor placed the Moussorgsky "Pictures at an Exhibition" arranged for orchestra by Ravel. The Boston symphony program notes concerning this work are of more than passing interest. The rights of performing this Ravel orchestration belong exclusively to the Russian conductor and he is not permitted to rent or give the score to any other conductor. There are, however, other orchestral arrangements of the same work including one by Touschmalov which was played in Chicago by Frederick Stock's admirable orchestra March 19-20, 1920. There was an equally large and enthusiastic audience on Saturday afternoon. The next pair of concerts will be given March 12-24 with Albert Spalding soloist for both concerts.

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Van Hoogstraten took

PORTLAND, ME.
TELEGRAM
FEB 15 1925

Serge Koussevitzky, Conductor Of Boston Symphony Orchestra

One of the Famous Directors Who Worked Up From The Orchestral Ranks—Began Musical Career As a Virtuoso of the Doublebass

Many a conductor has started his career as a virtuoso of some particular instrument. Stokowski the conductor of the Philadelphia orchestra, for example, and Stock, the Chicago conductor, both worked up from the orchestral ranks; while Pierre Monteux' instrument, as a student, was the viola.

Serge Koussevitzky, the conductor of the Boston Symphony Orchestra, who will ~~make his~~ first appearance in Portland at a concert under Music Commission auspices, March 25, at City Hall, has the sole distinction of having been a virtuoso of the double bass. Circumstances of his early choice are these. When as a boy of 14 he entered the Moscow Conservatory, he was required by the rules of the institution to study, for the orchestral class, either a brass instrument or the doublebass. Koussevitzky chose the latter and later became a pupil of the celebrated Rambaussec. He developed an extraordinary proficiency and for the first 10 years of his professional career toured Euope, east and west, giving recitals upon this unusual instrument. He even composed a Concerto for it which he played with the leading orchestras of the time.

It must not be supposed that Koussevitzky used the unwieldy doublebass of the mordern orchestra which, of course, is built for volume and depth of "ground tone." He acquired an instrument made by Amati, the illustrious Italian and contemporary of Stradivarius, in the 17th century.

These early Italian basses were really chamber instruments considerably smaller than those to which we are accustomed, and of course infinitely more adaptable for solo purposes. Koussevitzky's doublebass can be likened to an enlarged and deepened 'cello, retaining all the tonal beauty of this more familiar instrument.

Koussevitzky's fame as a virtuoso was high indeed, and there is every indication that his mastery of the instrument was a thing to wonder at. A particular musical treat must have been the joint recitals which he gave in Paris with Cassadessus, the leader of the renowned Society of Ancient Instruments.

The rigors of a conductor's duties have compeplled Koussevitzky more less to lay aside his beloved "Amati" but it has never been far from him and, indeed, he brought it to America with him.

French Organist at Symphony Concerts

NADIA BOULANGER, a French organist, will be soloist at the Symphony concerts this week. She will take part in the performance of Handel's concerts for strings and organ in D minor, Aaron Copland's symphony for organ, which is new to Boston, and in a piece called "Funeral of a Soldier," written by her sister, Lili.

Mozart's "Eine Kleine Nachtmusik," and Liszt's "Tasco," are also on the program.

PORTLAND, ME.
TELEGRAM
FEB 15 1925

NADIA BOULANGER, French organist, to be soloist at this week's Symphony concerts.

WORCESTER, MASS.
GAZETTE
FEB 16 1925

SPOKANE,
WASH.
SPOKESMAN-REVIEW
FEB 15 1925

Many Orchestra Conductors and Followers Mark Season

In many respects the current music season has ofefred the most interesting situation with respect to symphony ochestra conductors this city has ever known.

Never have there appeared so many within so brief a space of time; never have they been of such dissimilar qualities; never have the various supporters of each leader rallied more loyally behind their respective favorites.

Wilhelm Furtwaengler concluded, a few evenings ago, his 10 "guest" concerts with the Philharmonic. He finished with his auditors cheering him ecsatically (and Wilhelm Mengelberg was sitting in a Carnegie hall box, too).

It wasn't especially pleasant for Mengelberg, who is just about to begin, as I write, his duties as the Philharmonic head for the remainder of the season.

Furtwaengler and Mengelberg are rivals. Each is great; and who shall say which is the greater? Furtwaengler will doubtless return next season. The details and length of his stay will depend on what arrangements can be made to release him from certain European conducting obligations.

Meanwhile, Koussevitzky goes merrily on with the Boston Symphony, and with a newly signed contract in his inside pocket. But Koussevitzky's New York popularity isn't exactly growing. Leopold Stokowski is holding his adherents, and also keeping the Philadelphia orchestra up to its usual concert pitch.

Now for Mengelberg. He will have to do something unique to equal the recognition which has been showered on Furtwaengler.

Metropolitan Overcomes Its

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college.

The re-engagement of Serge Koussevitzky as conductor of the Boston Symphony for at least another year—until May, 1926—was confirmed at Symphony Hall on Jan. 29. A longer tenure than another year for the Russian leader could not be vouched for, but opinion holds that Mr. Koussevitzy can retain the coveted berth for a third year if he so desires.

Patrons are delighted with the fact that a front-rank conductor, magnetic in personality and one who can hold old and new audiences, will safeguard the destinies of the organization for another year and perhaps longer.

Aside from theh pleasure felt in the fact that the Boston Symphony will visit Portland this Spring, there is eager anticipation to see the new Russian conductor whose personality is said to be as fascinating as his leadership is forceful and magnetic.

Dr. Hubbard E. Milliken of the Cape Shore left Friday for a trip to Panama and South America.

Boston Symphony Concert Tomorrow

The annual Worcester concert of the Boston Symphony orchestra will be given in Mechanics hall tomorrow night. Serge Koussevitzky, Russian conducttor, who came to the orchestra last fall, will make his first bow to a Worcester audience. The program includes Tchaikowsky's Fifth symphony, Bach's Concerto in D major, and three novelties, a Berlioz composition and two Russian numbers, including Rimsky-Korsakoff's "The Flight of the Bumble-Bee," from the fairy opera "Tsar Saltan."

There are manifold sides to the genius of Koussevitzky. Not a little of his fame is due to his readings of the classical masters. No one can instill a more vivid and beautiful life into the music of the 18th century. Koussevitzky, the romanticist, is also irresistible. The fervors of Wagner, or Berlioz, or Tchaikowsky flame gloriously under his baton. Koussevitzky will appear both as classicist and romanticist in the concert here.

Then there is a third angle to his striking achievements—his championship of music of the modern schools. No conductor scrutinizes more eargerly, or sets forth more staunchly and understandingly the most important music of the present

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PORTLAND,
ORE.
JOURNAL
FEB 15 1925

New York does not get the American premiere of the Stravinsky piano concerto after all. This honor, if honor it be, fell to Boston, where the Russian played it on January 23 and 24 with the Boston Symphony orchestra under his countryman, Koussevitzky. Stravinsky is also scheduled to play it in Chicago.

Herald
Feb 15

BOULANGER NEXT SYMPHONY SOLOIST

Nadia Boulanger, the distinguished French organist now visiting America, will be the soloist at the Boston Symphony concerts in Symphony hall next Friday afternoon and Saturday evening. She will play with the orchestra a concerto in D minor, by Handel, for strings and orgen, in Aaron Copland's symphony for organ, which will have its first performance here, and in the composition of her late sister, Lili Boulanger, entitled "For the Funeral of a Soldier." Mr. Koussevitzky will open the concert with Mozart's "Eine Kleine Nachtmusik," and close it with Liszt's symphonic poem, "Tasso: Lamento e Trionfo."

INFORMATION OBSCURED

4-0
42

Daniel

SYMPHONY'S MUSIC LOST FROM AUTO

Boston Post

Run Over, But Found Intact in Police Station

Feb. 16

For close on a quarter of an hour an anxious audience at Symphony Hall, on Saturday evening, awaited the beginning of the Symphony concert. Then it was announced from the stage that the order of the programme had been changed and that Roussel's "Pour une Fete de Printemps" would begin it, to be followed by Dukas' "La Peri." No reason was then and there announced. But the story is this:

me there on week days.

SYMPHONY'S MUSIC LOST IN HIGHWAY

Continued from First Page

When Serge Koussevitzky left his home in Jamaica Plain for the trip to Symphony Hall a suitcase containing the score (the conductor's parts) of the four pieces to be played that evening supposedly accompanied him. Presumably it was left on the step of the car, not placed inside. At least upon arrival at the concert hall the precious case was missing. Hurriedly the chauffeur was dispatched to search for it at the Jamaica Plain house, where it was believed it must have been left.

The appointed hour of the concert came, but there was no sign of the returning chauffeur. A telephone call elicited the information that he had reached the house, had been unable to find the scores, and had departed again, but the maid who answered the telephone call knew not where or whither.

Use Duplicate Scores

By good fortune there were in the library of the Symphony orchestra duplicate scores of the Roussel and the Dukas pieces, and so it was that the concert began with those compositions. And some five minutes after Mr. Koussevitzky took his place upon the platform there appeared "back-stage" the triumphant chauffeur, bearing a bent and battered suitcase that had apparently been run over by some passing vehicle, but holding safe within it the missing music.

Failing to find the suitcase at the house, the chauffeur had hastened to police station 13, not far away, and there found that some honest person had turned in the damaged but still invaluable case but a moment before. Back again he hurried to Symphony Hall—and all was well!

Second Loss in Season

Indeed it is credibly reported that Mr. Koussevitzky's "reading" of d'Indy's Symphony quite excelled the illuminating performance of that impressive music which he had given at the concert of Friday afternoon, nor did Rebaud's "La Procession Nocturne" suffer in performance through its changed position on the programme and its intermediate wanderings.

It may be recalled in passing that once before this season a Symphony concert programme was changed, though scarcely on such short notice, when the theft of a suitcase deprived the orchestra of a needed E-flat clarinet. Surely Fate dogs the doings of the Symphony Orchestra when suitcases are in question.

COMPOSITIONS NEW HERE ON PROGRAM

Symphony Will Play Notable Moussorgsky Numbers

Two excerpts from the music of Russia, virtually unknown to the western world until Koussevitzky introduced them, will be on the program of his first appearance in Mechanics Hall as the new conductor of the Boston Symphony Orchestra, tomorrow evening at 8 o'clock.

The principal monuments of the genius of Moussorgsky are the two operas "Boris Godunov" and "Khovantchina." The prelude to the latter, which is to be played, depicts the coming of dawn over the Red Square in the Kremlin at Moscow. The piece has its distinct color and mood suggestive of the subject.

"The Fight of the Bumble Bee" is a little Scherzo from Rimsky-Korsakov's fairy opera, "Tsar Saltan," in which a prince transforms himself into a bee for his own purposes. This tiny piece exacts an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity. Its charm is evident from the fact that when Mr. Koussevitzky performed it in Boston, an encore was demanded and granted for the first time since the beginning of the orchestra, 40 years ago.

WORCESTER, MASS.
POST

FEB 17 192

Boston Symphony Mechanics Hall Tonight

The Boston Symphony orchestra of 104 pieces, with Serge Koussevitzky, the new Russian conductor, comes to Mechanics hall tonight for its annual Worcester concert. This is the only opportunity open to Worcester symphony lovers to hear the orchestra this season. The Boston course of 61 concerts is entirely sold out, and the Boston management could not take care of Worcester patrons at Boston concerts because of this condition.

The program is one of the most attractive that the organization has ever offered here, the outstanding number being Tschaikowsky's Fifth Symphony in E Minor, a composition revived by Koussevitzky which has created much enthusiasm in Boston and New York.

The reading of this symphony by the conductor is regarded by critics as remarkable. The program opens with C. P. E. Bach's concerto for orchestra in D major, in three movements.

There is also a group of novelties, a Berlioz composition, overture to "The Roman Carnival," and two Russian novelties which Koussevitzky has introduced. The first is Moussorgsky's prelude to the opera "Khovantchina," and Rimsky-Korsakow's "The Flight of the Bumble-Bee," the latter one of the sensations of the symphony season. It was this selection that caused the orchestra to respond to an encore for the first time since its organization 40 years ago.

Seats for the concert are on sale at Steinert's.

WORCESTER, MASS.
GAZETTE

FEB 18 1925

WORCESTER, MASS.
POST

FEB 18 1925

BOSTON SYMPHONY SCORES BIG HIT

Worcester Audience Is Enthused by Splendid Concert

Borne on the winds of common report came the tidings that this year the Boston Symphony Orchestra was doing what amusement managers delight to characterize as "packing them in." Philadelphia, New York, Cambridge, filled every seat in spacious auditoriums, while down in staid old Boston nothing like it had ever been witnessed by Back Bay antiquity. This—at least the top layer of it—being due, 'twas said, to the guiding, and where the public was concerned, the leading hand of the new conductor, Serge Koussevitzky.

Mechanics Hall last evening proved that Worcester had heard the reports, for the audience was larger than customary at orchestral concerts, but the many vacant seats made it clear that the reports were not wholly credited. Today they are, and, barring pestilence or famine, our only hall will be far too small for those who will try to hear the next concert given here by this organization and its wonderful conductor.

For Worcester abandoned its century-old calm last night and actually let itself go in tremendous bursts of enthusiasm, even to the extent of remaining seated to applaud without restraint long after the program was completed.

The reason for the enthusiasm over Mr. Koussevitzky and his men is clear enough. Not only is he a fine conductor and a wonderful program maker but he personally is impressively magnetic. Without any apparent intent to pose or strike effective attitudes he creates the impression that he is something more than the leader of his men; that if the forces beneath his baton number one hundred he himself is number one hundred and one.

He seems as it were to go with those he leads and with him and first this section and then that of the great orchestra moves the melody and the rhythm. And with the method come results, precision, fire, force and unity of attack. In common with the rest who saw and listened, this commentator was quite swept off his feet. Yet no one should get the impression that sensationalism is to be seen in this great leader for to leave such a thought would be injustice.

Russian in Tone

Naturally enough the program was quite Russian, not so much, we imagine, because of the conductor's nativity, but because he does not underrate the power of Russian music to sway the average concertgoer. New was a Bach concerto arranged for full orchestra by Maximilian Steinberg, himself a Russian composer of note. It was delicately and beautifully played.

The brilliant Berlioz "Roman Carnival" overture was given with a brilliancy matching its own. A musicianly tuneful prelude by Moussorgsky; a tantalizing morceau by Rimsky-Korsakov picturing the flight of a bumblebee and the fifth Tchaikovsky symphony completed the Russian menu. The symphony was given with brilliant fire and enthusiasm, the barbaric finale being superbly played.

BOSTON SYMPHONY CONCERT TONIGHT

Program Under Koursevitzky Features Russian Works

Tonight the Boston Symphony Orchestra, 104 pieces, Serge Koussevitsky, conductor, comes to Mechanics Hall for its annual Worcester concert. It is the only chance Worcester patrons will have to hear the orchestra this season, for all the tickets for the entire series of 61 symphony concerts at Symphony Hall, Boston, are sold.

While the management appreciates the Worcester concerts it is a fact that the only place to hear the orchestra this season is in Mechanics Hall tonight.

Koussevitsky, the new Russian conductor, has created so much enthusiasm where the orchestra has appeared that there is considerable interest to see him. The program for tonight's concert opens with Bach's Concerto for Orchestra in D Major, three movements, and the closing number is Tchaikovsky's Fifth Symphony, which is played by this orchestra under the baton of Koussevitzky with remarkable charm, so much so that the critics in Boston and New York have given columns of space to praise of his work in this particular direction.

Between these two numbers is a group of three novelties, opening with Berlioz's overture to "The Roman Carnival," and including two Russian novelties, introduced in this country by Koussevitzky. One is Moussorgsky's prelude to the opera "Khovantchina," the other Rimsky-Korsakoff's "The Flight of the Bumble-Bee," from the opera "Tsar Saltan," the novelty that Koussevitzky has played and over which so much interest has been aroused.

Seats are on sale at Steiner[illegible].

Rudolph Gorsher, publicity.

Koussevitzky and Boston Orchestra Well Received

Serge Koussevitzky, conductor of the Boston Symphony orchestra, without any doubt, added considerably to his laurels last night at the concert given in Mechanics hall before an audience which showed unusual enthusiasm for Worcester and especially for a symphony program.

The feeling is strong that this marked appreciation was rather for the superb conducting of the Russian than, to the same degree, for the somewhat difficult Philipp Emanuel Bach symphony, the concerto for orchestra in D major, arranged by Maximilian Steinberg, which opened the program. It was a delight, however, to listen to the beautiful tone quality of the instruments and to the orchestra's ready response to the conductor's baton, eccentric though it was. This delightfully melodic music was played with fine balance and uncommon warmth.

The overture from "The Roman Carnival," opus 9, by Berlioz, the chief thematic material of which was taken by the composer from his opera "Benvenuto Cellini." The theme of the overture is built from fragments immediately developed but with constant returns to the theme introduced at the beginning. This overture preceded a characteristically Russian work, the prelude to "Khovantchina" by Moussorgsky, an interesting example of what the Russian temperament produces.

One of the most happily received numbers on the program was "The Flight of the Bumble Bee," scherzo from "The Fairy Tale of Tsar Saltan" by Rimsky-Korsakov, which presented a beautifully constructed tone poem, admirably executed by the Boston aggregation. The illusion is cleverly created in this work, according to the stage direction given in the opera, "Out of the Sea Comes a Bumble-Bee and Flies About the Swan."

The second part of the program was devoted to Tchaikovsky's symphony, number 5 in E minor, opus 64, which brought forth a literal storm of applause from the audience, forcing the talented Koussevitsky to return time and time again to bow his acknowledgement and that of the orchestral artists. Doubtless the fact that this music was more familiar to many of the audience than the remainder of the program accounts in part for the response, but in any case the unusual phrasing and masterly interpretation made it more than interesting.

The second movement was especially beautiful with its judicious blend of dignity and romantic fervor which contrasted with the rather sentimental reading of the first, particularly of the waltz-like second theme. Following the delightful third movement, the valse, one was quite unprepared for the dramatic height of the finale with its mad rejoicing which culminated in a climax which will not soon be forgotten by those who heard it. It brought glory to the brilliantly gifted conductor and to his musicians of rare ability.

HAVERHILL
MASS.
GAZETTE
ISSUE OF

FEB 18 1925

Boston Symphony at Academy March 1

Serge Koussevitzky, the brilliant new Russian conductor of the Boston Symphony orchestra, who has lent a new prestige to the Boston Symphony concerts this season, has been compared to the late Arthur Nikisch, who was one of the first celebrities in the line of Boston Symphony conductors. In the leader who is now a memory and in his successor are found the meteoric flash of genius which gives a certain electric quality to their performances and makes them wholly impressive. The symphony plays at the Academy March 1.

The genius of the two, of course, are very different. Each is an individuality in the history of great conductors. Yet, there is a certain type similarity in the two. Koussevitzky as a younger man looked upon Nikisch's leadership as an ideal a thing to strive for. Besides being an ardent admirer of the elder leader, he was a close friend. Yet it must not be forgotten that Koussevitzky is a Russian while Nikisch was a Hungarian. That in itself implies a difference in viewpoint and character.

There are manifold sides to the genius of Koussevitzky. Not a little of his fame is due to his readings of the classical masters. No one can instill a more vivid and beautiful life into the music of the 18th century. Koussevitzky, the romanticist, is also irresistible. The fervors of Wagner, or Berlioz, or Tchaikovsky flame gloriously under his baton. Koussevitzky appears both as classicist and romanticist in the coming concert here.

Then there is a third angle to his striking achievements—his championship of music of the modern schools. No conductor scrutinizes more eagerly and sets forth more staunchly and understandingly the most important music of our own day.

UTICA, N. Y.
Observer-Dispatch

FEB 18 1925

Symphony's Music Run Over By Auto But End Was Well

For close on a quarter of an hour an anxious audience at Symphony Hall, Boston, Saturday evening, awaited the beginning of the Boston Symphony concert. Then it was announced from the stage that the order of the program had been changed and that Roussel's "Pour Une Fete de Printemps" would begin it, to be followed by Dukas's "La Peri." No reason was then and there announced. But the story is this:

When Serge Roussevitsky left his home in Jamaica Plain for the trip to Symphony Hall a suitcase containing the score (the conductor's parts) of the four pieces to be played that evening supposedly accompanied him. Presumably it was left on the step of the car, not placed inside. At least upon arrival at the concert the precious case was missing. Hurriedly the chauffeur was dispatched to search for it at the Jamaica Plain house, where it was believed it must have been left.

The appointed hour of the concert came, but there was no sign of the returning chauffeur. A telephone call elicited the information that he had reached the house, had been unable to find the scores, and had departed again, but the maid who answered the telephone call knew not where or whither.

By good fortune there were in the library of the Symphony Orchestra duplicate scores of the Roussel and the Dukas pieces, and so it was that the concert began with those compositions. And some five minutes after Mr. Koussevitsky took his place upon the platform there appeared "back-stage" the triumphant chauffeur, bearing a bent and battered suitcase that had apparently been run over by some passing vehicle, but holding safe within it the missing music.

Failing to find the suitcase at the house, the chauffeur had hastened to police station 13, not far away, and there found that some honest person had turned in the damaged but still invaluable case [illegible] moment before. Back again [illegible] to Symphony Hall—and [illegible] well!

LOWELL MASS.
COURIER-CITIZEN

FEB 18

At the concert of the Boston Symphony orchestra in Haverhill on Sunday afternoon, March 1, Mr. Koussevitzky will conduct his musicians in the Hadyn Symphony in G major, the Berloiz overture, The Roman Carnival, the shorter Russian numbers which featured the Lowell program, concluding with a Wagner group including The Ride of the Valkyries, the Prelude to Lohengrin and that to Mastersingers of Nuremburg.

WORCESTER, MASS.
TELEGRAM

FEB 18 1925

BOSTON SYMPHONY

By M. S. R.

Last evening gave Worcester music lovers a wonderful treat. One went to the concert with a fear of being disappointed that Koussevitzky would not come up to one's expectations. And those who expected a sensational conductor must have been disappointed.

He showed no mannerisms, no unnecessary beating of the rhythm, no dangling white cuffs. He used his baton only for brilliancy of effect, pianissimo passages and change of tempo.

One had understood that there would be no tuning up of instruments on the stage, but there was the usual bee-hive of excitement as each man played away at his own little tune while waiting for the conductor to put in an appearance.

The program opened with a Concerto for orchestra in D major by Philip Emanuel Bach. The term "concerto" is perhaps a little misleading. One expects to see some solo performer, but it must be remembered that such terms as "concerto" and "sonata" have today a very different meaning from what they did in the time of the pre-classicists. According to Bach's conception, a concerto is a composition in which every instrument becomes a solo instrument and is given a chance to show its prowess. This was brought out especially in the third movement which was rich in polyphony—the first violins tossing the theme to the seconds, then to the wood-winds, and finally the bass viols who gave it out with ponderous agility.

Unconsciously one had rather expected a Russian flavor to Koussevitzky's interpretation of this work, but it was given a very conservative reading. This was followed by the overture, "The Roman Carnival," Opus 9, by Berlioz, intended originally as an interlude to his opera "Benevenuto Cellini," a work depicting the dissolute life of the sculptor. It is another example where the comparatively short excerpt becomes more popular than the entire opera. The remaining three numbers were given over to Russian compositions, the first two, Moussorgsky's Prelude to the opera "Khovantchina," and Rimsky-Korsakov's "The Flight of the Bumble Bee," gave the audience an insight into the Russian Nationalists' school. Moussorgsky, greatly underrated in his lifetime, is now being called the Shakespeare of Russian music. He shows much greater originality and genius than Rimsky-Korsakov. In this Prelude he has worked out the idea of the sun rising against the turrets of the Kremlin—an idea similar to Greig's "Morning," but infinitely more objective. It has been said that one may see color in music. Here, if anywhere, is this true. At the beginning of the prelude, one can imagine bright streaks of light soaring up into the heavens. Then gradually as the sun approaches the horizon, there appear rosy tints in the sky, which later change to the clear blue of the morning. When one compares this prelude to that charming song in which Moussorgsky immortalizes that very unpopular insect, "The Flea," one has a faint idea of his breadth of expression.

"The Flight of the Bumble Bee," was to the majority of the people the most popular number. It had an irresistible charm and freshness that was more than captivating. Here, at least, was something tangible to think about— a bee buzzing over the water. But after all, one is forced to admit that a bee is more interesting buzzing in an orchestra than in one's ear in a garden.

Tschaikowsky's Symphony No. 5 in E minor closed the program. Everything has already been said of the composer. A man, erratic, morose, despondent, idealistic. His music is a panorama of the history of Russia. His first movement shows one the mutterings and groans of an oppressed people. From a technical standpoint. this movement seemed rather verbose and tiring. The second movement showed more entrancing counter-melodies against a wonderful theme. The third movement depicted by means of a delightful waltz, the aristocracy enjoying itself in luxury, trying to forget the oppression of the common people. The last movement opened in the style of a chorale. It is in a more optimistic vein than the first movement. It is soul stirring and highly emotional. Although Tschaikowsky writes passages of a deeper sentiment, yet he never descends to sentimentality.

In these Russian numbers one could not help but realize that Koussivitzky is a wonderful interpreter of Slavic music. Does not the same blood run in his veins so that his readings of these compositions are not the result of a western education but rather something inherent?

Not only Boston but the entire country is fortunate in securing such a conductor—a man who can keep up the standing and reputation of the Boston Symphony, and who, by his magnetic personality and seriousness of purpose, can make his listeners want to know and understand more about this elusive subject of music.

Transcript
Feb 19

Transcript
Feb 17

A NEW HAND KNOCKS UPON THE DOORS OF OUR CONCERT-HALLS

MR. COPLAND FROM THE YOUNGEST GENERATION

His Symphony for Organ and Orchestra as It Will Be Heard Tomorrow—Impressions in New York—The Purpose of the Composer—Mr. Damrosch's Quip—Nadia Boulanger as Guest

FROM Paris, Miss Nadia Boulanger has come to New York and Boston to be the guest of Mr. Damrosch's and Mr. Koussevitzky's orchestras. At home she is an organist, a teacher, a lecturer and a reviewer with music, discharging these functions with an equal ability, sitting high in the precious Parisian hierarchy. She is also the sister of Lili Boulanger, composer of promise and performance, by death cut off untimely. Therefore into Carnegie Hall and Symphony Hall, Miss Nadia brings one of Miss Lili's pieces that overseas her memory and her work may also be extolled. It is music for orchestra and organ. "Pour les Funerailles d'un Soldat," and it will be played at Mr. Koussevitzky's concerts tomorrow afternoon and Saturday evening. Then and there Miss Nadia will also be heard in a Concerto of Handel for Organ and Orchestra, and in a Symphony for the same voices written by Mr. Aaron Copland of Brooklyn and of the youngest generation of American composers. These pieces all had place in Miss Boulanger's concert in New York with Mr. Damrosch's orchestra. Hearing them upon a Sunday in January, Mr. Gilman wrote in The Herald-Tribune:

> Mr. Damrosch had set on his program as chief item the Symphony for Organ and Orchestra by young Mr. Ahron Copland. Mr. Copland was born in Brooklyn in 1900; studied with Miss Nadia Boulanger in Paris; and dedicated his symphony to his distinguished teacher, who, in gracious return for the compliment, played the organ part in the piece. Mr. Copland finished his score last autumn, and yesterday's performance was his first. As a composer he is not wholly unknown hereabouts. We heard and liked two piano-pieces of his that he played at a concert of the League of Composers last November. Rubin Goldmark was his master in harmony and composition before Mr. Copland went abroad, where Miss Boulanger took him in hand and taught him what little had been left unimparted by that most human of pedagogues, the admirable Goldmark. Mr. Copland has composed a ballet in two acts; a piece for string quartet; choral numbers; songs; piano pieces.
>
> It need scarcely be said that Mr. Copland is a child of his time. Naturally enough, his speech is the atonal, polytonal speech of today. Why anyone should expect him or his fellows to write in any other idiom than that which is characteristic of 1925 is more than we can understand. Let us get used to the fact that it is as normal for the youth of 1925 to write in two keys simultaneously as it was for the youth of 1825 to confine himself frugally to one. The question to ask ourselves is: What does the young man of 1925 have to say to us in his superposed keys? Does he make music that has profile; that is imaginative, memorable; or does he merely repeat the clichcés that have already formed themselves by the impress of this new style upon current musical thinking?
>
> There are pages in Mr. Copland's symphony (which is in three movements, and uses the organ "as an integral part of the orchestra rather than as a solo instrument") which have bite and power, both rhythmical and harmonic. These pages are chiefly in the Finale, in which Mr. Copland has most to say. At its best his music is astringent, unsentimental, muscular, direct. Mr. Damrosch, hearing some hisses at the end of the piece, remarked to his audience that a youth who could write such a Symphony at twenty-four would be capable some day of murder. That was a bit rough on Mr. Copland. He does not strike us as one of the murderous kind. The real murderers among composers are the unimaginative standpatters; those who, unaware that music is perpetually enlarging its range of expression, slay us with the boredom engendered by stale romanticisms, stale classicisms. Mr. Copland, even though he does present us with some second-hand Stravinsky—his second movement is redolent of "Petrushka"; even though he suggests to us in his first movement a kind of Prospect Park Schönberg, is nevertheless, on the whole, working out his own musical destiny in his own way, and we shall follow his pursuit of it with lively interest.
>
> The other youthful music on Mr. Damrosch's program was a dirge, "Pour les Funerailles d'un Soldat," for Organ and Orchestra, by the lamented Lili Boulanger, sister of Nadia, who died in 1918 at the age of twenty-four. She composed this threnody, in her eighteenth year, to verses by Alfred de Musset. Monsieur Camille Mauclair, in his biographical sketch, described the piece as "the noblest inspiration that has been revealed to us since the Funeral March of the 'Eroica Symphony.'" It is perhaps not quite great a masterpiece as that some- t astonishing phrase would have s to expect. Yet Lili Boulanger's is affecting and potent music,

Child of the Times

Aaron Copland

American Composer of the Youngest Generation Whose Symphony for Organ and Orchestra Will Be Played at the Symphony Concert Tomorrow

in the employment of stops and her classic reticence were exquisite. Her transitions from one manual to another were planned with the same impeccable taste and invariably with a view to correct musical results. Her entire performance in short disclosed a fine musicianship, a sensitive and highly cultivated art and great delicacy of feeling.

"Miss Lili Boulanger's funeral music proved to be something of uncommon worth. The basic theme of the composition is the venerable 'Dies Iræ,' which is treated with imagination and made to expand into new material. The organ is not over prominent but is essential. Its part gives character to the whole music. The orchestration is admirable and the general effect of the piece, which is developed with stirring eloquence, is genuinely impressive.

"Of Mr. Copland's interesting and uneven composition it is more difficult to write. The symphony employs the organ merely as an addition to the ensemble and as a source of certain solo-tints not to be obtained from the other instruments, most of which are called upon for important and fully exposed solos. The first movement, an andante, has a well defined mood which is skilfully sustained throughout. This movement shows the influence of French modernistic music, but not so greatly as the others. The scherzo, rising at times to the verge of importance, is held back continually by a palpable striving after striking effects. This is still more the case with the finale, a lento followed by an allegro moderato. The harmonies of course have the modern acidity, but to this no one need offer any objection. The real defect of the symphony is its undisguised search for thrills. When Mr. Copland discards, as he probably will in time, the struggles, the abrupt intrusions of irrelevant instrumental ejaculations, the physical pantings, the shattering of lines, and the obscuration of the perspectives which seem so vital to the young generation, he may produce something of lasting worth. His symphony is bold and vigorous and sometimes it is almost beautiful."

Interlude

In his old age, Mr. Damrosch delights to be chatterer and fun-maker in the concert-hall, and his quip about murder at the expense of Mr. Copland has already been recorded. Next day Mr. Ernest Newman, another elderly dispenser of humor about music and musicians, took cue as follows:

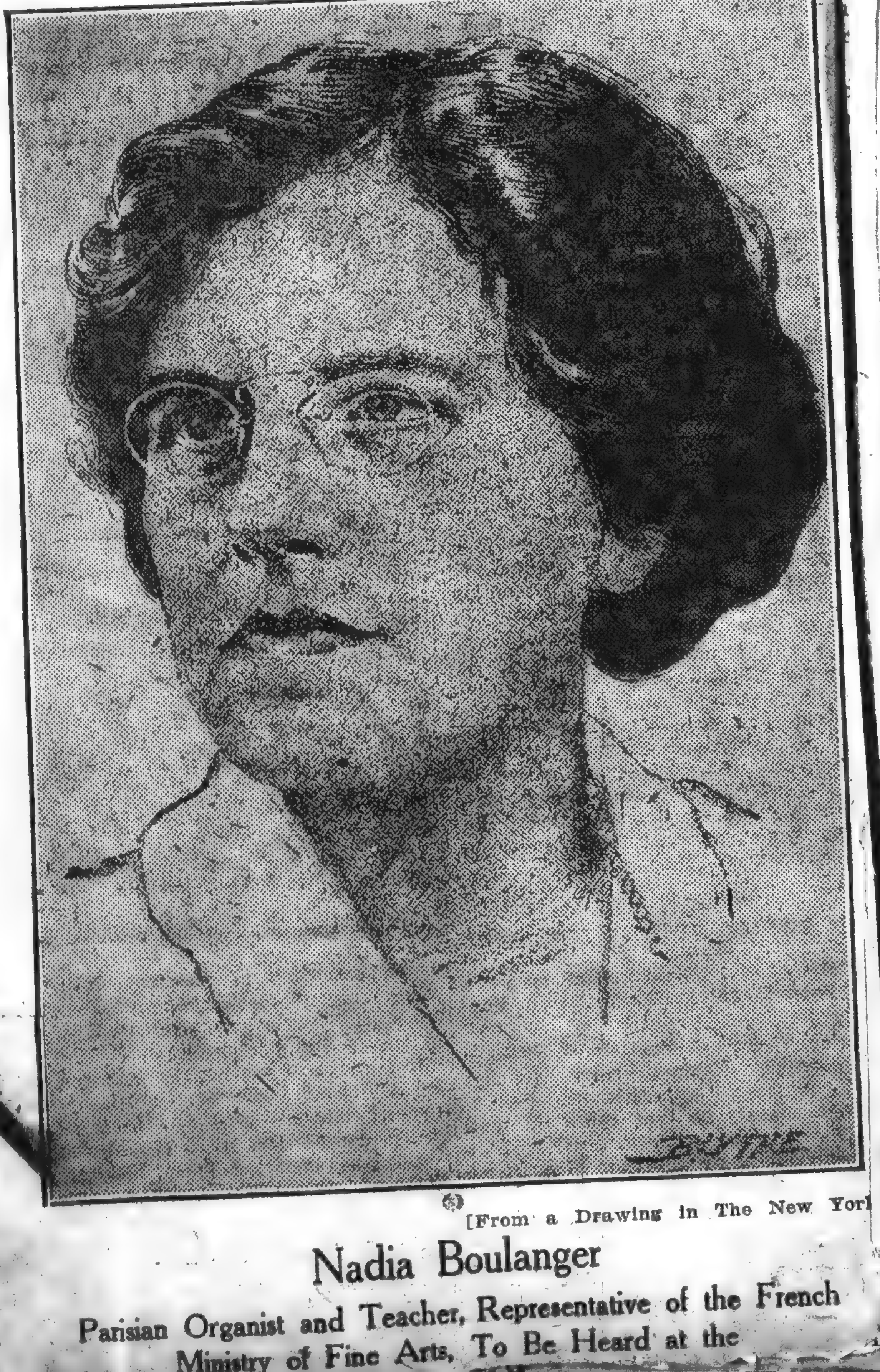
> A number of composers have written admirable music in their early twenties, but not one of them has developed into a murderer. The truth is that murder as a fine art is much more difficult than writing sympho-

> in the arms of her lover, and he and his servants slew them both, after which he became a distinguished composer. He was thirty years of age at the time. Till then he had been only an aristocratic dilettante; his tragic experience made him the greatest master of pathetic expression of his day. His biographer, Dr. Ferdinand Keiner, is certain that but for this decisive event in his life we should not have had the Gesualdo we now know.
>
> The medicine seems a little drastic, perhaps; but the world would not grudge it to more than one composer whom I could name, if only it would be sure to improve his music. It is not for me, of course, to say on whom the composer who thinks of taking up this post-graduate course should practice. His first thought—a pardonable one, no doubt—would be to kill one of his critics; but everyone will agree that killing a critic is no murder. If I might offer the composer a suggestion, it would be that he might start with a fiddler or a tenor.

Mr. Copland Again

To return to Mr. Copland's Symphony, Mr. Virgil Thomson writes a note about one or two salient traits of the music: "In form it is simply and lightly built, following the plan of Beethoven's 'Moonlight Sonata'; that is to say a slow song-like movement; a lively Scherzo; and a Finale in sonata-form. The composer's preoccupation is always rhythmic, and the counterpoint and the counter-tonalities are always determined by the necessity for clarity in the development and contrast of rhythms. . . . The technical interest centers in the Scherzo, which is an attempt to make abstract music out of the raw material of jazz. Mr. Copland has not wished to write jazz, music which either impels or suggests the dance, but merely to make use

Vivid and Vigorous



[From a Drawing in The New York

Nadia Boulanger

Parisian Organist and Teacher, Representative of the French Ministry of Fine Arts, To Be Heard at the Symphony

43

WORCESTER, MASS.
TELEGRAM

FEB 18 1925

BOSTON SYMPHONY

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One had understood that there would be no tuning up of instruments on the stage, but there was the usual bee-hive of excitement as each man played away at his own little tune while waiting for the conductor to put in an appearance.

The program opened with a Concerto for orchestra in D major by Philip Emanuel Bach. The term "concerto" is perhaps a little misleading. One expects to see some solo performer, but it must be remembered that such terms as "concerto" and "sonata" have today a very different meaning from what they did in the time of the pre-classicists. According to Bach's conception, a concerto is a composition in which every instrument becomes a solo instrument and is given a chance to show its prowess. This was brought out especially in the third movement which was rich in polyphony—the first violins tossing the theme to the seconds, then to the wood-winds, and finally the bass viols who gave it out with , ponderous agility.

Unconsciously one had rather expected a Russian flavor to Koussevitzky's interpretation of this work, but it was given a very conservative reading. This was followed by the overture, "The Roman Carnival," Opus 9, by Berlioz, intended originally as an interlude to his opera "Benevenuto Cellini," a work depicting the dissolute life of the sculptor. It is another example where the comparatively short excerpt becomes more popular than the entire opera. The remaining three numbers were given over to Russian compositions, the first two, Moussorgsky's Prelude to the opera "Khovantchina," and Rimsky-Korsakov's "The Flight of the Bumble Bee," gave the audience an insight into the Russian Nationalists' school. Moussorgsky, greatly underrated in his lifetime, is now being called the Shakespeare of Russian music. He shows much greater originality and genius than Rimsky-Korsakov. In this Prelude he has worked out the idea of the sun rising against the turrets of the Kremlin—an idea similar to Greig's "Morning," but infinitely more objective. It has been said that one may see color in music. Here, if anywhere, is this true. At the beginning of the prelude, one can imagine bright streaks of light soaring up into the heavens. Then gradually as the sun approaches the horizon, there appear rosy tints in the sky, which later change to the clear blue of the morning. When one compares this prelude to that charming song in which Moussorgsky immortalizes that very unpopular insect, "The Flea," one has a faint idea of his breadth of expression.

"The Flight of the Bumble Bee," was to the majority of the people the most popular number. It had an irresistible charm and freshness that was more than captivating. Here, at least, was something tangible to think about— a bee buzzing over the water. But after all, one is forced to admit that a bee is more interesting buzzing in an orchestra than in one's ear in a garden.

Tschaikowsky's Symphony No. 5 in E minor closed the program. Everything has already been said of the composer. A man, erratic, morose, despondent, idealistic. His music is a panorama of the history of Russia. His first movement shows one the mutterings and groans of an oppressed people. From a technical standpoint, this movement seemed rather verbose and tiring. The second movement showed more entrancing counter-melodies against a wonderful theme. The third movement depicted by means of a delightful waltz, the aristocracy enjoying itself in luxury, trying to forget the oppression of the common people. The last movement opened in the style of a chorale. It is in a more optimistic vein than the first movement. It is soul stirring and highly emotional. Although Tschaikowsky writes passages of a deeper sentiment, yet he never descends to sentimentality.

In these Russian numbers one could not help but realize that Koussivitzky is a wonderful interpreter of Slavic music. Does not the same blood run in his veins so that his readings of these compositions are not the result of a western education but rather something inherent?

Not only Boston but the entire country is fortunate in securing such a conductor—a man who can keep up the standing and reputation of the Boston Symphony, and who, by his magnetic personality and seriousness of purpose, can make his listeners want to know and understand more about this elusive subject of music.

A NEW HAND KNOCKS UPON THE DOORS OF OUR CONCERT-HALLS

MR. COPLAND FROM THE YOUNGEST GENERATION

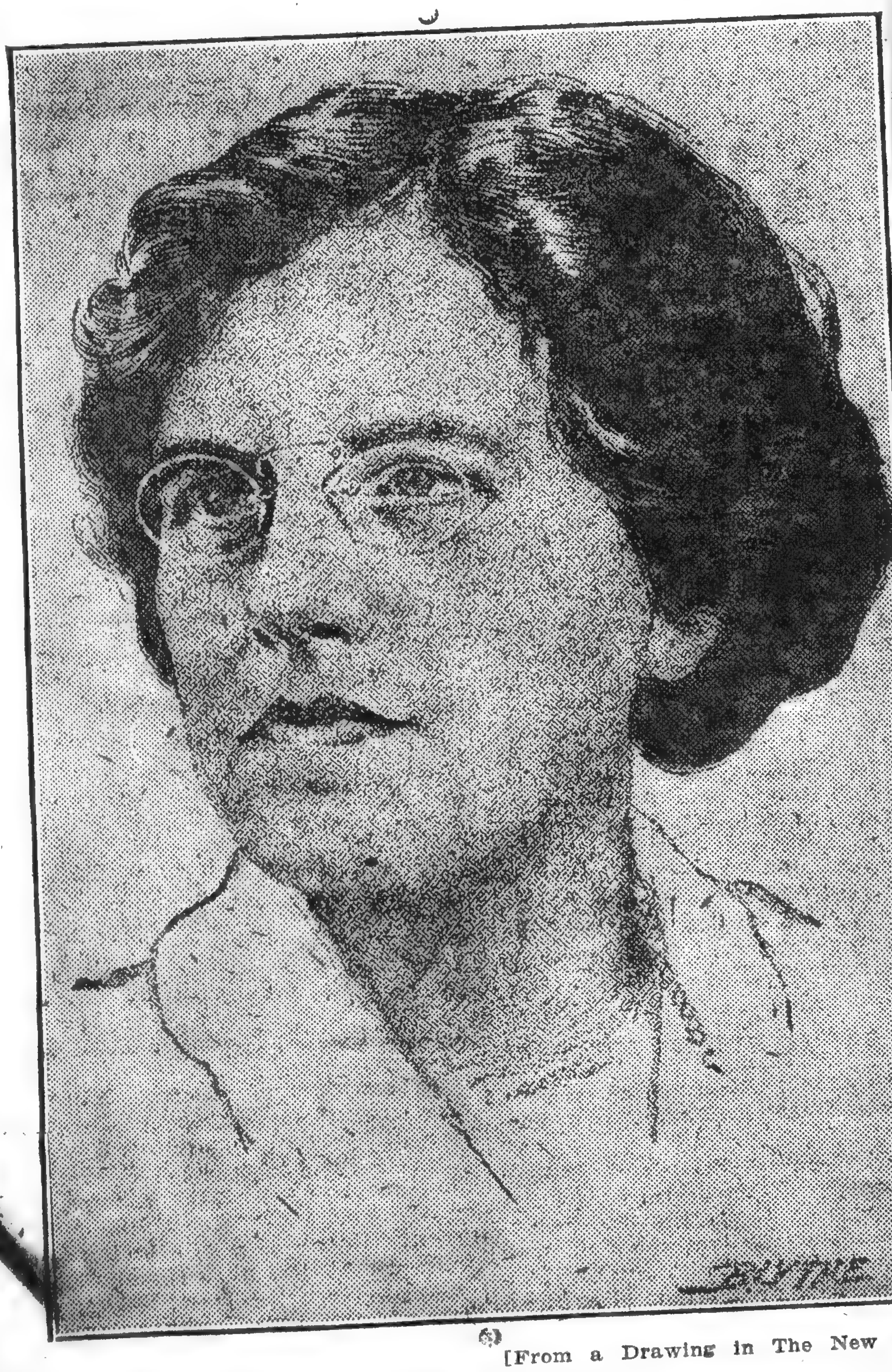
His Symphony for Organ and Orchestra as It Will Be Heard Tomorrow—Impressions in New York—The Purpose of the Composer—Mr. Damrosch's Quip—Nadia Boulanger as Guest

Child of the Times

Aaron Copland

American Composer of the Youngest Generation Whose Symphony for Organ and Orchestra Will Be Played at the Symphony Concert Tomorrow

Vivid and Vigorous



[From a Drawing in The New Yor

Nadia Boulanger

Parisian Organist and Teacher, Representative of the French Ministry of Fine Arts, To Be Heard at the Symphony

FROM Paris, Miss Nadia Boulanger has come to New York and Boston to be the guest of Mr. Damrosch's and Mr. Koussevitzky's orchestras. At home she is an organist, a teacher, a lecturer and a reviewer with music, discharging these functions with an equal ability, sitting high in the precious Parisian hierarchy. She is also the sister of Lili Boulanger, composer of promise and performance, by death cut off untimely. Therefore into Carnegie Hall and Symphony Hall, Miss Nadia brings one of Miss Lili's pieces that overseas her memory and her work may also be extolled. It is music for orchestra and organ. "Pour les Funerailles d'un Soldat," and it will be played at Mr. Koussevitzky's concerts tomorrow afternoon and Saturday evening. Then and there Miss Nadia will also be heard in a Concerto of Handel for Organ and Orchestra, and in a Symphony for the same voices written by Mr. Aaron Copland of Brooklyn and of the youngest generation of American composers. These pieces all had place in Miss Boulanger's concert in New York with Mr. Damrosch's orchestra. Hearing them upon a Sunday in January, Mr. Gilman wrote in The Herald-Tribune:

> Mr. Damrosch had set on his program as chief item the Symphony for Organ and Orchestra by young Mr. Ahron Copland. Mr. Copland was born in Brooklyn in 1900; studied with Miss Nadia Boulanger in Paris; and dedicated his symphony to his distinguished teacher, who, in gracious return for the compliment, played the organ part in the piece. Mr. Copland finished his score last autumn, and yesterday's performance was his first. As a composer he is not wholly unknown hereabouts. We heard and liked two piano-pieces of his that he played at a concert of the League of Composers last November. Rubin Goldmark was his master in harmony and composition before Mr. Copland went abroad, where Miss Boulanger took him in hand and taught him what little had been left unimparted by that most human of pedagogues, the admirable Goldmark. Mr. Copland has composed a ballet in two acts; a piece for string quartet; choral numbers; songs; piano pieces.
>
> It need scarcely be said that Mr. Copland is a child of his time. Naturally enough, his speech is the atonal, polytonal speech of today. Why anyone should expect him or his fellows to write in any other idiom than that which is characteristic of 1925 is more than we can understand. Let us get used to the fact that it is as normal for the youth of 1925 to write in two keys simultaneously as it was for the youth of 1825 to confine himself frugally to one. The question to ask ourselves is: What does the young man of 1925 have to say to us in his superposed keys? Does he make music that has profile; that is imaginative, memorable; or does he merely repeat the clichés that have already formed themselves by the impress of this new style upon current musical thinking?
>
> There are pages in Mr. Copland's symphony (which is in three movements, and uses the organ "as an integral part of the orchestra rather than as a solo instrument") which have bite and power, both rhythmical and harmonic. These pages are chiefly in the Finale, in which Mr. Copland has most to say. At its best his music is astringent, unsentimental, muscular, direct. Mr. Damrosch, hearing some hisses at the end of the piece, remarked to his audience that a youth who could write such a Symphony at twenty-four would be capable some day of murder. That was a bit rough on Mr. Copland. He does not strike us as one of the murderous kind. The real murderers among composers are the unimaginative standpatters; those who, unaware that music is perpetually enlarging its range of expression, slay us with the boredom engendered by stale romanticisms, stale classicisms. Mr. Copland, even though he does present us with some second-hand Stravinsky—his second movement is redolent of "Petrushka"; even though he suggests to us in his first movement a kind of Prospect Park Schönberg, is nevertheless, on the whole, working out his own musical destiny in his own way, and we shall follow his pursuit of it with lively interest.
>
> The other youthful music on Mr. Damrosch's program was a dirge, "Pour les Funerailles d'un Soldat," for Organ and Orchestra, by the lamented Lili Boulanger, sister of Nadia, who died in 1918 at the age of twenty-four. She composed this threnody, in her eighteenth year, to verses by Alfred de Musset. Monsieur Camille Mauclair, in his biographical sketch, described the piece as "the noblest inspiration that has been revealed to us since the Funeral March of the 'Eroica Symphony.'" It is perhaps not quite [illegible] great a masterpiece as that some[illegible]t astonishing phrase would have [illegible]s to expect. Yet Lili Boulanger's [illegible] is affecting and potent music, [illegible]ritten for the orchestra and

in the employment of stops and her classic reticence were exquisite. Her transitions from one manual to another were planned with the same impeccable taste and invariably with a view to correct musical results. Her entire performance in short disclosed a fine musicianship, a sensitive and highly cultivated art and great delicacy of feeling.

"Miss Lili Boulanger's funeral music proved to be something of uncommon worth. The basic theme of the composition is the venerable 'Dies Iræ,' which is treated with imagination and made to expand into new material. The organ is not over prominent but is essential. Its part gives character to the whole music. The orchestration is admirable and the general effect of the piece, which is developed with stirring eloquence, is genuinely impressive.

"Of Mr. Copland's interesting and uneven composition it is more difficult to write. The symphony employs the organ merely as an addition to the ensemble and as a source of certain solo-tints not to be obtained from the other instruments, most of which are called upon for important and fully exposed solos. The first movement, an andante, has a well defined mood which is skilfully sustained throughout. This movement shows the influence of French modernistic music, but not so greatly as the others. The scherzo, rising at times to the verge of importance, is held back continually by a palpable striving after striking effects. This is still more the case with the finale, a lento followed by an allegro moderato. The harmonies of course have the modern acidity, but to this no one need offer any objection. The real defect of the symphony is its undisguised search for thrills. When Mr. Copland discards, as he probably will in time, the struggles, the abrupt intrusions of irrelevant instrumental ejaculations, the physical pantings, the shattering of lines, and the obscuration of perspectives which seem so vital to the young generation, he may produce something of lasting worth. His symphony is bold and vigorous and sometimes it is almost beautiful."

Interlude

In his old age, Mr. Damrosch delights to be chatterer and fun-maker in the concert-hall, and his quip about murder at the expense of Mr. Copland has already been recorded. Next day Mr. Ernest Newman, another elderly dispenser of humor about music and musicians, took cue as follows:

> A number of composers have written admirable music in their early twenties, but not one of them has developed into a murderer. The truth is that murder as a fine art is much more difficult than writing symphonies though the ordinary sort of

> in the arms of her lover, and he and his servants slew them both, after which he became a distinguished composer. He was thirty years of age at the time. Till then he had been only an aristocratic dilettante; his tragic experience made him the greatest master of pathetic expression of his day. His biographer, Dr. Ferdinand Keiner, is certain that but for this decisive event in his life we should not have had the Gesualdo we now know.
>
> The medicine seems a little drastic, perhaps; but the world would not grudge it to more than one composer whom I could name, if only it would be sure to improve his music. It is not for me, of course, to say on whom the composer who thinks of taking up this post-graduate course should practice. His first thought—a pardonable one, no doubt—would be to kill one of his critics; but everyone will agree that killing a critic is no murder. If I might offer the composer a suggestion, it would be that he might start with a fiddler or a tenor.

Mr. Copland Again

To return to Mr. Copland's Symphony, Mr. Virgil Thomson writes a note about one or two salient traits of the music: "In form it is simply and lightly built, following the plan of Beethoven's 'Moonlight Sonata'; that is to say a slow song-like movement; a lively Scherzo; and a Finale in sonata-form. The composer's preoccupation is always rhythmic, and the counterpoint and the counter-tonalities are always determined by the necessity for clarity in the development and contrast of rhythms. . . . The technical interest centers in the Scherzo, which is an attempt to make abstract music out of the raw material of jazz. Mr. Copland has not wished to write jazz, music which either impels or suggests the dance, but merely to make use

Transcript
Feb 19

44

Incidents and Prospects

Mr. Kochanski, the violinist, is now—it appears—to play with the Symphony Orchestra. Only in Providence next Tuesday and in Cambridge next Thursday will he be heard. In either city he is worth the seeking; while in both Ravel's new "Tzigane" will be one of his pieces.

Mr. Koussevitzky's passion for the "unified program" still rages unabated. Next Friday and Saturday, it is to be Russian—with Glazunov's Eighth Symphony; Glinka's Overture to the opera, "Russlan and Ludmilla"; Chaikovsky's Fantasia, "Romeo and Juliet"; three pieces of Liyadov about witches and such-like.

At her concert in Symphony Hall on Sunday afternoon, March 1, Mme Jeritza will sing two operatic pieces—an air from Massenet's "Le Cid" and an air from Verdi's "Forza del Destino," both pieces in which she has never appeared at the Metropolitan. She will be heard also in French and in German songs.

Herald
Feb 19

The Symphony concert tomorrow afternoon and Saturday night is for the glory of the remarkable Boulanger Sisters; Lili, who is dead, and Nadia, who will play the organ in a concerto by Handel, edited by Guilmant, her teacher, and in a symphony for organ and orchestra by Aaron Copland of New York, who studied with her. Lili Boulanger will be represented by her piece "For the Funeral of a Soldier," which was performed privately at the Paris Conservatory early in 1913 by the Orchestra Class, M. d'Indy, conductor; publicly at a Lamoureux concert in 1915. The program will also include Mozart's Suite "Eine kleine Nachtmusik" which Georg Schneevoight brought out here at a symphony concert on March 7, 8 of last year when he conducted as a guest. The concert will end with a performance of Liszt's "Tasso" depicting at some length his Lamentation and his Triumph.

The program of next week will be Russian: Glinka's overture to "Russlon and Lioudmilla"; Glazounov's Symphony No. 8 (first time here); Liadov, "Kikimora," also and for the first time his "Eight Russian Popular Melodies," and Tchaikovsky's "Romeo and Juliet."

ALBANY,
N. Y.
NEWS
FEB 2 0 1925

The Boston Symphony orchestra, with Serge Koussivitzky, director, will give a concert at the Capitol theatre, Wednesday night, March 11. This will be the first of a supplemental series of concerts under the direction of Ben Franklin.

PAWTUCKET, R. I.
TIMES
FEB 21 1925

Boston Symphony

With Paul Kochanski, the celebrated Polish violinist, as the soloist, the Boston Symphony orchestra will make the fourth and last appearance but one of the season here in Infantry Hall next Tuesday evening. Serge Koussevitzky will present two notable Russian works at this concert—the overture to "Russion and Ludmilla," by Glinka, and Eighth Symphony in E-flat by Glazounov. This score is one of the latest of the Russian master, and is accounted one of the finest. The concert will end with Liszt's splendid pageant in tones, the symphonic poem "Tasso."

Although this will be Kochanski's first appearance in Providence his genius is well known and much admired both in New York and Boston, for these cities still vividly remember his debut in 1921, the season in which he first came to America. His Boston appearance was as soloist with this orchestra in its regular series of concerts. Before that, Kochanski had toured the length and breadth of Europe, again and again, and was ranged with the very first of living violinists. This virtuoso uses a rare Spanish "Stradivarius" which was especially made by the master of Cremona for the Spanish crown in 1687. It is inlaid with ivory and has decorative work on the sides and scroll. It was formerly in the possession of Ole Bull, the great Norwegian virtuoso. Kochanski will play a concerto by Vivaldi, an Italian contemporary of Stradivarius.

Transcript
Feb 21

Symphony

FOR ONCE FLAVOR OF PERSONALITY SPICES THE FRIDAY CONCERT

NADIA BOULANGER, HER SISTER, AND HER PUPIL

Mr. Copland's Symphony, According to the Logic and Brilliance of the Modernist Mode—"The Funeral of a Soldier" in Simple Eloquence—Mr. Koussevitzky All-Pervading

MUCH of the program of the Boston Symphony Orchestra yesterday afternoon was given over to the distinguished visitor, Mademoiselle Nadia Boulanger, organist, composer, teacher, critic from Paris. Mademoiselle Boulanger, with the orchestra, played Handel's Concerto in D minor for Organ and String Orchestra; a new Symphony for Organ and Orchestra by her pupil, Mr. Aaron Copland of New York, young composer just beginning to be heard; and, also for the first time in Boston, "For the Funeral of a Soldier," by her younger sister, Lili Boulanger, who died an untimely death in 1918. As if by way of introduction, that diminutive symphony, first introduced here by Mr. Monteux, Mozart's so-called "Serenade," "Eine Kleine Nachtmusik," preceded Handel's concerto. For final piece there was Liszt's second symphonic poem "Tasso; Lament and Triumph." The program lasted what is coming to be the accustomed two hours.

Center of interest among the works presented was found in Mr. Copland's Symphony. The score calls for all the instruments of the large present-day symphony orchestra, with full percussion section, including kettledrums, bass drum, cymbals, snare drum, tambourine, wood block, xylophone. The work, the composer tells us, was begun last May in Paris, was completed in November in New York. It is a thoroughly modern work of that particular species of moderntity first introduced by Igor Stravinsky in his "Sacre du Printemps." Treatment of material, to be sure, varies widely from such as Stravinsky would have given. Vocabulary, general style, however, is that of "Sacre," with some suggestions, in the first two movements, of the "Fire-bird." Formally in the planning of his material, in the ascendtng climactic order of his movements, in the shrewd disposition of formalistic schemes ranging from Bach to Franck, Mr. Copland showed great cleverness and originality. For, like the most recent Stravinsky, the symphony shows no hint of program, it is absolute music of the most frank and uncompromising kind. A prelude begins it. After the manner of Bach in his preludes, "there is but one theme, announced by the organ, which occurs several times after slight episodic digressions." But this prelude also announces, quite unassumingly, a short motive or "motto" as the composer calls it, which is to recur in some form or other throughout the three movements of the work—favorite device of Franck and d'Indy. It is in this movement, which is a modern counterpart of the formal contrapuntal schemes of Bach, that the practiced listener is led somehow to think of "L'Oiseau de Feu." It is a piece of work exceeding well done.

But the scheme grows larger, interest increases. The "simple" prelude leads to a more complex scherzo. There are two themes, there is a trio section. But a two-note accompaniment figure underlying all else establishes the rhythmic and emotional character of the movement. At times there is definite feeling in these rhythms of the swing of jazz—which by the way we have repeatedly been told in most categorical manner, could not possibly germinate in anything else but the rhythmic simplicities and ineptitudes of the dance music in which it originated, which really says nothing more than that such critics think that jazz cannot go beyond what their own limited imaginations can at present see in it. Witness some of the rhythms of this scherzo in reply. Dissonances sharpen; complexities, of thematic treatment as of rhythm, increase. Sense of riot, of fury pervades it. We begin to look to "Le Sacre" for sources of material. But the appoggiatura-like use of the two-note figure seems an original device of the composer. When taken in the brass instruments, however, this device seems out of keeping with the character of the instruments, is not, cannot be done well, does not give the effect one mentally expects it to give.

The last movement is in sonata-form. The composer has obligingly met all the criticisms that history has ever made on sonata-form. As the most important movement of the symphony, he has put it last, at the point of climax, instead of placing in this position of honor something of slighter and more ephemeral structure and significance. With Mr. Copland it comes as final culmination of the increase in importance already seen in the first two movements. More, the symphony is not so long that one is too tired at the last to get the significance of so important a movement at the end.

The form itself exposes the material, the first theme based on the three-note motto, the second sung above a reiterated bass formed from the motto (see Beethoven's

tempt a second work, say in the idiom of "Le Sacre." Surely its language is so individualistic that the number of works that can be written in that language is just one. And this squares with the practise of Stravinsky himself. A new piece, of these proportions, in the most modern style, demands nothing short of a new idiom. Mr. Copland was present to make his bows to the audience, to receive at the platform congratulations from Mr. Koussevitzky and Mademoiselle Boulanger.

But there was a second new work on this program, Mademoiselle Lili Boulanger's "Pour les funerailles d'un soldat." It was unfortunate for any new work to make claim, even with intervening intermission, on the attention after the nerve-racking symphony. Mademoiselle Boulanger was less than eighteen years old when she wrote it. It is effective, eloquent piece, in the pre-Stravinskian modern idiom. Always somber, melancholy with

chestral instruments, a procedure ally doomed to unfavorable compariso the orchestra. But the organ has its peculiar colors and sonorities not in the orchestra, which moreover co admirably with the orchestra. Suc Miss Boulanger made of her instru in the solo passages and the ensemb Handel's concerto, of Copland's symp of her sister's piece for the funeral soldier. Incidentally, it is much t credit of these two modern compos write a score in which the organ fi place so fully and thoroughly as an in and essential part of the orchestral s

The purely orchestral numbers for sort of frame into which the numbers organ were placed. Mozart's Seren by no means one of his greatest Yet it is a charming piece, full composer's elegance, polish, sunsh fined geniality. Through the two plementing themes of the Allegro, their slight development; the singing manza with its alternating themes; stately minuet with its fluid "sotto vo trio; the final Rondo in the form that M zart and Beethoven were both so frequen to use. Mr Koussevitzky led the orche tra with a simple directness, with a fee ing at once of surety and precision an of suppleness and exquisite grace, tha can only be characterized as ideal, warm present-day, living voice of the classics.

Liszt's symphonic poems of the trials and the triumph of the poet Tasso formed at once a suitable piece to follow Mlle. Boulanger's funeral music, and a stirring close for the program. It has long been hailed as one of the very best of Liszt's symphonic poems. Mr. Koussevitzky pointed the griefs, heightened the triumphs of the poet, kindled the flames of the final stirring apotheosis. It was a superb performance in every way.

A. H. M.

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Advertiser
Feb 21

SEVERAL STARS APPLAUDED AT THE SYMPHONY

France and the United States are strongly represented on this week's Symphony program, played for the first time yesterday at the matinee concert.

The soloist is Nadia Boulanger, one of the leading French organists, an artist remarkable for her fine technic and truly poetic feeling.

Nadia Boulanger

The outstanding novelty on the program is a symphony for organ and orchestra by one of the youngest of American composers, Aaron Copland, of New York, who studied in Paris with Mme. Boulanger.

The symphony shows genuine talen; also evidence of young Copland's French training. It is a work in the most modern manner. Technically it is often astounding. It made extraordinary demands upon both performers and hearers. There were times when it made even Stravinsky seem tame and anemic. Mme. Boulanger and Mr. Koussevitzky deserved applause for their heroic efforts. The composer was also called to the stage and warmly applauded.

FRENCH NOVELTY

Another interesting novelty is a dirge, "For the Funeral of a Soldier," written for organ and orchestra by Lili Boulanger, the soloist's sister, who died a few years ago, just as her genius was finding recognition. The music is nobly dramatic and was nobly and most sympathetically played.

The distinguished organist also played the solo part in the Handel concerto for organ and strong orchestra. Her all-around artistry was thoroughly enjoyed.

The matinee crowd was likewise delighted with the performance of Mozart's serenade for string orchestra, which opened the concert, and with Mr. Koussevitzky's intensely brilliant and dramatic interpretation of Liszt's symphonic poem, "Tasso," which was the closing number. The conductor was recalled to receive a rousing ovation.

PROVIDENCE,
R. I.
NEWS
2 1 1925

VIOLINIST TO ACCOMPANY SYMPHONY ORCHESTRA

With Paul Kochanski, the celebrated Polish violinist, as the soloist, the Boston Symphony Orchestra will make the fourth and last appearance but one of the season here in Infantry Hall next Tuesday evening. Serge Koussevitsky will present two notable Russian works at this concert—tho overture to "Russlan and Ludmilla" by Glinka, and the Eighth Symphony in E-flat by Glazounov.

Although this will be Kochanski's first appearance in Providence, his genius is well known and much admired both in New York and Boston, for these cities still vividly remember his debut in 1921, the season in which he first came to America. His Boston appearance was as soloist with this orchestra in its regular series of concerts. Before that, Kochanski had toured the length and breadth of Europe again and again, and was ranked with the very first of living violinists.

Globe
Feb 21

NADIA BOULANGER AT SYMPHONY CONCERT

Globe

Copland's Organ Symphony Clapped and Hissed

Feb 21

Yesterday, for the third time in recent seasons, a new modernist piece was hissed by a few convinced conservatives and violently applauded by a greater number of musical radicals, while the majority of the Symphony audience sat in more or less pained silence. The bone of contention this time was a symphony for organ and orchestra by Aaron Copland, born in Brooklyn, N Y, in 1900.

The organ part was played by Nadia Boulanger, under whom Mr Copland studied theory and composition in Paris. Mlle Boulanger has a great reputation as teacher of theory and composition, and was a prize winner in organ playing at the Paris Conservatoire. In a Handel concerto, and her sister Lili's "For a Soldier's Funeral," as well as in her pupil's symphony she proved herself an admirable organist and a superb musician.

Mr Copland's symphony, in which the organ is used as part of the orchestra rather than as a solo instrument, is original and powerful music. If he were only a Russian or a Frenchman, one would be more certain that the American musical public will recognize his great gift, which may turn out to be real genius, and is certainly talent of a rare and high order.

There is nothing peculiar to any national school of composition about his music. One can, of course, see that he has heard and learned from the work of other living composers. But this symphony is no mere imitative music. Its composer has ideas and has been taught how to express them.

Like the youthful Wagner and the elderly Liszt, Mr Copland enjoys making a big noise. He has the gusto, the insensitiveness to nuances, the lack of all the delicacies of such characteristically American creative artists as Whitman and H. L. Mencken. But his music is not mere barbaric yawp. It has substance and a design. It is too crudely orchestrated and too logically constructed. Mr Koussevitzky, notably seconded by Mlle Boulanger, gave an eloquent interpretation of this significant modern work.

The other new piece, "For a Soldier's Funeral," by Mlle Boulanger's younger sister Lili, whose death was a great loss to French music, is pathetically and simply eloquent. According to the program books yesterday there is a baritone solo in the original version of this piece. It was not sung at this concert.

Handel's D minor organ concerto, in the arrangement published by Guilmant, with an air for organ solo from a concerto grosso, proved Mlle Boulanger a musician of unusual ability and a notable organist. The exquisite taste of her interpretations set them above any mere virtuoso performance. Hers is that highest form of art which conceals art.

Mr Koussevitzky gave a lively, clean cut, but never elegant, never nuanced reading of Mozart's "Kleine Nacht Musik." He piles on stresses remorsely in the allegro movements, though this ~~music is delicate in texture.~~ In the slow movement he made the exquisite beauty of the themes felt.

Liszt's bombastic and empty "Tasso," in a performance noisier but less thrilling than most of those Koussevitzky has given here, brought the concert to a close. Mr Koussevitzky's superb reading of Copland's symphony, his impressive Handel and his no less impressive interpretation of Lili Boulanger's music made ample amends for any deficiencies elsewhere in his part of the performance.

Mr Copland, who was present, must have been pleased with the presentation of his work, a performance of quality too seldom vouchsafed Americal compositions.

P. R.

Post
Feb 21

BARBARIC MUSIC BY SYMPHONY

Copland's Work Brutal—Woman Organist Soloist

BY WARREN STOREY SMITH

Without recourse to fine and invidious distinctions, it may be said at the outset that the Symphony concert of yesterday afternoon offered great music, debatable music and just "music."

To mention the pieces in the order of the programme, there was first Mozart's "Eine Kleine Nachtmusik," after that a Concerto for organ and orchestra by Handel, then a Symphony for organ and orhcestra by Aaron Copland, in both of which Nadia Boulanger, renowned French organist, presided at the churchly instrument.

FULL OF NOVEL INTEREST

An intermission, chiefly given over to discussion of Mr. Copland's disturbing composition, followed, and the balance of the programme consisted of Lili Boulanger's "Pour les Funerailles d'un Soldat" and finally, as Mr. Koussevitzky's first venture here with the music of Liszt, that composer's magniloquent tone-poem, "Tasso."

A concert abounding in novel interest and not without picturesque incident was this, though from a purely musical standpoint others have proved more rewarding. As the sister of the precocious and promising Lili Boulanger, stricken down in the 25th year of a life shadowed by persistent illness, and withal a singularly accomplished musician in her own right, Nadia Boulanger is a welcome guest at the Symphony Concerts.

A Skilled Organist

Individuality shines not in performance on the organ as it does, say, in the playing of the piano or the violin, but it was easy to recognize in Miss Boulanger's performance both the workings of a forceful personality and the skill of the virtuoso.

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Transcript
Feb 19

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N. Y.
NEWS
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PAWTUCKET, R. I.
TIMES
FE[illegible]192[illegible]

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Transcript
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Symphony

FOR ONCE FLAVOR OF PERSONALITY SPICES THE FRIDAY CONCERT

NADIA BOULANGER, HER SISTER, AND HER PUPIL

Mr. Copland's Symphony, According to the Logic and Brilliance of the Modernist Mode—"The Funeral of a Soldier" in Simple Eloquence—Mr. Koussevitzky All-Pervading

MUCH of the program of the Boston Symphony Orchestra yesterday afternoon was given over to the distinguished visitor, Mademoiselle Nadia Boulanger, organist, composer, teacher, critic from Paris. Mademoiselle Boulanger, with the orchestra, played Handel's Concerto in D minor for Organ and String Orchestra; a new Symphony for Organ and Orchestra by her pupil, Mr. Aaron Copland of New York, young composer just beginning to be heard; and, also for the first time in Boston, "For the Funeral of a Soldier," by her younger sister, Lili Boulanger, who died an untimely death in 1918. As if by way of introduction, that diminutive symphony, first introduced here by Mr. Monteux, Mozart's so-called "Serenade," "Eine Kleine Nachtmusik," preceded Handel's concerto. For final piece there was Liszt's second symphonic poem "Tasso; Lament and Triumph." The program lasted what is coming to be the accustomed two hours.

Center of interest among the works presented was found in Mr. Copland's Symphony. The score calls for all the instruments of the large present-day symphony orchestra, with full percussion section, including kettledrums, bass drum, cymbals, snare drum, tambourine, wood block, xylophone. The work, the composer tells us, was begun last May in Paris, was completed in November in New York. It is a thoroughly modern work of that particular species of moderntity first introduced by Igor Stravinsky in his "Sacre du Printemps." Treatment of material, to be sure, varies widely from such as Stravinsky would have given. Vocabulary, general style, however, is that of "Sacre," with some suggestions, in the first two movements, of the "Fire-bird." Formally in the planning of his material, in the ascendtng climactic order of his movements, in the shrewd disposition of formalistic schemes ranging from Bach to Franck, Mr. Copland showed great cleverness and originality. For, like the most recent Stravinsky, the symphony shows no hint of program, it is absolute music of the most frank and uncompromising kind. A prelude begins it. After the manner of Bach in his preludes, "there is but one theme, announced by the organ, which occurs several times after slight episodic digressions." But this prelude also announces, quite unassumingly, a short motive or "motto" as the composer calls it, which is to recur in some form or other throughout the three movements of the work—favorite device of Franck and d'Indy. It is in this movement, which is a modern counterpart of the formal contrapuntal schemes of Bach, that the practiced listener is led somehow to think of "L'Oiseau de Feu" It is a piece of work exceeding well done.

But the scheme grows larger, interest increases. The "simple" prelude leads to a more complex scherzo. There are two themes, there is a trio section. But a two-note accompaniment figure underlying all else establishes the rhythmic and emotional character of the movement. At times there is definite feeling in these rhythms of the swing of jazz—which by the way we have repeatedly been told in most categorical manner, could not possibly germinate in anything else but the rhythmic simplicities and ineptitudes of the dance music in which it originated, which really says nothing more than that such critics think that jazz cannot go beyond what their own limited imaginations can at present see in it. Witness some of the rhythms of this scherzo in reply. Dissonances sharpen; complexities, of thematic treatment as of rhythm, increase. Sense of riot, of fury pervades it. We begin to look to "Le Sacre" for sources of material. But the appoggiatura-like use of the two-note figure seems an original device of the composer. When taken in the brass instruments, however, this device seems out of keeping with the character of the instruments, is not, cannot be done well, does not give the effect one mentally expects it to give.

The last movement is in sonata-form. The composer has obligingly met all the criticisms that history has ever made on sonata-form. As the most important movement of the symphony, he has put it last, at the point of climax, instead of placing in this position of honor something of slighter and more ephemeral structure and significance. With Mr. Copland it comes as final culmination of the increase in importance already seen in the first two movements. More, the symphony is not so long that one is too tired at the last to get the significance of so important a movement at the end.

The form itself exposes the material, the first theme based on the three-note motto, the second sung above a reiterated bass formed from the motto (see Beethoven's

tempt a second work, say in the idiom of "Le Sacre." Surely its language is so individualistic that the number of works that can be written in that language is just one. And this squares with the practise of Stravinsky himself. A new piece, of these proportions, in the most modern style, demands nothing short of a new idiom. Mr. Copland was present to make his bows to the audience, to receive at the platform congratulations from Mr. Koussevitzky and Mademoiselle Boulanger.

But there was a second new work on this program, Mademoiselle Lili Boulanger's "Pour les funerailles d'un soldat." It was unfortunate for any new work to make claim, even with intervening intermission, on the attention after the nerve-racking symphony. Mademoiselle Boulanger was less than eighteen years old when she wrote it. It is effective, eloquent piece, in the pre-Stravinskian modern idiom. Always somber, melancholy with

chestral instruments, a procedure ally doomed to unfavorable compariso the orchestra. But the organ has its peculiar colors and sonorities not in the orchestra, which moreover co admirably with the orchestra. Such Miss Boulanger made of her instru in the solo passages and the ensemb Handel's concerto, of Copland's symp of her sister's piece for the funeral soldier. Incidentally, it is much t credit of these two modern compose write a score in which the organ fin place so fully and thoroughly as an in and essential part of the orchestral s

The purely orchestral numbers forn sort of frame into which the numbers organ were placed. Mozart's Seren by no means one of his greatest Yet it is a charming piece, full composer's elegance, polish, sunsh fined geniality. Through the tw plementing themes of the Allegro, their slight development; the singing manza with its alternating themes; stately minuet with its fluid "sotto voc trio; the final Rondo in the form that M zart and Beethoven were both so frequent to use. Mr Koussevitzky led the orche tra with a simple directness, with a fee ing at once of surety and precision an of suppleness and exquisite grace, tha can only be characterized as ideal, warm, present-day, living voice of the classics.

Liszt's symphonic poems of the trials and the triumph of the poet Tasso formed at once a suitable piece to follow Mlle. Boulanger's funeral music, and a stirring close for the program. It has long been hailed as one of the very best of Liszt's symphonic poems. Mr. Koussevitzky pointed the griefs, heightened the triumphs of the poet, kindled the flames of the final stirring apotheosis. It was a superb performance in every way.

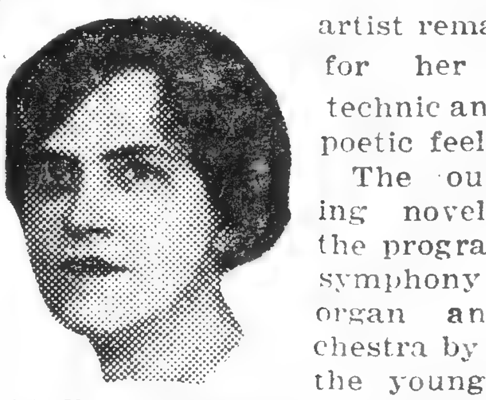
A. H. M.

Advertiser
Feb 21

SEVERAL STARS APPLAUDED AT THE SYMPHONY

France and the United States are strongly represented on this week's Symphony program, played for the first time yesterday at the matinee concert.

The soloist is Nadia Boulanger, one of the leading French organists, an artist remarkable for her fine technic and truly poetic feeling.


Nadia Boulanger

The outstanding novelty on the program is a symphony for organ and orchestra by one of the youngest of American composers, Aaron Copland, of New York, who studied in Paris with Mme. Boulanger.

The symphony shows genuine talen; also evidence of young Copland's French training. It is a work in the most modern manner. Technically it is often astounding. It made extraordinary demands upon both performers and hearers. There were times when it made even Stravinsky seem tame and anemic. Mme. Boulanger and Mr. Koussevitzky deserved applause for their heroic efforts. The composer was also called to the stage and warmly applauded.

FRENCH NOVELTY

Another interesting novelty is a dirge, "For the Funeral of a Soldier," written for organ and orchestra by Lili Boulanger, the soloist's sister, who died a few years ago, just as her genius was finding recognition. The music is nobly dramatic and was nobly and most sympathetically played.

The distinguished organist also played the solo part in the Handel concerto for organ and strong orchestra. Her all around artistry was thoroughly enjoyed.

The matinee crowd was likewise delighted with the performance of Mozart's serenade for string orchestra, which opened the concert, and with Mr. Koussevitzky's intensely brilliant and dramatic interpretation of Liszt's symphonic poem, "Tasso," which was the closing number. The conductor was recalled to receive a rousing ovation.

PROVIDENCE,
R. I.
NEWS
2 1 1925

VIOLINIST TO ACCOMPANY SYMPHONY ORCHESTRA

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Although this will be Kochanski's first appearance in Providence, his genius is well known and much admired both in New York and Boston, for these cities still vividly remember his debut in 1921, the season in which he first came to America. His Boston appearance was as soloist with this orchestra in its regular series of concerts. Before that, Kochanski had toured the length and breadth of Europe again and again, and was ranked with the very first of living violinists.

Globe
Feb 21

NADIA BOULANGER AT SYMPHONY CONCERT

Copland's Organ Symphony Clapped and Hissed

Yesterday, for the third time in recent seasons, a new modernist piece was hissed by a few convinced conservatives and violently applauded by a greater number of musical radicals, while the majority of the Symphony audience sat in more or less pained silence. The bone of contention this time was a symphony for organ and orchestra by Aaron Copland, born in Brooklyn, N Y, in 1900.

The organ part was played by Nadia Boulanger, under whom Mr Copland studied theory and composition in Paris. Mlle Boulanger has a great reputation as teacher of theory and composition, and was a prize winner in organ playing at the Paris Conservatoire. In a Handel concerto, and her sister Lili's "For a Soldier's Funeral," as well as in her pupil's symphony she proved herself an admirable organist and a superb musician.

Mr Copland's symphony, in which the organ is used as part of the orchestra rather than as a solo instrument, is original and powerful music. If he were only a Russian or a Frenchman, one would be more certain that the American musical public will recognize his great gift, which may turn out to be real genius, and is certainly talent of a rare and high order.

There is nothing peculiar to any national school of composition about his music. One can, of course, see that he has heard and learned from the work of other living composers. But this symphony is no mere imitative music. Its composer has ideas and has been taught how to express them.

Like the youthful Wagner and the elderly Liszt, Mr Copland enjoys making a big noise. He has the gusto, the insensitiveness to nuances, the lack of all the delicacies of such characteristically American creative artists as Whitman and H. L. Mencken. But his music is not mere barbaric yawp. It has substance and a design. It is too crudely orchestrated and too logically constructed. Mr Koussevitzky, notably seconded by Mlle Boulanger, gave an eloquent interpretation of this significant modern work.

The other new piece, "For a Soldier's Funeral," by Mlle Boulanger's younger sister Lili, whose death was a great loss to French music, is pathetically and simply eloquent. According to the program books yesterday there is a baritone solo in the original version of this piece. It was not sung at this concert.

Handel's D minor organ concerto, in the arrangement published by Guilmant, with an air for organ solo from a concerto grosso, proved Mlle Boulanger a musician of unusual ability and a notable organist. The exquisite taste of her interpretations set them above any mere virtuoso performance. Hers is that highest form of art which conceals art.

Mr Koussevitzky gave a lively, clean cut, but never elegant, never nuanced reading of Mozart's "Kleine Nacht Musik." He piles on stresses remorsely in the allegro movements, though this music ~~is delicate in texture.~~ In the slow movement he made the exquisite beauty of the themes felt.

Liszt's bombastic and empty "Tasso," in a performance noisier but less thrilling than most of those Koussevitzky has given here, brought the concert to a close. Mr Koussevitzky's superb reading of Copland's symphony, his impressive Handel and his no less impressive interpretation of Lili Boulanger's music made ample amends for any deficiencies elsewhere in his part of the performance.

Mr Copland, who was present, must have been pleased with the presentation of his work, a performance of a quality too seldom vouchsafed American compositions.

P. R.

Post
Feb 21

BARBARIC MUSIC BY SYMPHONY

Copland's Work Brutal—Woman Organist Soloist

BY WARREN STOREY SMITH

Without recourse to fine and invidious distinctions, it may be said at the outset that the Symphony concert of yesterday afternoon offered great music, debatable music and just "music."

To mention the pieces in the order of the programme, there was first Mozart's "Eine Kleine Nachtmusik," after that a Concerto for organ and orchestra by Handel, then a Symphony for organ and orhcestra by Aaron Copland, in both of which Nadia Boulanger, renowned French organist, presided at the churchly instrument.

FULL OF NOVEL INTEREST

An intermission, chiefly given over to discussion of Mr. Copland's disturbing composition, followed, and the balance of the programme consisted of Lili Boulanger's "Pour les Funerailles d'un Soldat" and finally, as Mr. Koussevitzky's first venture here with the music of Liszt, that composer's magniloquent tone-poem, "Tasso."

A concert abounding in novel interest and not without picturesque incident was this, though from a purely musical standpoint others have proved more rewarding. As the sister of the precocious and promising Lili Boulanger, stricken down in the 25th year of a life shadowed by persistent illness, and withal a singularly accomplished musician in her own right, Nadia Boulanger is a welcome guest at the Symphony Concerts.

A Skilled Organist

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MUCH of the program of the Boston Symphony Orchestra yesterday afternoon was given over to the distinguished visitor, Mademoiselle Nadia Boulanger, organist, composer, teacher, critic from Paris. Mademoiselle Boulanger, with the orchestra, played Handel's Concerto in D minor for Organ and String Orchestra; a new Symphony for Organ and Orchestra by her pupil, Mr. Aaron Copland of New York, young composer just beginning to be heard; and, also for the first time in Boston, "For the Funeral of a Soldier," by her younger sister, Lili Boulanger, who died an untimely death in 1918. As if by way of introduction, that diminutive symphony, first introduced here by Mr. Monteux, Mozart's so-called "Serenade," "Eine Kleine Nachtmusik," preceded Handel's concerto. For final piece there was Liszt's second symphonic poem "Tasso; Lament and Triumph." The program lasted what is coming to be the accustomed two hours.

Center of interest among the works presented was found in Mr. Copland's Symphony. The score calls for all the instruments of the large present-day symphony orchestra, with full percussion section, including kettledrums, bass drum, cymbals, snare drum, tambourine, wood block, xylophone. The work, the composer tells us, was begun last May in Paris, was completed in November in New York. It is a thoroughly modern work of that particular species of moderntity first introduced by Igor Stravinsky in his "Sacre du Printemps." Treatment of material, to be sure, varies widely from such as Stravinsky would have given. Vocabulary, general style, however, is that of "Sacre," with some suggestions, in the first two movements, of the "Fire-bird." Formally in the planning of his material, in the ascendtng climactic order of his movements, in the shrewd disposition of formalistic schemes ranging from Bach to Franck, Mr. Copland showed great cleverness and originality. For, like the most recent Stravinsky, the symphony shows no hint of program, it is absolute music of the most frank and uncompromising kind. A prelude begins it. After the manner of Bach in his preludes, "there is but one theme, announced by the organ, which occurs several times after slight episodic digressions." But this prelude also announces, quite unassumingly, a short motive or "motto" as the composer calls it, which is to recur in some form or other throughout the three movements of the work—favorite device of Franck and d'Indy. It is in this movement, which is a modern counterpart of the formal contrapuntal schemes of Bach, that the practiced listener is led somehow to think of "L'Oiseau de Feu" It is a piece of work exceeding well done.

But the scheme grows larger, interest increases. The "simple" prelude leads to a more complex scherzo. There are two themes, there is a trio section. But a two-note accompaniment figure underlying all else establishes the rhythmic and emotional character of the movement. At times there is definite feeling in these rhythms of the swing of jazz—which by the way we have repeatedly been told in most categorical manner, could not possibly germinate in anything else but the rhythmic simplicities and ineptitudes of the dance music in which it originated, which really says nothing more than that such critics think that jazz cannot go beyond what their own limited imaginations can at present see in it. Witness some of the rhythms of this scherzo in reply. Dissonances sharpen; complexities, of thematic treatment as of rhythm, increase. Sense of riot, of fury pervades it. We begin to look to "Le Sacre" for sources of material. But the appoggiatura-like use of the two-note figure seems an original device of the composer. When taken in the brass instruments, however, this device seems out of keeping with the character of the instruments, is not, cannot be done well, does not give the effect one mentally expects it to give.

The last movement is in sonata-form. The composer has obligingly met all the criticisms that history has ever made on sonata-form. As the most important movement of the symphony, he has put it last, at the point of climax, instead of placing in this position of honor something of slighter and more ephemeral structure and significance. With Mr. Copland it comes as final culmination of the increase in importance already seen in the first two movements. More, the symphony is not so long that one is too tired at the last to get the significance of so important a movement at the end.

The form itself exposes the material, the first theme based on the three-note motto, the second sung above a reiterated bass formed from the motto (see Beethoven's

tempt a second work, say in the idiom of "Le Sacre." Surely its language is so individualistic that the number of works that can be written in that language is just one. And this squares with the practise of Stravinsky himself. A new piece, of these proportions, in the most modern style, demands nothing short of a new idiom. Mr. Copland was present to make his bows to the audience, to receive at the platform congratulations from Mr. Koussevitzky and Mademoiselle Boulanger.

But there was a second new work on this program, Mademoiselle Lili Boulanger's "Pour les funerailles d'un soldat." It was unfortunate for any new work to make claim, even with intervening intermission, on the attention after the nerve-racking symphony. Mademoiselle Boulanger was less than eighteen years old when she wrote it. It is effective, eloquent piece, in the pre-Stravinskian modern idiom. Always somber, melancholy with

chestral instruments, a procedure ally doomed to unfavorable compariso the orchestra. But the organ has its peculiar colors and sonorities not in the orchestra, which moreover co admirably with the orchestra. Suc Miss Boulanger made of her instru in the solo passages and the ensem Handel's concerto, of Copland's sym of her sister's piece for the funeral soldier. Incidentally, it is much credit of these two modern compos write a score in which the organ fi place so fully and thoroughly as an in and essential part of the orchestral s

The purely orchestral numbers for sort of frame into which the numbers organ were placed. Mozart's Serenade is by no means one of his greatest works. Yet it is a charming piece, full of that composer's elegance, polish, sunshine, re-

plementing themes of the Allegro, with their slight development; the singing Romanza with its alternating themes; the stately minuet with its fluid "sotto voce" trio; the final Rondo in the form that Mozart and Beethoven were both so frequently to use. Mr Koussevitzky led the orchestra with a simple directness, with a feeling at once of surety and precision and of suppleness and exquisite grace, that can only be characterized as ideal, warm, present-day, living voice of the classics.

Liszt's symphonic poems of the trials and the triumph of the poet Tasso formed at once a suitable piece to follow Mlle. Boulanger's funeral music, and a stirring close for the program. It has long been hailed as one of the very best of Liszt's symphonic poems. Mr. Koussevitzky pointed the griefs, heightened the triumphs of the poet, kindled the flames of the final stirring apotheosis. It was a superb performance in every way.

A. H. M.

Advertiser Feb 21

SEVERAL STARS APPLAUDED AT THE SYMPHONY

France and the United States are strongly represented on this week's Symphony program, played for the first time yesterday at the matinee concert.

The soloist is Nadia Boulanger, one of the leading French organists, an artist remarkable for her fine technic and truly poetic feeling.

Nadia Boulanger

The outstanding novelty on the program is a symphony for organ and orchestra by one of the youngest of American composers, Aaron Copland, of New York, who studied in Paris with Mme. Boulanger.

The symphony shows genuine talen; also evidence of young Copland's French training. It is a work in the most modern manner. Technically it is often astounding. It made extraordinary demands upon both performers and hearers. There were times when it made even Stravinsky seem tame and anemic. Mme. Boulanger and Mr. Koussevitzky deserved applause for their heroic efforts. The composer was also called to the stage and warmly applauded.

FRENCH NOVELTY

Another interesting novelty is a dirge, "For the Funeral of a Soldier," written for organ and orchestra by Lili Boulanger, the soloist's sister, who died a few years ago, just as her genius was finding recognition. The music is nobly dramatic and was nobly and most sympathetically played.

The distinguished organist also played the solo part in the Handel concerto for organ and strong orchestra. Her all around artistry was thoroughly enjoyed.

The matinee crowd was likewise delighted with the performance of Mozart's serenade for string orchestra, which opened the concert, and with Mr. Koussevitzky's intensely brilliant and dramatic interpretation of Liszt's symphonic poem, "Tasso," which was the closing number. The conductor was recalled to receive a rousing ovation.

PROVIDENCE,
R. I.
NEWS
2 1 1925

VIOLINIST TO ACCOMPANY SYMPHONY ORCHESTRA

With Paul Kochanski, the celebrated Polish violinist, as the soloist, the Boston Symphony Orchestra will make the fourth and last appearance but one of the season here in Infantry Hall next Tuesday evening. Serge Koussevitsky will present two notable Russian works at this concert—the overture to "Russlan and Ludmilla" by Glinka, and the Eighth Symphony in E-flat by Glazounov.

Although this will be Kochanski's first appearance in Providence, his genius is well known and much admired both in New York and Boston, for these cities still vividly remember his debut in 1921, the season in which he first came to America. His Boston appearance was as soloist with this orchestra in its regular series of concerts. Before that, Kochanski had toured the length and breadth of Europe again and again, and was ranked with the very first of living violinists.

Globe Feb 21

NADIA BOULANGER AT SYMPHONY CONCERT

Scott

Copland's Organ Symphony Clapped and Hissed

Feb 21

Yesterday, for the third time in recent seasons, a new modernist piece was hissed by a few convinced conservatives and violently applauded by a greater number of musical radicals, while the majority of the Symphony audience sat in more or less pained silence. The bone of contention this time was a symphony for organ and orchestra by Aaron Copland, born in Brooklyn, N Y, in 1900.

The organ part was played by Nadia Boulanger, under whom Mr Copland studied theory and composition in Paris. Mlle Boulanger has a great reputation as teacher of theory and composition, and was a prize winner in organ playing at the Paris Conservatoire. In a Handel concerto, and her sister Lili's "For a Soldier's Funeral," as well as in her pupil's symphony she proved herself an admirable organist and a superb musician.

Mr Copland's symphony, in which the organ is used as part of the orchestra rather than as a solo instrument, is original and powerful music. If he were only a Russian or a Frenchman, one would be more certain that the American musical public will recognize his great gift, which may turn out to be real genius, and is certainly talent of a rare and high order.

There is nothing peculiar to any national school of composition about his music. One can, of course, see that he has heard and learned from the work of other living composers. But this symphony is no mere imitative music. Its composer has ideas and has been taught how to express them.

Like the youthful Wagner and the elderly Liszt, Mr Copland enjoys making a big noise. He has the gusto, the insensitiveness to nuances, the lack of all the delicacies of such characteristically American creative artists as Whitman and H. L. Mencken. But his music is not mere barbaric yawp. It has substance and a design. It is too crudely orchestrated and too logically constructed. Mr Koussevitzky, notably seconded by Mlle Boulanger, gave an eloquent interpretation of this significant modern work.

The other new piece, "For a Soldier's Funeral," by Mlle Boulanger's younger sister Lili, whose death was a great loss to French music, is pathetically and simply eloquent. According to the program books yesterday there is a baritone solo in the original version of this piece. It was not sung at this concert.

Handel's D minor organ concerto, in the arrangement published by Guilmant, with an air for organ solo from a concerto grosso, proved Mlle Boulanger a musician of unusual ability and a notable organist. The exquisite taste of her interpretations set them above any mere virtuoso performance. Hers is that highest form of art which conceals art.

Mr Koussevitzky gave a lively, clean cut, but never elegant, never nuanced reading of Mozart's "Kleine Nacht Musik." He piles on stresses remorsely in the allegro movements, though this music is delicate in texture. In the slow movement he made the exquisite beauty of the themes felt.

Liszt's bombastic and empty "Tasso," in a performance noisier but less thrilling than most of those Koussevitzky has given here, brought the concert to a close. Mr Koussevitzky's superb reading of Copland's symphony, his impressive Handel and his no less impressive interpretation of Lili Boulanger's music made ample amends for any deficiencies elsewhere in his part of the performance.

Mr Copland, who was present, must have been pleased with the presentation of his work, a performance of a quality too seldom vouchsafed American compositions.

P. R.

Post Feb 21

BARBARIC MUSIC BY SYMPHONY

Copland's Work Brutal—Woman Organist Soloist

BY WARREN STOREY SMITH

Without recourse to fine and invidious distinctions, it may be said at the outset that the Symphony concert of yesterday afternoon offered great music, debatable music and just "music."

To mention the pieces in the order of the programme, there was first Mozart's "Eine Kleine Nachtmusik," after that a Concerto for organ and orchestra by Handel, then a Symphony for organ and orhcestra by Aaron Copland, in both of which Nadia Boulanger, renowned French organist, presided at the churchly instrument.

FULL OF NOVEL INTEREST

An intermission, chiefly given over to discussion of Mr. Copland's disturbing composition, followed, and the balance of the programme consisted of Lili Boulanger's "Pour les Funerailles d'un Soldat" and finally, as Mr. Koussevitzky's first venture here with the music of Liszt, that composer's magniloquent tone-poem, "Tasso."

A concert abounding in novel interest and not without picturesque incident was this, though from a purely musical standpoint others have proved more rewarding. As the sister of the precocious and promising Lili Boulanger, stricken down in the 25th year of a life shadowed by persistent illness, and withal a singularly accomplished musician in her own right, Nadia Boulanger is a welcome guest at the Symphony Concerts.

A Skilled Organist

Individuality shines not in performance on the organ as it does, say, in the playing of the piano or the violin, but it was easy to recognize in Miss Boulanger's performance both the workings of a forceful personality and the skill of the virtuoso.

Rightfully Lili Boulanger's piece should have had, in place of the organ, a baritone solo and a chorus, and inevitably the absence of these voice parts robbed the music of some of its potential effectiveness. Extravagantly proclaimed by one incautious commentator the greatest threnody in music since the Funeral March in Beethoven's "Eroica," this "Pour les Funerailles d'un Soldat," although a remarkable achievement for a composer of 17, seemed yesterday not only undeserving of such high praise but in point of fact relatively characterless. To be sure there is an elegiac mood well sustained, and the entrance of the "Dies Irae" is of sinister effect but there is throughout an absence of notable thematic invention.

Copland's Symphony

Moreover, it is this same dearth of salient musical ideas that is the first complaint to be urged against Mr. Copland's Symphony, though many would sooner protest the brutal dissonances of the Finale which led Walter Damrosch to remark, on the occasion of the piece's first performance by the Symphony Society of New York, that the man who could write such music at 24 might some day be capable of murder.

Ugly, as such things are measured nowadays, some of Mr. Copland's Symphony assuredly is, but at least there lies in this harsh final movement a suggestion of force and of pow a suggestion that M

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though rather long for its sub-
e; and a hearing of it renewed
n regret for the extinction of a
sh and beautiful talent. Miss Na-
a Boulanger displayed her admirable
echnique and fine taste in her per-
ormance of the organ part in the mu-
ic by her sister and by Copland, and
nore conspicuously in an organ-con-
certo of Handel (No. 4 of the third
set, Op. 7), which was her third con-
ribution to the program. She was
warmly greeted by a large house.

Another Ear

In turn Mr. Henderson for the Sun lis-
ned to the concert with pleasure; wrote
cordingly; and added some particulars
aived aside by Mr. Gilman: "Miss Bou-
nger's performance of the Concerto by
andel gave the clearest view of her
gan-playing which was especially note-
rthy for perfection of style. Her taste

murder is as easy as jazz—and a mere musical training is no preparation for this higher art. I therefore cannot recommend a course in counterpoint and fugue to any bright young man who may be thinking of taking up murder, either as a hobby or a profession.

But though music is a poor sort of preparation for murder, there are grounds for thinking that an occasional murder might be the making of a composer. So far as I can trust my memory at the moment, only one composer of any eminence has a murder to his credit. This is Gesualdo Prince of Venosa, a sixteenth century composer of madrigals, whose harmony . . . is of a richness, an audacity and at the same time a certainty of effect, for which we may look in vain in any other writer of his time. . . . Now Gesualdo was a double murderer. On Oct. 27, 1590, he surprised his first wife, Maria d'Avalos,

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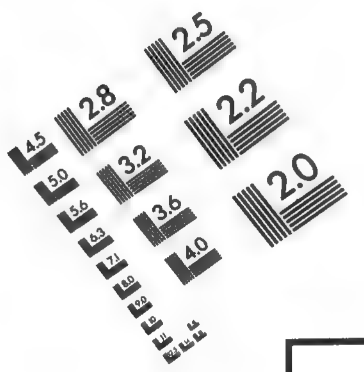
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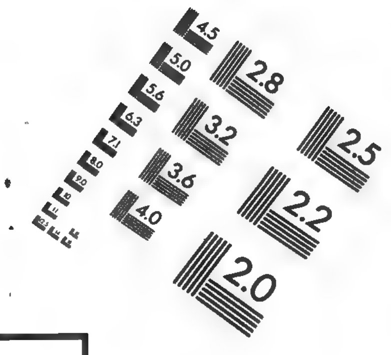
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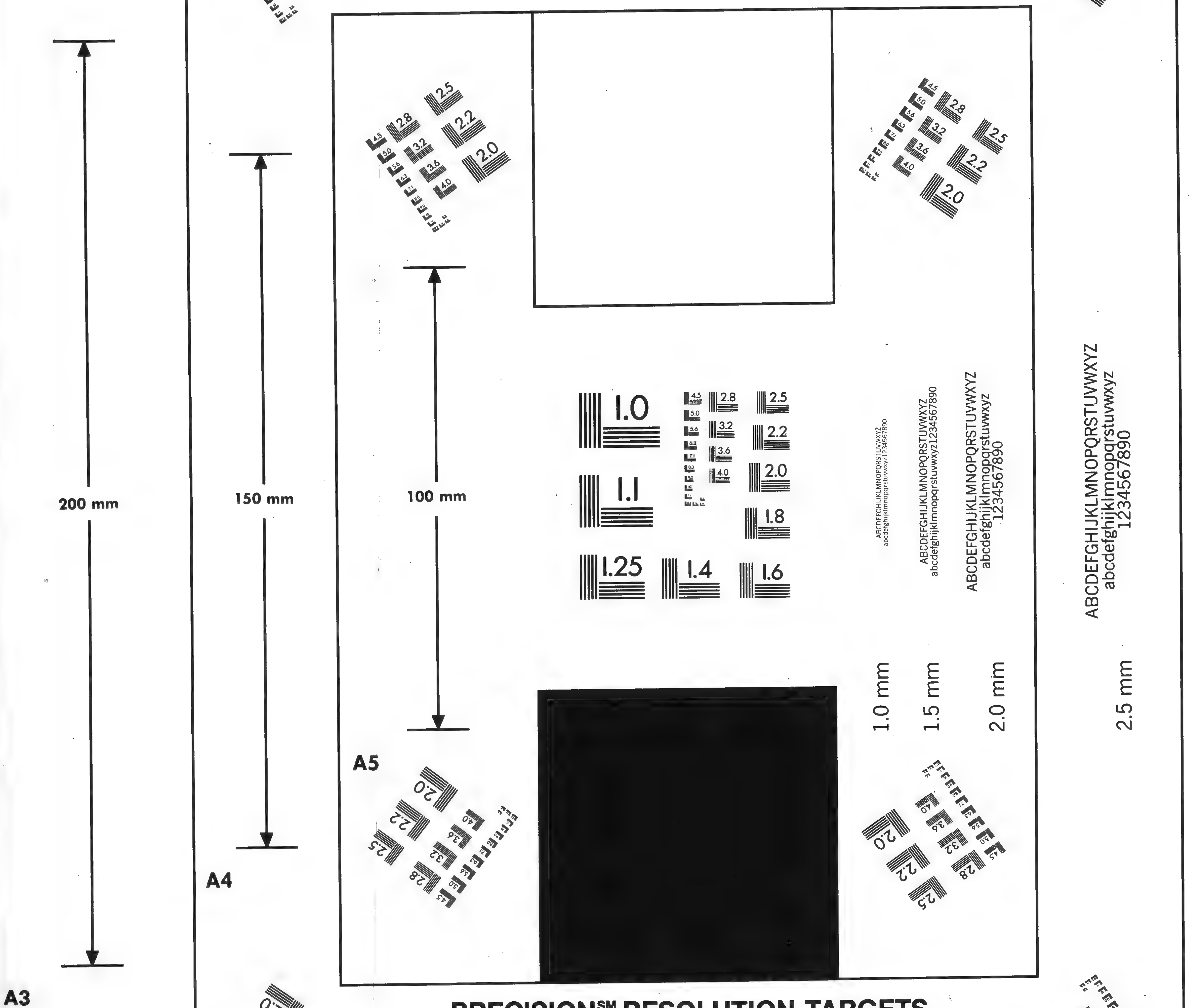
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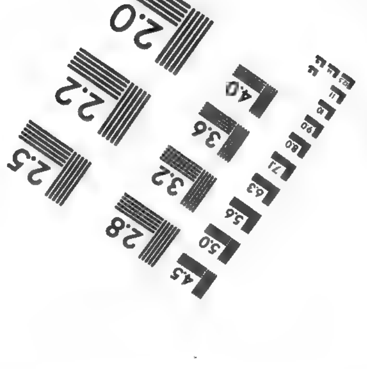
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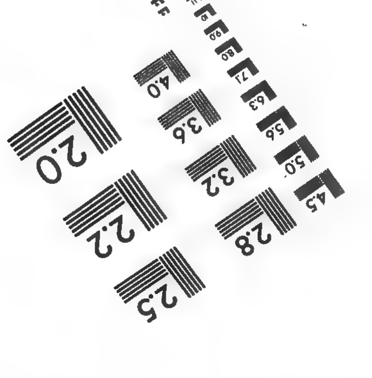
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NEW YORK
POST

FEB 2 1 1925

Orchestras in New York and London and a Comparison—Visiting Conductors the Rule Abroad—Players Should Be Trained to Take Up New Ideas on the Jump

By ERNEST NEWMAN

I HAVE BEEN asked to give my impressions of American orchestras, but I do so only with the greatest diffidence. On the subject of "American orchestras" in general, indeed, I am in no way qualified to speak, for during my stay here I have only been out of New York once, and that to hear an orchestra—the Philadelphia—that I had already heard here. I should have liked to hear the Chicago, the Detroit, the St. Louis, and the Cleveland orchestras but it has proved impossible. I have very scanty data to go upon even as regards the New York orchestras and the only two visiting organizations I have heard—the Philadelphia and the Boston Symphony. I know how easy it is for a stranger to miss the true focus of home affairs in matters musical; therefore I can only put forward what follows as first and perhaps superficial impressions.

One of the difficulties of writing about orchestras is that, strictly speaking, there is no such thing as an orchestra; or if there is, the listener does not come into direct contact with it. He only hears performances; and the quality of these depends as much on the conductor as on the personnel. In a broad way, of course, we can say that the material of one orchestra is very good, and that of another very poor; but as regards orchestras of about the same quality as regards material, it is difficult to separate the orchestra and the conductor. A first-rate orchestra can play poorly under a poor conductor, and a second-rate orchestra will sometimes play miles above itself under a man of genius.

I SHOULD HAVE liked, then, had it been possible, to hear each orchestra under two or three conductors, for that would have afforded me a better basis for comparison with our London orchestras. There the only orchestra that corresponds to any of the American orchestras, in that it always plays under the same conductor, is the Queen's Hall Orchestra, which is conducted by Sir Henry Wood. It is a good orchestra, but I should not call it first-class. Our other orchestras are made up, to some extent, of the same players,—that is to say, the London Symphony Orchestra, for instance, provides many of the men for the London Philharmonic. The general rule in London, apart from the Queen's Hall Orchestra, is to engage several visiting conductors each season. This difference between the English and the American methods of necessity leads to rather different results in performance.

A New York musical friend told me one evening that I would not hear the Philharmonic at its best, as Mengelberg would arrive to take charge only three weeks or so before I left, and the orchestra would take rather longer than that to settle down again into his ways and become thoroughly responsive to him. That remark of itself was sufficient to indicate the difference between the American and the English methods. In London, if Mengelberg were engaged to conduct one of the L. S. O. concerts, he would probably get, at the most, a couple of rehearsals, so that he would have to establish a connection with the men, get to understand them and get them to understand him, and be judged by the audience on the night of the concert, on the strength of some six hours' acquaintance with his instrument. Under circumstances such as these, nothing like the precision of the American orchestras is possible, working, as they do, for months or years together under the same conductor. It is this superb precision, the sense of a magnificent, smoothly running machine, that first impresses the visitor from London. In these respects I have never heard anywhere an orchestra that was superior to the Philadelphia; the cleanness of its ensemble playing is always a delight. If the Philharmonic, fine as its work has often been, rarely gave me quite the same thrill, that may be because the men, as I gather, were not working under the ideal American conditions. This perfection of teamwork can come only from constantly playing under the same conductor. It is not everything, of course, in itself, but it is a great deal.

THAT THE AMERICAN orchestras are not so adaptable as the English seems to me to be fairly evident from my short experience of them. In working for that precision and unanimity that is so admirable, I fancy they lose a little in individual initiative. The American players do not seem to me to have the spirit of adventure in them that ours have. Our men are gamblers, and they develop a gambler's virtues and defects. They will take terrifying risks with new and complicated and insufficiently rehearsed works, and frequently the results are disastrous. But being compelled to take such risks, never knowing what they may be called upon to do next, and feeling that, whatever it is, they have to be prepared for it, develops in them an unusual sharpness of apprehension and an unusual quickness of response to a strange conductor—if, of course, he happens to be a man of genius.

Vladimir Golschmann is hardly that, so perhaps the test was not a fair one; but I cannot imagine the London Symphony Orchestra playing under him for the first time as poorly as the New York Symphony Orchestra did. The latter was obviously as ill at ease under the new conductor as a horse would be under a new rider after being accustomed mainly to the same one for years. Our London players, then, seem to me more quickly adaptable than the American. The London Symphony Orchestra (a co-operative organization, by the way, the players governing and financing themselves and engaging their own conductors) has been in existence now about twenty years. During that time they have played under a large number of the best conductors, no two of them alike in their technique or in their conception of the standard works. Can it be wondered at that under these conditions the players have developed an adaptability that often enables them to do surprisingly well in face of the most paralyzing difficulties?

It is perhaps this sense of adventure that sometimes gives their playing a nervous intensity that I have not often met with in New York. I have just been reading Jim Corbett's reminiscences, and I find that he shook his head before going into one of his later fights and said to his trainer, "I don't like this: I feel too good." The trainer could not quite see his point of view, but Corbett was right; his confidence had one of its roots at least in a subconscious indifference; and an artist does not get the best results out of himself when there is not some touch at least of preliminary—I will not say nervousness, but nerve; if that is absent, it is a sign that the machine is not keyed up to its highest potentiality. In all the finest playing that I have heard in New York, the impression has been one not of nervous adventure but of steady confidence,—a feeling that the magnificent machine could not possibly go wrong.

THIS precision has been a welcome experience for me, for since 1914 the standard of orchestral performance in England has been gradually declining. This has been due to many causes, but the chief of them, as can be imagined, are economic. Hardly one of our leading orchestras can look forward with perfect confidence any season to even another year of life. The American orchestras are lucky in their endowments and their security of tenure. The best that I have heard is undoubtedly the Philadelphia; but the Philharmonic runs it close. The Boston is evidently in a transition stage. With its American tradition of long-term conductors it is bound to take a little time to give itself up entirely to a new spirit; but if it is fortunate enough to retain Koussevitzky for another year or two, and will make a few obviously necessary changes in its personnel, it will become a marvellous instrument. It is already a remarkable one. The New York Symphony Orchestra I heard only two or three times; it has apparently become so part and parcel of Mr. Damrosch that it is difficult for an outsider to estimate it purely and simply as an orchestra. The State Symphony Orchestra, again, I heard only under Mr. Stransky, and, for one concert, under Mr. Waghalter.

In another article I propose to offer some reflections on conductors, programs, and other features of New York musical life in the last five months.

Transcript
Feb 21

Orchestral

AT THE Symphony Concerts of Friday afternoon and Saturday evening, Mr. Koussevitzky will return, in degree, to the "all-Russian" program that he proposed and put by some weeks ago. As now rearranged, it traverses the Overture to Gluck's opera, "Russian and Ludmilla," the Eighth Symphony, in E-flat, of Glazunov, hitherto unheard in Boston; three short-pieces of Lyadov, suggested by Russian folk-tales, and Chaikovsky's Fantasia, "Romeo and Juliet"—a piece in which the conductor is said to shine. By report also Glazunov's Symphony has more German than Russian flavors.

Glinka's Overture and Glazunov's Symphony will also be played at the concert of the Symphony Orchestra in Cambridge on Thursday. To them, for final number, Mr. Koussevitzky has joined Liszt's tone-poem, "Tasso," music from which he wrings the last drop. Mr. Paul Kochanski, the violinist, assists the orchestra, playing an ancient Concerto by Vivaldi and Ravel's new rhapsody, "Tzigane." He will not be heard at the concerts of the orchestra in Boston and he is well worth the seeking in Cambridge.

The People's Symphony Orchestra will return to regular courses at its concert in the St. James Theater tmorrow afternoon. Mr. Mollenhauer will conduct. Miss Ethel Woodman will sing an air from "Samson and Delilah"; and the orchestra will be heard in Beethoven's First Symphony; Strauss's tone-poem, "Don Juan," and Saint-Saëns's Barcarolle, "Night in Lisbon."

Herald
Feb 2,

16TH CONCERT BY SYMPHONY

Copland and Lili Boulanger Works Heard First Time in Boston

NADIA BOULANGER IS THE ORGANIST

By PHILIP HALE

The 16th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Mozart, "Eine kleine Nachtmusik"; Handel, concert, D minor, for organ and strings; Copland, symphony for organ and orchestra (first time in Boston); Lili Boulanger, "For the Funeral of a Soldier" (first time in Boston); Liszt, "Tasso: Lament and Triumph." Nadia Boulanger, the organist, made her first appearance in Boston.

Mr. Koussevitzky has a genius for interpreting music of the 18th century. He is not obsequious in the presence of Dame Tradition, a lady of a doubtful reputation, though some bow down to her as the heathen to gods of wood and stone. He does not seek to modernize this old music by swelling it out of all proportion. He sings the melodies of Mozart, beautiful in their lines; the lively pages are not mere bustle and confusion; they have grace, elegance, aristocratic distinction, however swift the pace. Instrumental music in Mozart's time was not expected by the Viennese or any other public to be intensely passionate. Mr. Koussevitzky knows this; he knows how foolish it would be to pour new, heady, and heating wine into old musical bottles; he serves the wine of Mozart that is today fresh, sparkling and of exquisite bouquet. Hearing this little Serenade, which to Mozart was no doubt of slight importance, interpreted and played as it was yesterday, one realizes why composers of all nations and of all schools, including even the wild-eyed ultra-moderns, unite in homage to Mozart, as the greatest of composers.

Mr. Copland, born in Brooklyn, now living in New York, having studied in this country, went to Paris in 1921, where he continued to study, returning to this country last summer. His teacher in Paris was Miss Nadia Boulanger, who yesterday played the organ part of the symphony dedicated to her.

A good many were yesterday shocked by this symphony; perhaps affronted, regarding it as a personal insult to subscribers eager to hear music that they knew and liked. Yes, there are some, and they are voluble, who resent the putting of unfamiliar works on Symphony programs. They have no curiosity about what is going on in the musical world. They have ears, but they do not hear, and they are unwilling to hear, unless the new composition is by a local composer with whom they have at least a bowing acquaintance.

Mr. Koussevitzky is to be thanked for courageously introducing new works even when they are of a stronge design, even if they are apparently ugly at first hearing, provided always that the composers have really something to say, however raucous or hysterical their speech; but these composers must not stammer; they must not be detected in the act of experimenting.

Mr. Copland is now 24 years old. His symphony, written in 1924, was produced in New York last month. The music is definitely planned and gives proof of the composer's talent. It is an honest work, this symphony, though some may with equal honesty think this talent is here misguided. They may cry out against pages that are noise, not sound; of acid harmonies that have not the saving grace of exciting surprise, that leave the hearer indifferent or bored. But the Prelude, in the nature of a reverie, has decided character, it establishes and maintains a mood. Here the composer is simplest and most effective. His stormy outbursts later are too often futile orchestral ragings with occasional measures that are grotesque in their puffing and snorting. The rhythmic freedom with its constant changes is noteworthy as showing the influence of Stravinsky, an influence observable in other ways.

It is not an atrocious crime for a composer to be young; but youth is yeastly in its strivings, and it has its idols. The Stravinsky idol towers in the musical cathedral, and many are the young worshippers. Its brightness is excellent and the form thereof terrible, as in the image seen by the dreaming Nebuchadnezzar. Its head may be of gold; its breast and arms of silver; but its feet are part of clay.

In Mr. Copeland's Symphony there is much brass, there is clay; but there is also something of fine silver, if not a little gold.

The performance of this difficult work was brilliant.

Lili Boulanger, the younger sister of Miss Nadia, died in her 25th year, having won the greatest musical prize in France, the prix de Roma, and a high reputation for composition achieved in the face of constant ill-health. "For the Funeral of a Soldier," written before she was 20 years old, was performed at the Paris Conservatory by the convervatory class led by d' Indy early in 1913; it was performed at a Colonne-Lamoureux concert in 1915. It [illegible] a majestic lamentation, epic in its grief, with the sonorous chanting of the "Dies Irae," a dirge for the last rites paid a mighty conqueror.

Miss Nadia Boulanger, an organist of established reputation in Paris, played solo and ensemble pages with technical skill and as an accomplished musician.

The concert ended by a superb performance of Liszt's "Tasso," one of his most eloquent symphonic poems, one that still proudly and defiantly bears its 70 years and more.

The concert will be repeated tonight. The program of next week is all-Russian: Glinka, Overture to "Russian and Lioudmilla"; Glazourzov, Symphony, E flat, No. 8 (first time in Boston); Liadov, "Kikimora," "The Enchanted Lake" and "Baba-Yagu"; Tchaikovsky, "Romeo and Juliet."

PROVIDENCE, R. I.
JOURNAL

FEB 2 2 1925

Boston Symphony Next Tuesday

The Boston Symphony Orchestra, under Serge Koussevitsky, gives its fourth concert of the season next Tuesday night in Infantry Hall. Paul Kochanski, who will play Vivaldi's Concerto in A minor, is the soloist.

Mr. Kochanski has played in this country for four years and has adopted it as his permanent residence. He comes from the land of Chopin and Paderswski, where he was born in 1887. He is one of the artists whose early talent and proficiency brought him to public attention first as a "prodigy." At the age of 9, after studying the violin with Mlynarski, he gave a concert in Warsaw.

When he became 15 he went to Brussels to study with Cesar Thomson, and three years later at the conservatory won the first prize. This enabled him to make his London debut in 1907 while still in his 'teens.

He became a professor at the Conservatory of Music at Warsaw, followed by an appointment at Petrograd, as it was then, succeeding Auer. There he remained from 1915 to 1912. Late in 1919 he gave several recitals in Warsaw and appeared 14 times with the principal orchestras of Poland.

In the fall of the next year he returned to London, the scene of his debut 13 years before, playing with the London Symphony Orchestra under Albert Coates and in recitals. In 1921 he came to this country at the invitation of Walter Damrosch to appear with the New York Symphony Orchestra.

Kochanski's Stradivarius is an instrument of extreme rarity and interest. It is one of three which the master of Cremona made for the Spanish Crown in 1687. It is inlaid with ivory in the purfling with intaglio work on the sides and scroll. This particular one was stolen and, after passing through many hands, came to the possession of the great Norwegian virtuoso, Ole Bull. Thence it passed into two private English collections and rested for a time in the British Museum. Kochanski got permission to try it in a public concert and was so enraptured by the extreme sweetness and richness of its tone, that he did not rest until he could call this unusual Stradivarius his own.

Serge Koussevitzky will present at this concert Glazounov's Eighth Symphony, Glinka's Overture to "Russian and Ludmilla," and Liszt's Symphonic poem, "Tasso."

The Providence Public Library has "Contemporary Russian Composers," by Montague-Nathan, and his "History of Russian Music," containing biographical accounts of Glazounov. There is also an account of Glinka in the last named book. In a recent number of Musical America, which the library has on file, it is stated that Koussevitzky has been engaged for another year with the orchestra.

The library has the vocal score of the opera, "Giovanni Gallurese," which was given last Thursday in New York, and a number of articles in periodicals about the composer, Italo Montemezzi, who was present at its performance.

A new dictionary of music has just been added, called "Dictionary of Modern Music and Musicians," edited by A. Eaglefield-Hull. It covers the period from 1880 to the present time. The chief technical article is on harmony. A series of critical articles on opera, chamber music, songs, etc., in the various countries are included. It is of special value in giving biographies of the very modern composers, and for the list of references at the end of each article.

Some other dictionaries in the collection of music literature are the "New Encyclopedia of Music and Musicians," by Pratt, published in 1924; "International Who's Who in Music, and Musical Gazetteer," by Saerchinger, published in 1918; "Biographical Dictionary of Musicians," by Baker. 1919, and the standard work in six volumnes, one of which is devoted to American composers, "Dictionary of Music and Musicians," by Sir George Grove.

Two other books of interest added recently are the "Art of Violin Playing," by the well-known Hungarian violinist, Carl Flesch, and "Music of the Past," by Wanda Landowska, who has spent a good deal of her life in showing the value of the harsichord as a musical instrument.

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BROOKLYN, N. Y.
TIMES

FEB 2 2 1925

BOSTON SYMPHONY ORCHESTRA.

Albert Spalding, foremost American violinist and one of the greatest living virtuosi of the violin, will be the soloist at the next Philharmonic concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the Academy on Friday evening, March 13. Koussevitzky's program for this concert has not as yet been announced.

46

PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 22 1925

Ernest Newman

Orchestras in New York and London and a Comparison—Visiting Conductors the Rule Abroad—Players Should Be Trained to Take Up New Ideas on the Jump

By ERNEST NEWMAN

I HAVE been asked to give my impressions of American orchestras, but I do so only with the greatest diffidence. On the subject of "American orchestras" in general, indeed, I am in no way qualified to speak, for during my stay here I have only been out of New York once, and that to hear an orchestra—the Philadelphia—that I had already heard in New York. I should have liked to hear the Chicago, the Detroit, the St. Louis and the Cleveland orchestras, but it has proved impossible. I have very scanty data to go upon even as regards the New York orchestras and the only two visiting organizations I have heard—the Philadelphia and the Boston Symphony. I know how easy it is for a stranger to miss the true focus of home affairs in matters musical; therefore I can only put forward what follows as first and, perhaps, superficial impressions.

One of the difficulties of writing about orchestras is that, strictly speaking, there is no such thing as an orchestra; or if there is, the listener does not come into direct contact with it. He only hears performances; and the quality of these depends as much on the conductor as on the personnel. In a broad way, of course, we can say that the material of one orchestra is very good, and that of another very poor; but as regards orchestras of about the same quality as regards material, it is difficult to separate the orchestra and the conductor. A first-rate orchestra can play poorly under a poor conductor, and a second-rate orchestra will sometimes play miles above itself under a man of genius.

I SHOULD have liked, then, had it been posible, to hear each orchestra under two or three conductors, for that would have afforded me a better basis for comparison with our London orchestras. There the only orchestra that corresponds to any of the American orchestras, in that it always plays under the same conductor, is the Queen's Hall Orchestra, which is conducted by Sir Henry Wood. It is a good orchestra, but I should not call it first-class.

Our other orchestras are made up, to some extent, of the same players—that is to say, the London Symphony Orchestra, for instance, provides many of the men for the London Philharmonic. The general rule in London, apart from the Queen's Hall Orchestra, is to engage several visiting conductors each season. This difference between the English and the American methods of necesssity leads to rather different results in performance.

A New York musical friend told me one evening that I would not hear the Philharmonic at its best, as Mengelberg would arrive to take charge only three weeks or so before I left, and the orchestra would take rather longer than that to settle down again into his ways and become thoroughly responsive to him. That remark of itself was sufficient to indicate the difference between the American and the English methods.

In London, if Mengelberg were engaged to conduct one of the L. S. O. concerts, he would probably get, at the most, a couple of rehearsals, so that he would have to establish a connection with the men, get to understand them and get them to understand him, and be judged by the audience on the night of the concert, on the strength of some six hours' acquaintance with his instrument. Under circumstances such as these, nothing like the precision of the American orchestras is possible, working, as they do, for months or years together under the same conductor.

It is this superb precision, the sense of a magnificent, smoothly running machine, that first impresses the visitor from London. In these respects I have never heard anywhere an orchestra that was superior to the Philadelphia; the cleanness of its ensemble playing is always a delight. If the Philharmonic, fine as its work [illegible] often been, rarely gave me quite the same thrill, that may be because the men, as I gather, were not working under the ideal American conditions. This perfection of teamwork can come only from constantly playing under the same conductor. It is not everything, of course, in itself, but it is a great deal.

THAT the American orchestras are not so adaptable as the English seems to me to be fairly evident from my short experience of them. In working for that precision and unanimity that is so admirable, I fancy they lose a little in individual initiative. The American players do not seem to me to have the spirit of adventure in them that ours have. Our men are gamblers, and they develop a gambler's virtues and defects. They will take terrifying risks with new and complicated and insufficiently rehearsed works, and frequently the results are disastrous. But, being compelled to take such risks, never knowing what they may be called upon to do next and feeling that, whatever it is, they have to be prepared for it, develops in them an unusual quickness of response to a strange conductor—if, of course, he happens to be a man of genius.

Vladimir Golschmann is hardly that, so, perhaps, the test was not a fair one, but I cannot imagine the London Symphony Orchestra playing under him for the first time as poorly as the New York Symphony Orchestra did. The latter was obviously as ill at ease under the new conductor as a horse would be under a new rider after being accustomed mainly to the same one for years. Our London players, then, seem to me more quickly adaptable than the American.

The London Symphony Orchestra (a co-operative organization, by the way, the players governing and financing themselves and engaging their own conductors) has been in existence now about twenty years. During that time they have played under a large number of the best conductors, no two of them alike in their technique or in their conception of the standard works. Can it be wondered at that under these conditions the players have developed an adaptability that often enables them to do surprisingly well in face of the most paralyzing difficulties?

It is, perhaps, this sense of adventure that sometimes gives their playing a nervous intensity that I have not often met with in New York.

I have just been reading Jim Corbett's reminiscences, and I find that he shook his head before going into one of his later fights and said to his tranier, "I don't like this: I feel too good." The trainer could not quite see his point of view, but Corbett was right; his confidence had one of its roots at least in a subconscious indifference; and an artist does not get the best results out of himself when there is not some touch at least of preliminary—I will not say nervousness, but nerve; if that is absent, it is a sign that the machine is not keyed up to its highest potentiality.

In all the finest playing that I have heard in New York, the impression has been one not of nervous adventure but of steady confidence—a feeling that the magnificent machine could not possibly go wrong.

THIS precision has been a welcome experience for me, for since 1914 the standard of orchestral performance in England has been gradually declining. This has been due to many causes, but the chief of them, as can be imagined, are economic. Hardly one of our leading orchestras can look forward with perfect confidence any season to even another year of life. The American orchestras are lucky in their endowments and their security of tenure.

The best that I have heard is undoubtedly the Philadelphia; but the Philharmonic runs it close. The Boston is evidently in a transition stage. With its American tradition of long-term conductors it is bound to take a little time to give itself up entirely to a new spirit; but if it is fortunate enough to retain Koussevitzky for another year or two, and will make a few obviously necessary changes in its personnel, it will become a marvelous instrument. It is already a remarkable one. The New York Symphony Orchestra I heard only two or three times; it has apparently become so part and parcel of Mr. Damrosch that it is difficult for an outsider to estimate it purely and simply as an orchestra. The State Symphony Orchestra, again, I heard only under Mr. Stransky, and, for one concert, under Mr. Waghalter.

Providence Journal
Feb 22

Boston Symphony to Introduce Glazounov's Latest Composition Here Tuesday

Written for the Sunday Journal
BY WARREN STOREY SMITH

It is hardly customary for the Boston Symphony Orchestra to perform at a concert out of Boston a composition unknown there, yet when the orchestra, in its concert at Infantry Hall next Tuesday evening plays the Eighth Symphony of Glazounov, it will introduce to Providence a work that the Boston public as yet has not heard, albeit a work with which that public will speedily make acquaintance. For this Symphony stands also upon the all-Russian programme for the concerts in Symphony Hall on Friday and Saturday.

But here is no Russian music that need cause foreboding in the minds of those perturbed by reports of Stravinskian modernity. As composer Glazounov, now in his 60th year, embodied in his career the prevailing and, as some hold, the regrettable tendencies of Russian music during the last quarter of a century before the appearance of those present-day "modernists," Stravinsky and Prokofiev. Beginning as a disciple of the group of so-called Nationalists, a pupil in fact of the most accomplished of that coterie, the brilliant and gifted Rimsky-Korsakov, Glazunov has gradually freed himself from specifically Russian influences and has become a zealous upholder of the doctrines of Brahms; in short, a writer of absolute music that is far more Teutonic than Slavic in character.

In this Eighth and, to date, last of his symphonies, Glazunov has at length definitely freed himself, not only of all Russianisms, but also of all romantic and programmatic tendencies. Here is music existing for itself alone, germinating from a few motives in the approved neo-classical fashion, devoid of all racial coloring, true "absolute" music.

The broadly flowing first movement that gathers impulse and energy as it proceeds, might easily have been written by any German composer—granting the requisite skill in constructon—who, imbued with the ideals of Brahms, had then mastered the orchestral technique of Richard Strauss.

In the sombre second movement we find perhaps the nearest approach to Russian mood and feeling, but the harmonic and orchestral idioms here employed are those that are to-day the common heritage of the composers of every nation.

By evidence of the printed page (by no means always a trustworthy guide) the ensuing Scherzo is the most original, most ingenious, and likewise the freshest and most spontaneous movement of the four. Here Glazunov discloses himself as a brilliant and facile manipulator of orchestral resources—a mastery again displayed, though in somewhat different guise, in the Finale, which returns to the expansive utterance of the first movement.

In his fascinating memoirs Rimsky-Korsakov has much to say of Glazunov, whom he greatly admired both as man and as musician. He pays eloquent tribute to the younger composer's technical mastery as it was evinced in early youth and he notes appreciatively Glazunov's extraordinary musical memory. Merely from having heard it played over by the composer, Glazunov was able to write down from memory the Overture to Bordin's "Prince Igor" and certain other portions of the opera, when he and Rimsky took it upon themselves to complete the work that their fellow-composer left unfinished at his death.

Not only Glazunov's Symphony will be played for the first time in Providence at this concert; the numbers which precede and follow it upon the programme, Glinka's Overture to "Russian and Lioudmilla" and the Concerto in A minor of Vivaldi, in which Paul Kochanski will be the solo violinist, are likewise of novel interest. Indeed, on the programme only the final piece, Liszt's romantic and resounding tone-poem "Tasso: Lament and Triumph," last played here by the Boston Orchestra in 1921 under Mr. Monteux, brings the touch of familiarity.

It is difficult for 20th century Americans to realize the reverence in which 19th century Russians held the true founder and father of their national school of music, Michael Ivanovich Glinka (1803-1857). Thus Rimsky-Korsakov writes of one of his early teachers: "Kanille opened my eyes to many things. With what rapture I learned from him that 'Russlan and Lioudmilla' really was the best opera in the world, that Clinka was a supreme genius. Until then I had felt it intuitively—now I heard it from a real musician."

But if we of the present can place Glinka upon no such pedestal, we can at least appreciate the charm and brilliance of his talent as exemplified in this Overture, and for that matter in certain other of his pieces known on this side of the world. And as the fountainhead of one of the richest, most fertile and most significant of modern schools of composition, his importance in music history is not easily overestimated.

As for Vivaldi's Concerto, the music of this great Italian contemporary of Bach stands hardly in need of elucidation or analysis, while Paul Kochanski, one of the ablest of contemporary violinists, may be trusted to bring it to fully revealing performance. Final word, then, should be bestowed upon the concluding piece of the evening, and no better guide can be found to "Tasso," one of the best-liked of Liszt's 12 symphonic poems, than the composer's own statement of his intentins:

"I wished to define the contrast expressed in the title of the work, and it was my object to describe the grand antithesis of the genius, illused and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tassos loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. These three viewpoints are inseparably connected with his career. To render them musically I invoke his mighty shadow, as he wanders by the lagoons of Venice, proud and sad in countenance, or watching the feasts at Ferrara, where his master works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and the poet."

Advertiser
Feb 22

Russian Program at Symphony Concerts

MUSIC from Russia will comprise the Symphony program next Friday afternoon and Saturday evening.

Serge Koussevitzky will present Glinka's overture to "Russian and Ludmilla," Glazounov's symphony in E-flat, three pieces by Liadov based on Russian folk songs—"Kikimora," "The Enchanted Lake," and "Baba Yaga" and Tchaikovsky's overture—fantasia, "Romeo and Juliet."

BROOKLYN, N. Y.
EAGLE

FEB 22 1925

Albert Spalding, American violinist, will be the soloist at the next concert by the Boston Symphony Orchestra. Serge Koussevitzky, conductor, at the Academy on Friday evening, March 13. Mr. Koussevitzky's program for this concert has not yet been announced.

Madame Teodora Wisniowska

BROOKLYN, N. Y.
N. Y.
CITIZEN

FEB 22 1925

Boston Symphony Orchestra

Albert Spalding, foremost American violinist, and one of the greatest living virtuosi of the violin, will be the soloist at the next Philharmonic concert by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at the Academy on Friday evening, March 13. Mr. Koussevitzky's program for this concert has as no as yet been announced

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SYMPHONY PROGRAM

Music from Russia will be heard at the concerts of the Boston Symphony orchestra in Symphony Hall next Friday afternoon and Saturday evening: Glinka's overture to "Russian and Lioudmilla," Glazounov's Symphony No. 8, E-flat; three pieces by Liadov, "Kikimora", "The Enchanted Lake" and "Baba Yaga", and Tchaikowsky's overture-fantasia, "Romeo and Juliet."

[illegible]

Mr Koussevitzky again annou[illegible] for the Symphony concerts this w[illegible] the all-Russian program which he [illegible]andoned some time since in favor [illegible] an all-Beethoven program. One w[illegible]ders whether we are going to have [illegible] due course an all-Italian program, a[illegible] all-English program, a Scandinavia[illegible] program, and finally an all-America[illegible] program. But is not the nationality [illegible] the composer in most cases a poor [illegible]ide for the seeker after the unified [illegible]program? Rubinstein and Musor[illegible]y, Stravinsky and Medtner, Russians [illegible]nd contemporaries, have otherwise litt[illegible] in common.

◆

The delay in beginning and chan[illegible]d order of pieces on the program at [illegible]e Saturday symphony a week ago w[illegible]e necessary because the orchestral sco[illegible]s used by Mr Koussevitzky were [illegible]ft behind by an error and had to b[illegible]ound. He had taken them home to stu[illegible] and the chauffeur forgot to put them [illegible] the automobile.

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 17th program: Overture to "Russlan and L[illegible]milla," Glinka; Eighth Symphony, G[illegible]zunov; "Kikimora," "The Enchant[illegible] Lake," and "Baba Yaga," Liadov; ov[illegible]ture, fantasy, "Romeo and Jul[illegible] Tchaikovsky.

47

PROVIDENCE, R. I.
TRIBUNE

FEB 22 1925

Paul Kochanski

Young Violinist Here Tuesday Evening With Boston Symphony Orchestra

Of the many younger artists who have blazed their way into prominence, Paul Kochanski, soloist here next Tuesday, night with the Boston Symphony Orchestra, is perhaps the foremost.

Probably no young artist has made more retical appearances in various parts of the world than he. Being constantly in demand, he has been heard many times in the principal capitals of Europe, touring France, England, Germany, Russia, Poland, Spain, Greece, Turkey and Egypt, as well as manking annual visits to the United States, Canada and South America.

A native of the land of Chopin and Paderewski, a possessor of the coveted Premier Prix avec la plus grande distinction de Bruzelles, Kochanski made his debut, at the age of 19, in London, creating a profound impression because of his dignity, repose and command of style. Two years later, he returned to his native land to accept the appointment of professor in the Conservatory of Warsaw. Later, he held similar posts in the Conservatories of Petrograd and Kieff.

Early in 1921, he was engaged by Walter Damrosch as assisting artist for a special New York concert of the New York Symphony Orchestra. The success was electrical, immediately causing a demand for his services for five additional Metropolitan appearances within the following five weeks.

Stradivarius executed a number of special sets of instruments on order, that made for the Spanish Crown about 1687 being of historical significance. These instruments, five in number were inlaid with ivory in the purling with intaglio work on the sides and scroll. One of the violins was stolen and eventually came into the hands of Ole Bull. Then it passed into the collection of Charles Plowden and from thence to C. Oldman, the famous English collector. After his death, by virtue of a bequest in his will, it was transferred to the British Museum where it remained for two years, but the protest of a number of eminent violinists (Ysaye, Sauret, Arbos, Wilhelmj and others) against so valuable an instrument being withdrawn from the musical world, resulted in its return to the widow who placed it with Hill of London for safekeeping. About 12 years ago, Paul Kochanski happened into Hill's place and was shown the "Spanish" Strad which was loaned to him for his recital. The tone and beauty of this remarkable violin evoked so great a demonstration from the audience that the violinist at once opened negotiations for its purchase.

This particular violin is of the second period or when Stradivarius left the imitated form and followed his own fancy leading to individual modification of form, arching, sound-holes, scroll, while the varnish is of a golden hue, soft and transparent. The wood is of the best quality pine, solid, sound and sonorous. The inner framework is of willow.

Providence
Journal
Feb 22

Paul Kochanski

Polish violinist is soloist with Boston Symphony next Tuesday night.

Boston Symphony Next Tuesday

The Boston Symphony Orchestra, under Serge Koussevitsky, gives its fourth concert of the season next Tuesday night in Infantry Hall. Paul Kochanski, who will play Vivaldi's Concerto in A-minor, is the soloist.

Mr. Kochanski has played in this country for four years and has adopted it as his permanent residence. He comes from the land of Chopin and Paderswski, where he was born in 1887. He is one of the artists whose early talent and proficiency brought him to public attention first as a "prodigy." At the age of 9, after studying the violin with Mlynarski, he gave a concert in Warsaw.

When he became 15 he went to Brussels to study with Cesar Thomson, and three years later at the conservatory won the first prize. This enabled him to make his London debut in 1907 while still in his 'teens.

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In the fall of the next year he returned to London, the scene of his debut 13 years before, playing with the London Symphony Orchestra under Albert Coates and in recitals. In 1921 he came to this country at the invitation of Walter Damrosch to appear with the New York Symphony Orchestra.

Kochanski's Stradivarius is an instrument of extreme rarity and interest. It is one of three which the master of Cremona made for the Spanish Crown in 1687. It is inlaid with ivory in the purling with intaglio work on the sides and scroll. This particular one was stolen and, after passing through many hands, came to the possession of the great Norwegian virtuoso, Ole Bull. Thence it passed into two private English collections and rested for a time in the British Museum. Kochanski got permission to try it in a public concert and was so enraptured by the extreme sweetness and richness of its tone, that he did not rest until he could call this unusual Stradivarius his own.

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The library has the vocal score of [illegible]

Globe
Feb 22

Unified Symphony Programs

Musical reviewers occasionally write about "unified programs" for Symphony and other concerts. Mr Koussevitzky has lately given occasion for comment of this sort by an all-French, and an announced all-Russian program. What does the phrase "a unified program" mean? How can this unity be secured, is it worth the trouble? If some readers could catechise the reviewers and the program makers they might ask, among others, these questions.

Most programs at concerts and recitals of all sorts are miscellanies concocted according to one of several fashionable formulae. You begin a song recital with old airs dated before 1800. Then a group of German lieder, a group of French songs, and a group of more or less pretty trifles in English. Or you begin a piano recital with a Bach fuge made into a terrific show piece by Busoni or Liszt. Then you play a long number, like Beethoven's "Appassionata" sonata, or Chopin's with the Funeral March (B flat minor, op 35) or Schumann's "Carnaval."

Then you play a Chopin group. Then a few modern pieces, usually not anything more dangerously radical than Dubussy's "Reflets dans l'eau." You must end with a bang, represented usually by one of Liszt's "Hungarian Rhapsodies." So run two current schemes, after which half the recital programs are patterned.

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PROVIDENCE, R. I.
JOURNAL

FEB 22 1925

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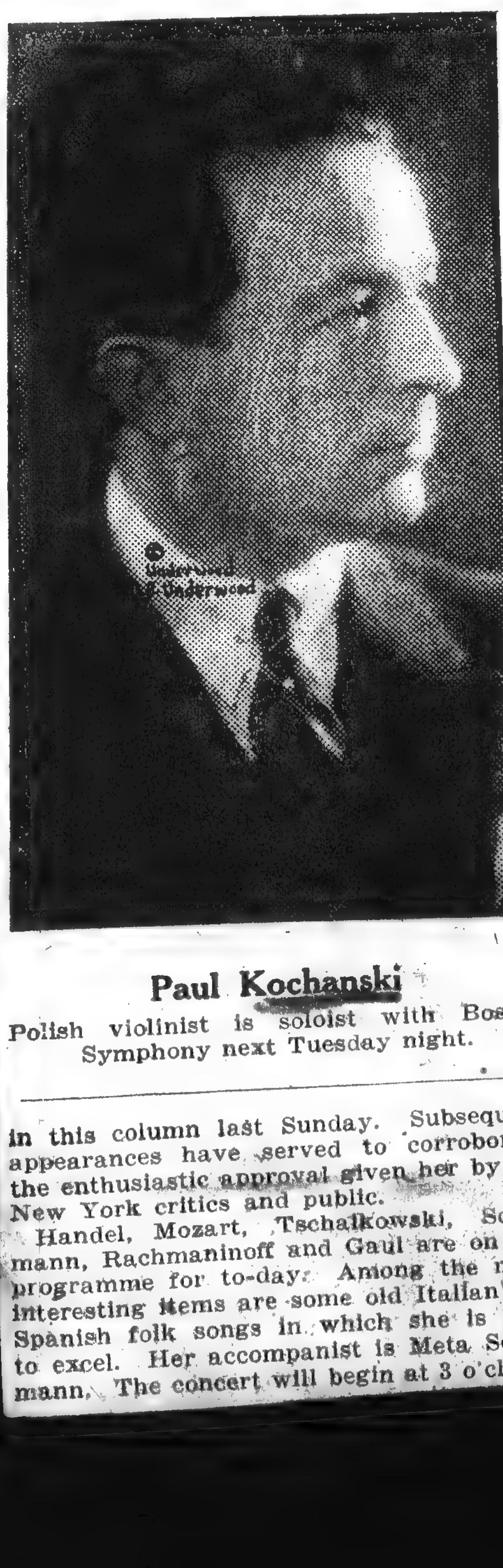

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PROVIDENCE, R. I.
TRIBUNE

FEB 2 2 1925

Paul Kochanski

Young Violinist Here Tuesday Evening With Boston Symphony Orchestra

Of the many younger artists who have blazed their way into prominence, Paul Kochanski, soloist here next Tuesday, night with the Boston Symphony Orchestra, is perhaps the foremost.

Probably no young artist has made more retical appearances in various parts of the world than he. Being constantly in demand, he has been heard many times in the principal capitals of Europe, touring France, England, Germany, Russia, Poland, Spain, Greece, Turkey and Egypt, as well as making annual visits to the United States, Canada and South America.

A native of the land of Chopin and Paderewski, a possessor of the coveted Premier Prix avec la plus grande distinction de Bruzelles, Kochanski made his debut, at the age of 19, in London, creating a profound impression because of his dignity, repose and command of style. Two years later, he returned to his native land to accept the appointment of professor in the Conservatory of Warsaw. Later, he held similar posts in the Conservatories of Petrograd and Kieff.

Early in 1921, he was engaged by Walter Damrosch as assisting artist for a special New York concert of the New York Symphony Orchestra. The success was electrical, immediately causing a demand for his services for five additional Metropolitan appearances within the following five weeks.

Stradivarius executed a number of special sets of instruments on order, that made for the Spanish Crown about 1687 being of historical significance. These instruments, five in number, were inlaid with ivory in the purling with intaglio work on the sides and scroll. One of the violins was stolen and eventually came into the hands of Ole Bull. Then it passed into the collection of Charles Plowden and from thence to C. Oldman, the famous English collector. After his death, by virtue of a bequest in his will, it was transferred to the British Museum where it remained for two years, but the protest of a number of eminent violinists (Ysaye, Sauret, Arbos, Wilhelmj and others) against so valuable an instrument being withdrawn from the musical world, resulted in its return to the widow who placed it with Hill of London for safekeeping. About 12 years ago, Paul Kochanski happened into Hill's place and was shown the "Spanish" Strad which was loaned to him for his recital. The tone and beauty of this remarkable violin evoked so great a demonstration from the audience that the violinist at once opened negotiations for its purchase.

This particular violin is of the second period or when Stradivarius left the imitated form and followed his own fancy leading to individual modification of form, arching, sound-holes, scroll, while the varnish is of a golden hue, soft and transparent. The wood is of the best quality pine, solid, sound and sonorous. The inner framework is of willow.

Providence
Journal
Feb 22

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Boston Symphony Next Tuesday

The Boston Symphony Orchestra, under Serge Koussevitsky, gives its fourth concert of the season next Tuesday night in Infantry Hall. Paul Kochanski, who will play Vivaldi's Concerto in A-minor, is the soloist.

Mr. Kochanski has played in this country for four years and has adopted it as his permanent residence. He comes from the land of Chopin and Paderswski, where he was born in 1887. He is one of the artists whose early talent and proficiency brought him to public attention first as a "prodigy." At the age of 9, after studying the violin with Mlynarski, he gave a concert in Warsaw.

When he became 15 he went to Brussels to study with Cesar Thomson, and three years later at the conservatory won the first prize. This enabled him to make his London debut in 1907 while still in his 'teens.

He became a professor at the Conservatory of Music at Warsaw, followed by an appointment at Petrograd, as it was then, succeeding Auer. There he remained from 1915 to 1912. Late in 1919 he gave several recitals in Warsaw and appeared 14 times with the principal orchestras of Poland.

In the fall of the next year he returned to London, the scene of his debut 13 years before, playing with the London Symphony Orchestra under Albert Coates and in recitals. In 1921 he came to this country at the invitation of Walter Damrosch to appear with the New York Symphony Orchestra.

Kochanski's Stradivarius is an instrument of extreme rarity and interest. It is one of three which the master of Cremona made for the Spanish Crown in 1687. It is inlaid with ivory in the purling with intaglio work on the sides and scroll. This particular one was stolen and, after passing through many hands, came to the possession of the great Norwegian virtuoso, Ole Bull. Thence it passed into two private English collections and rested for a time in the British Museum. Kochanski got permission to try it in a public concert and was so enraptured by the extreme sweetness and richness of its tone, that he did not rest until he could call this unusual Stradivarius his own.

Serge Koussevitzky will present at this concert Glazounov's Eighth Symphony, Glinka's Overture to "Russian and Ludmilla," and Liszt's Symphonic poem, "Tasso."

The Providence Public Library has "Contemporary Russian Composers," by Montague-Nathan, and his "History of Russian Music," containing biographical accounts of Glazounov. There is also an account of Glinka in the last named book. In a recent number of Musical America, which the library has on file, it is stated that Koussevitzky has been engaged for another year with the orchestra.

The library has the vocal score of the

Globe
Feb 22

Unified Symphony Programs

Musical reviewers occasionally write about "unified programs" for Symphony and other concerts. Mr Koussevitzky has lately given occasion for comment of this sort by an all-French, and an announced all-Russian program. What does the phrase "a unified program" mean? How can this unity be secured, is it worth the trouble? If some readers could catechise the reviewers and the program makers they might ask, among others, these questions.

Most programs at concerts and recitals of all sorts are miscellanies concocted according to one of several fashionable formulae. You begin a song recital with old airs dated before 1800. Then a group of German lieder, a group of French songs, and a group of more or less pretty trifles in English. Or you begin a piano recital with a Bach fuge made into a terrific show piece by Busoni or Liszt. Then you play a long number, like Beethoven's "Appassionata" sonata, or Chopin's with the Funeral March (B flat minor, op 35) or Schumann's "Carnaval."

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48

ROCHESTER, N. Y.
DEMOCRAT
FEB 22 1925

Matters of Moment in Music

By ERNEST NEWMAN

Guest Critic New York Evening Post

I have been asked to give my impressions of American orchestras, but I do so only with the greatest diffidence. On the subject of "American orchestras" in general, indeed, I am in no way qualified to speak, for during my stay here I have only been out of New York once, and that to hear an orchestra—the Philadelphia—that I had already heard here. I should have liked to hear the Chicago, the Detroit, the St. Louis, and the Cleveland orchestras but it has proved impossible. I have very scanty data to go upon even as regards the New York orchestras and the only two visiting organizations I have heard—the Philadelphia and the Boston Symphony. I know how easy it is for a stranger to miss the true focus of home affairs in matters musical; therefore I can only pu [illegible] rward what follows as first and per [illegible] superficial impressions.

One of the difficulties o [illegible] ng about orchestras is that, strictly [illegible] ng, there is no such thing as an o [illegible] a; or if there is, the listener does not [illegible] me into direct contact with it. He only [illegible] ears performances; and the quality of these depends as much on the conductor as on the personnel. In a broad way, of course, we can say that the material of one orchestra is very good, and that of another very poor; but as regards orchestras of about the same quality as regards material, it is difficult to separate the orchestra and the conductor. A first-rate orchestra can play poorly under a poor conductor, and a second-rate orchestra will sometimes play miles above itself under a man of genius.

I should have liked, then, had it been possible, to hear each orchestra under two or three conductors, for that would have afforded me a better basis for comparison with our London orchestras. There the only orchestra that corresponds to any of the American orchestras in that it always plays under the same conductor, is the Queen's Hall Orchestra, which is conducted by Sir Henry Wood. It is a good orchestra, but I should not call it first-class. Our other orchestras are made up, to some extent, of the same players,—that is to say, the London Symphony Orchestra, for instance, provides many of the men for the London Philharmonic. The general rule in London, apart from the Queen's Hall Orchestra, is to engage several visiting conductors each season. This difference between the English and the American methods of necessity leads to rather different results in performance.

A New York musical friend told me one evening that I would not hear the Philhormanic at its best, as Mengelberg would arrive to take charge only three weeks or so before I left and the orchestra would take rather longer than that to settle down again into his ways and become thoroughly responsive to him. That remark of itself was sufficient to indicate the difference between the American and the English methods. In London, if Mengelberg were engaged to conduct one of the L. S. O. concerts, he would probably get, at the most, a couple of rehearsals, so that he would have to establish a connection with the men, get to understand them and get them to understand him, and be judged by the audience on the night of the concert, on the strength of some six hours' acquaintance with his instrument. Under circumstances such as these, nothing like the precision of the American orchestras is possible, working, as they do, for months or years together under the same conductor. It is this superb precision, the sense of a magnificent, smoothly running machine, that first impresses the visitor from Lon-

CONTINUED FROM PAGE

don. In these respects I have never heard anywhere an orchestra that was superior to the Philadelphia; the cleanness of its ensemble playing is always a delight. If the Philharmonic, fine as its work has often been, rarely gave me quite the same thrill, that may be because the men, as I gather, were not working under the ideal American conditions. This perfection of teamwork can come only from constantly playing under the same conductor. It is not everything, of course, in itself, but it is a great deal.

That the American orchestras are not so adaptable as the English seems to me to be fairly evident from my short experience of them. In working for that precision and unanimity that is so admirable, I fancy they lose a little in individual initiative. The American players do not seem to me to have the spirit of adventure in them that ours have. Our men are gamblers, and they develop a gambler's virtues and defects. They will take terrifying risks with new and complicated and insufficiently rehearsed works, and frequently the results are disastrous. But being compelled to take such risks, never knowing what they may be called upon to do next, and feeling that, whatever it is, they have to be prepared for it, develops in them an unusual sharpness of apprehension and an unusual quickness of response to a strange conductor—if, of course, he happens to be a man of genius.

Vladimir Golschmann is hardly that, so pehhaps the test was not a fair one; but I cannot imagine the London Symphony Orchestra playing under him for the first time as poorly as the New York Symphony Orchestra did. The latter was obviously as ill at ease under the new conductor as a horse would be under a new rider after being accustomed mainly to the same one for years. Our London players, then, seem to me more quickly adaptable than the American. The London Symphony Orchestra (a co-operative organization, by the way, the players governing and financing themselves and engaging their own conductor) has been in existence now about twenty years. During that time they have played under a large number of the best conductors, no two of them alike in their technique or in their conception of the standard works. Can it be wondered at that under these conditions the players have developed an adaptability that often enables them to do surprisingly well in face of the most paralyzing difficulties?

It is perhaps this sense of adventure that sometimes gives their playing a nervous intensity that I have not often met with in New York. I have just been reading Jim Corbett's reminiscences, and I find that he shook his head before going into one of his later fights and said to his trainer, "I don't like this: I feel too good." The trainer could not quite see his point of view, but Corbett was right; his confidence had one of its roots at least in a subconscious indifference; and an artist does not get the best results out of himself when there is not some touch at least of preliminary—I will not say nervousness, but nerve; if that is absent, it is a sign that the machine is not keyed up to its highest potentiality. In all the finest playing that I have heard in New York, the impression has been one not of nervous adventure but of steady confidence,—a feeling that the magnificent machine could not possibly go wrong.

This precision has been a welcome experience for me, for since 1914 the standard of orchestral performance in England has been gradually declining. This has been due to many causes, but the chief of them, as can be imagined, are economic. Hardly one of our leading orchestras can look forward with perfect confidence any season to even another year of life. The American orchestras are lucky in their endowments and their security of tenure. The best that I have heard is undoubtedly the Philadelphia; but the Philharmonic runs it close. The Boston is evidently in a transition stage. With its American tradition of long-term conducters it is bound to take a little time to give itself up entirely to a new spirit; but if it is fortunate enough to retain Koussevitzky for another year or two, and will make a few obviously necessary changes in its personnel, it will become a marvellous instrument. It is already a remarkable one. The New York Symphony Orchestra I heard only two or three times; it has apparently become so part and parcel of Mr. Damrosch that it is difficult for an outsider to estimate it purely and simply as an orchestra. The State Symphony Orchestra, again, I heard only under Mr. Stransky, and, for one concert under Mr. Waghalter.

In another article I propose to offer some reflections on conductrs, programs and other features of New York musical life in the last five months.

PROVIDENCE, R. I.
TRIBUNE
FEB 25 1925

Symphony Concert At Infantry Hall

Serge Koussevitsky Greeted With Outburst of Applause Last Evening

The entrance on the stage of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, last evening, was greeted with an outburst of applause from the large audience which nearly filled Infantry Hall, to hear the fourth concert of this year's series. It was evident that so popular is this well known group of musicians with local music lovers, and so appreciative of the best are those same music lovers, that Providence has a right to the term "a musical city." It is surely a tribute to any city, when so large a gathering of people will attend and enthuse over so excellent and high class a program as that which the Boston Symphony Orchestra presents. And the enthusiasm of the audience last evening was one of the most impressive things about the evening. They fairly overflowed with appreciation for the conductor, the program and the soloist.

Glinka's Overture to "Russian and Ludmiller" was the opening selection, varied and melodic, with the first violin's predominating at times, and with most wonderful long sustained tones. The opera of which it is a part was taken from Russian folk lore. The overture has been dedicated to H. Berlioz by the sister of the composer.

Then followed the wonderful "Symphony No. 8" in E flat, Op. 83, by Glazounov. It was played in four movements; Allegro with its planissimo ending, very delicately and artistically done, and calling forth another outburst of that applause that seemed on tap at the second's notice throughout the evening. The second movement was "Mesto" with great cresendos, the third "Allegro" and the finale, "Moderato," with great round notes and ending in a thunderous crashing.

After a ten-minute intermission, the program was resumed and Vivaldi's "Concerto" for violin and orchestra in A minor, was played in three movement and the solos were played by Mr. Paul Kochanski. This version is by the violinist, Tivadar Nachez. The concerto was first written by Vivaldi, who was a virtuoso, and has many times been accused of writing for mere display, and ting novel effects only for the ap- use which they might bring him. His mposition on last evening's program rtainly won applause, and if the acusation against him is true, and he might have "listened in" last evening, he would have been very much satisfied.

The solist played with ease and brilliancy, and especially in the large movements was his long drawn bow sure and steady and delightful to hear. He was encored many times.

The program concluded with a "Symphonic Poem" "Tasso; Lamento e Trionio" by Liszt. It was written for a celebration of the 100th anniversary of the birth of Goethe, when the composer conducted the work from manuscript. The motif is plaintive, and mournful, but gradually it growns brighter, and one hears the songs of the bondoliers from afar. It is a tone picture of hopeless sorrow, according to the written opinion of great masters of music. It is based on two themes: the first has much wailing diminuendo, great swells, and wild expressions of woe and rage, and the second, a great triumph, growing faster and faster with blare of trumpets and a great festival tumult, which includes the whole orchestra at the end. A splendid ending to a splendid concert.

PROVIDENCE, R. I.
JOURNAL
FEB 22 1925

Boston Symphony to Introduce Glazounov's Latest Composition Here Tuesday

Written for the Sunday Journal
BY WARREN STOREY SMITH

It is hardly customary for the Boston Symphony Orchestra to perform at a concert out of Boston a composition unknown there, yet when the orchestra, in its concert at Infantry Hall next Tuesday evening plays the Eighth Symphony of Glazounov, it will introduce to Providence a work that the Boston public as yet has not heard, albeit a work with which that public will speedily make acquaintance. For this Symphony stands also upon the all-Russian programme for the concerts in Symphony Hall on Friday and Saturday.

But here is no Russian music that need cause foreboding in the minds of those perturbed by reports of Stravinskian modernity. As composer Glazounov, now in his 60th year, embodied in his career the prevailing and, as some hold, the regrettable tendencies of Russian music during the last quarter of a century before the appearance of those present-day "modernists," Stravinsky and Prokofiev. Beginning as a disciple of the group of so-called Nationalists, a pupil in fact of the most accomplished of that coterie, the brilliant and gifted Rimsky-Korsakov, Glazunov has gradually freed himself from specifically Russian influences and has become a zealous upholder of the doctrines of Brahms; in short, a writer of absolute music that is far more Teutonic than Slavic in character.

In this Eighth and, to date, last of his symphonies, Glazunov has at length definitely freed himself, not only of all Russianisms, but also of all romantic and programmatic tendencies. Here is music existing for itself alone, germinating from a few motives in the approved neo-classical fashion, devoid of all racial coloring, true "absolute" music.

The broadly flowing first movement that gathers impulse and energy as it proceeds, might easily have been written by any German composer—granting the requisite skill in constructon—who, imbued with the ideals of Brahms, had then mastered the orchestral technique of Richard Strauss.

In the sombre second movement we find perhaps the nearest approach to Russian mood and feeling, but the harmonic and orchestral idioms here employed are those that are to-day the common heritage of the composers of every nation.

By evidence of the printed page (by no means always a trustworthy guide) the ensuing Scherzo is the most original, most ingenious, and likewise the freshest and most spontaneous movement of the four. Here Glazounov discloses himself as a brilliant and facile manipulator of orchestral resources—a mastery again displayed, though in somewhat different guise, in the Finale, which returns to the expansive utterance of the first movement.

In his fascinating memoirs Rimsky-Korsakov has much to say of Glazunov, whom he greatly admired both as man and as musician. He pays eloquent tribute to the younger composer's technical mastery as it was evinced in early youth and he notes appreciatively Glazunov's extraordinary musical memory. Merely from having heard it played over by the composer, Glazunov was able to write down from memory the Overture to Bordin's "Prince Igor" and certain other portions of the opera, when he and Rimsky took it upon themselves to complete the work that their fellow-composer left unfinished at his death.

Not only Glazunov's Symphony will be played for the first time in Providence at this concert; the numbers which precede and follow it upon the programme, Glinka's Overture to "Russlan and Lioudmilla" and the Concerto in A minor of Vivaldi, in which Paul Kochanski will be the solo violinist, are likewise of novel interest. Indeed, on the programme only the final piece, Liszt's romantic and resounding tone-poem "Tasso: Lament and Triumph," last played here by the Boston Orchestra in 1921 under Mr. Monteux, brings the touch of familiarity.

It is difficult for 20th century Americans to realize the reverence in which 19th century Russians held the true founder and father of their national school of music, Michael Ivanovich Glinka (1803-1857). Thus Rimsky-Korsakov writes of one of his early teachers: "Kanille opened my eyes to many things. With what rapture I learned from him that 'Russlan and Lioudmilla' really was the best opera in the world, that Clinka was a supreme genius. Until then I had felt it intuitively—now I heard it from a real musician."

But if we of the present can place Glinka upon no such pedestal, we can at least appreciate the charm and brilliance of his talent as exemplified in this Overture, and for that matter in certain other of his pieces known on this side of the world. And as the fountainhead of one of the richest, most fertile and most significant of modern schools of composition, his importance in music history is not easily overestimated.

As for Vivaldi's Concerto, the music of this great Italian contemporary of Bach stands hardly in need of elucidation or analysis, while Paul Kochanski, one of the ablest of contemporary violinists, may be trusted to bring it to fully revealing performance. Final word, then, should be bestowed upon the concluding piece of the evening, and no better guide can be found to "Tasso," one of the best-liked of Liszt's 12 symphonic poems, than the composer's own statement of his intentions:

"I wished to define the contrast expressed in the title of the work, and it was my object to describe the grand antithesis of the genius, illused and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors. Tassos loved and suffered in Ferrara, was avenged in Rome, and lives to this day in the popular songs of Venice. The three viewpoints are inseparably connected with his career. To render them musically I invoke his mighty shade as he wanders by the lagoons of Venice proud and sad in countenance, or watching the feasts at Ferrara, where his master works were created. I followed him to Rome, the Eternal City, which bestowed upon him the crown of glory, and in him canonized the martyr and poet."

Globe
Feb 22

SYMPHONY ORGAN GOES ON STRIKE

Refuses to Stop When Rest of Players Are Done

A prolonged finale at the end of the second movement of Copeland's symphony, played last night at Symphony Hall by the Boston Symphony Orchestra, furnished a feature never intended by the composer and introduced the large audience to a new angle of the modernistic.

UNEXPECTED FINALE

With its many strange harmonies, its unexpected intervals and its terrific outbursts of cacophony, evidenced in the first and second movements, it had already deeply impressed the gathering which was hearing it for the first time in this city. It was arranged for organ and orchestra

On the heels of what seemed the end of the movement came a strange dissonance with a high-pitched tone from the organ, at which Mademoiselle Nadia Boulanger, to whom the work was dedicated by Copland, was soloist. Serge Koussevitzky, the conductor, turned in his most dignified manner toward the right of the soloist, with a slight hint for cessation.

The high-pitched tone, never intended by Copeland, continued. Again Koussevitzky turned and hinted to the organist, but still the tone continued.

Director Richard Burgin stepped from his seat at Koussevitzky's left. There was a brief conference at the conductor's stand, there were a few gestures toward the organ, but still the tone went on.

Soloist Leaves Stage

Mademoiselle Boulanger took a hand and herself hinted and gestured toward Koussevitzky. She was plainly disturbed, finally leaving her post and going off the stage.

While director and conductor tried to maintain the highest attitude of dignity, the audience began to appreciate the situation. There was a soft but noticeable chatter, which ceased with expectancy when Mademoiselle Boulanger reappeared.

Stepping to the organ she touched the proper key and the finale became a finale. in reality. The disonnance ceased.

It was one of those cases where the organ took matters into its own hands and refused to respond to the human touch. It balked.

Audience Applauds

Concealing his sigh of relief, Koussevitzky, all the time retaining his dignity, turned to his audience and with a graceful bow of reassurance, signalled the company for the third and final movement. There was a burst of applause and the incident was at an end.

Referring to their programmes, many of the audience found a significant reference to the symphony, which may have explained the attitude of the organ.

In his personal note, added by Copland to the programme of the symphony when it was originally produced, was the following: "The organ is treated as an integral part of the orchestra, rather than as a solo instrument with orchestral accompaniment; yet it always remains very much in the foreground."

On one or two occasions in the past the organ has acted strangely, but not to a degree of furnishing such a feature as on last night.

UTICA, N. Y.
Observer-Dispatch
FEB 24 1925

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"Serge Koussevitzky will make the Boston Symphony Orchestra once more first in the world, if the deep impression he made on his first Boston audience yesterday afternoon is any test. He is one of the very rare people to whom it is natural and inevitable to take and keep the center of the stage. No ordinary man, is one's first impression. He has to an extraordinary degree, that intangible combination of qualities which one must call 'personality.'"

Herald
Feb 26

The Symphony concerts tomorrow afternoon and Saturday evening sho not disturb the traditional composure the audiences. Mr. Koussevitzky h prepared a Russian program: Glinka, overture to "Russlan and Lioudmilla"; Glazounov, Symphony No. 8 (first time in Boston); three pieces by Liadov; Kikimora; the Enchanted Lake, and Baba-Yaga; Tchaikovsky, "Romeo and Juliet." No Stravinsky, no Copland, no snorting locomotive engine set to music by our friend Honegger. We hear the ultra-conservative singing fortissimo: "O Let Us Be Joyful." Nevertheless, dearly beloved brethren, "The music world do move."

48

ROCHESTER, N. Y.
DEMOCRAT

FEB 22 1925

Matters of Moment in Music

By ERNEST NEWMAN

Guest Critic New York Evening Post

I have been asked to give my impressions of American orchestras, but I do so only with the greatest diffidence. On the subject of "American orchestras" in general, indeed, I am in no way qualified to speak, for during my stay here I have only been out of New York once, and that to hear an orchestra—the Philadelphia—that I had already heard here. I should have liked to hear the Chicago, the Detroit, the St. Louis, and the Cleveland orchestras but it has proved impossible. I have very scanty data to go upon even as regards the New York orchestras and the only two visiting organizations I have heard—the Philadelphia and the Boston Symphony. I know how easy it is for a stranger to miss the true focus of home affairs in [illegible]ers musical; therefore I can only pu[illegible]rward what follows as first and per[illegible] superficial impressions.

One of the difficulties o[illegible]ng about orchestras is that, strictly [illegible]g, there is no such thing as an o[illegible]a; or if there is, the listener does not [illegible]me into direct contact with it. He only [illegible]ears performances; and the quality of these depends as much on the conductor as on the personnel. In a broad way, of course, we can say that the material of one orchestra is very good, and that of another very poor; but as regards orchestras of about the same quality as regards material, it is difficult to separate the orchestra and the conductor. A first-rate orchestra can play poorly under a poor conductor, and a second-rate orchestra will sometimes play miles above itself under a man of genius.

I should have liked, then, had it been possible, to hear each orchestra under two or three conductors, for that would have afforded me a better basis for comparison with our London orchestras. There the only orchestra that corresponds to any of the American orchestras in that it always plays under the same conductor, is the Queen's Hall Orchestra, which is conducted by Sir Henry Wood. It is a good orchestra, but I should not call it first-class. Our other orchestras are made up, to some extent, of the same players,—that is to say, the London Symphony Orchestra, for instance, provides many of the men for the London Philharmonic. The general rule in London, apart from the Queen's Hall Orchestra, is to engage several visiting conductors each season. This difference between the English and the American methods of necessity leads to rather different results in performance.

A New York musical friend told me one evening that I would not hear the Philhormanic at its best, as Mengelberg would arrive to take charge only three weeks or so before I left and the orchestra would take rather longer than that to settle down again into his ways and become thoroughly responsive to him. That remark of itself was sufficient to indicate the difference between the American and the English methods. In London, if Mengelberg were engaged to conduct one of the L. S. O. concerts, he would probably get, at the most, a couple of rehearsals, so that he would have to establish a connection with the men, get to understand them and get them to understand him, and be judged by the audience on the night of the concert, on the strength of some six hours' acquaintance with his instrument. Under circumstances such as these, nothing like the precision of the American orchestras is possible, working, as they do, for months or years together under the same conductor. It is this superb precision, the sense of a magnificent, smoothly running machine, that first impresses the visitor from Lon-

CONTINUED FROM PAGE THREE

don. In these respects I have never heard anywhere an orchestra that was superior to the Philadelphia; the cleanness of its ensemble playing is always a delight. If the Philharmonic, fine as its work has often been, rarely gave me quite the same thrill, that may be because the men, as I gather, were not working under the ideal American conditions. This perfection of teamwork can come only from constantly playing under the same conductor. It is not everything, of course, in itself, but it is a great deal.

That the American orchestras are not so adaptable as the English seems to me to be fairly evident from my short experience of them. In working for that precision and unanimity that is so admirable, I fancy they lose a little in individual initiative. The American players do not seem to me to have the spirit of adventure in them that ours have. Our men are gamblers, and they develop a gambler's virtues and defects. They will take terrifying risks with new and complicated and insufficiently rehearsed works, and frequently the results are disastrous. But being compelled to take such risks, never knowing what they may be called upon to do next, and feeling that, whatever it is, they have to be prepared for it, develops in them an unusual sharpness of apprehension and an unusual quickness of response to a strange conductor—if, of course, he happens to be a man of genius.

Vladimir Golschmann is hardly that, so pehhaps the test was not a fair one; but I cannot imagine the London Symphony Orchestra playing under him for the first time as poorly as the New York Symphony Orchestra did. The latter was obviously as ill at ease under the new conductor as a horse would be under a new rider after being accustomed mainly to the same one for years. Our London players, then, seem to me more quickly adaptable than the American. The London Symphony Orchestra (a co-operative organization, by the way, the players governing and financing themselves and engaging their own conductor) has been in existence now about twenty years. During that time they have played under a large number of the best conductors, no two of them alike in their technique or in their conception of the standard works. Can it be wondered at that under these conditions the players have developed an adaptability that often enables them to do surprisingly well in face of the most paralyzing difficulties?

It is perhaps this sense of adventure that sometimes gives their playing a nervous intensity that I have not often met with in New York. I have just been reading Jim Corbett's reminiscences, and I find that he shook his head before going into one of his later fights and said to his trainer, "I don't like this: I feel too good." The trainer could not quite see his point of view, but Corbett was right; his confidence had one of its roots at least in a subconscious indifference; and an artist does not get the best results out of himself when there is no some touch at least of preliminary—I will not say nervousness, but nerve; if that is absent, it is a sign that the machine is not keyed up to its highest potentiality. In all the finest playing that I have heard in New York, the impression has been one not of nervous adventure but of steady confidence,—a feeling that the magnificent machine could not possibly go wrong.

This precision has been a welcome experience for me, for since 1914 the standard of orchestral performance in England has been gradually declining. This has been due to many causes, but the chief of them, as can be imagined, are economic. Hardly one of our leading orchestras can look forward with perfect confidence any season to even another year of life. The American orchestras are lucky in their endowments and their security of tenure. The best that I have heard is undoubtedly the Philadelphia; but the Philharmonic runs it close. The Boston is evidently in a transition stage. With its American tradition of long-term conductors it is bound to take a little time to give itself up entirely to a new spirit; but if it is fortunate enough to retain Koussevitzky for another year or two, and will make a few obviously necessary changes in its personnel, it will become a marvellous instrument. It is already a remarkable one. The New York Symphony Orchestra I heard only two or three times; it has apparently become so part and parcel of Mr. Damrosch that it is difficult for an outsider to estimate it purely and simply as an orchestra. The State Symphony Orchestra, again, I heard only under Mr. Stransky, and, for one concert under Mr. Waghalter.

In another article I propose to offer some reflections on conductrs, programs, and other features of New York musical life in the last five months.

PROVIDENCE, R. I.
TRIBUNE

FEB 25 1925

Symphony Concert At Infantry Hall

Serge Koussevitsky Greeted With Outburst of Applause Last Evening

The entrance on the stage of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, last evening, was greeted with an outburst of applause from the large audience which nearly filled Infantry Hall, to hear the fourth concert of this year's series. It was evident that so popular is this well known group of musicians with local music lovers, and so appreciative of the best are those same music lovers, that Providence has a right to the term "a musical city." It is surely a tribute to any city, when so large a gathering of people will attend and enthuse over so excellent and high class a program as that which the Boston Symphony Orchestra presents. And the enthusiasm of the audience last evening was one of the most impressive things about the evening. They fairly overflowed with appreciation for the conductor, the program and the soloist.

Glinka's Overture to "Russian and Ledmiller" was the opening selection, varied and melodic, with the first violin's predominating at times, and with most wonderful long sustained tones. The opera of which it is a part was taken from Russian folk lore. The overture has been dedicated to H. Berlioz by the sister of the composer.

Then followed the wonderful "Symphony No. 8" in E flat, Op. 83, by Glazounov. It was played in four movements; Allegro with its planissimo ending, very delicately and artistically done, and calling forth another outburst of that applause that seemed on tap at the second's notice throughout the evening. The second movement was "Mesto" with great cresendos, the third "Allegro" and the finale, "Moderato," with great round notes and ending in a thunderous crashing.

After a ten-minute intermission, the program was resumed and Vivaldi's "Concerto" for violin and orchestra in A minor, was played in three movement and the solos were played by Mr. Paul Kochanski. This version is by the violinist, Tivadar Nachez. The concerto was first written by Vivaldi, who was a virtuoso, and has many times been accused of writing for mere display, and ting novel effects only for the ap- use which they might bring him. His mposition on last evening's program rtainly won applause, and if the accusation against him is true, and he might have "listened in" last evening, he would have been very much satisfied.

The solist played with ease and brilliancy, and especially in the large movements was his long drawn bow sure and steady and delightful to hear. He was encored many times.

The program concluded with a "Symphonic Poem" "Tasso; Lamento e Trionio" by Liszt. It was written for a celebration of the 100th anniversary of the birth of Goethe, when the composer conducted the work from manuscript. The motif is plaintive, and mournful, but gradually it growns brighter, and one hears the songs of the bondoliers from afar. It is a tone picture of hopeless sorrow, according to the written opinion of great masters of music. It is based on two themes: the first has much wailing diminuendo, great swells, and wild expressions of woe and rage, and the second, a great triumph, growing faster and faster with blare of trumpets and a great festival tumult, which includes the whole orchestra at the end. A splendid ending to a splendid concert.

PROVIDENCE, R. I.
JOURNAL

FEB 22 1925

Boston Symphony to Introduce Glazounov's Latest Composition Here Tuesday

Written for the Sunday Journal
BY WARREN STOREY SMITH

It is hardly customary for the Boston Symphony Orchestra to perform at a concert out of Boston a composition unknown there, yet when the orchestra, in its concert at Infantry Hall next Tuesday evening plays the Eighth Symphony of Glazounov, it will introduce to Providence a work that the Boston public as yet has not heard, albeit a work with which that public will speedily make acquaintance. For this Symphony stands also upon the all-Russian programme for the concerts in Symphony Hall on Friday and Saturday.

But here is no Russian music that need cause foreboding in the minds of those perturbed by reports of Stravinskian modernity. As composer Glazounov, now in his 60th year, embodied in his career the prevailing and, as some hold, the regrettable tendencies of Russian music during the last quarter of a century before the appearance of those present-day "modernists," Stravinsky and Prokofiev. Beginning as a disciple of the group of so-called Nationalists, a pupil in fact of the most accomplished of that coterie, the brilliant and gifted Rimsky-Korsakov, Glazunov has gradually freed himself from specifically Russian influences and has become a zealous upholder of the doctrines of Brahms; in short, a writer of absolute music that is far more Teutonic than Slavic in character.

In this Eighth and, to date, last of his symphonies, Glazunov has at length definitely freed himself, not only of all Russianisms, but also of all romantic and programmatic tendencies. Here is music existing for itself alone, germinating from a few motives in the approved neo-classical fashion, devoid of all racial coloring, true "absolute" music.

The broadly flowing first movement that gathers impulse and energy as it proceeds, might easily have been written by any German composer—granting the requisite skill in constructon—who, imbued with the ideals of Brahms, had then mastered the orchestral technique of Richard Strauss.

In the sombre second movement we find perhaps the nearest approach to Russian mood and feeling, but the harmonic and orchestral idioms here employed are those that are to-day the common heritage of the composers of every nation.

By evidence of the printed page (by no means always a trustworthy guide) the ensuing Scherzo is the most original, most ingenious, and likewise the freshest and most spontaneous movement of the four. Here Glazunov discloses himself as a brilliant and facile manipulator of orchestral resources—a mastery again displayed, though in somewhat different guise, in the Finale, which returns to the expansive utterance of the first movement.

In his fascinating memoirs Rimsky-Korsakov has much to say of Glazunov, whom he greatly admired both as man and as musician. He pays eloquent tribute to the younger composer's technical mastery as it was evinced in early youth and he notes appreciatively Glazunov's extraordinary musical memory. Merely from having heard it played over by the composer, Glazunov was able to write down from memory the Overture to Bordin's "Prince Igor" and certain other portions of the opera, when he and Rimsky took it upon themselves to complete the work that their fellow-composer left unfinished at his death.

Not only Glazunov's Symphony will be played for the first time in Providence at this concert; the numbers which precede and follow it upon the programme, Glinka's Overture to "Russlan and Lioudmilla" and the Concerto in A minor of Vivaldi, in which Paul Kochanski will be the solo violinist, are likewise of novel interest. Indeed, on the programme only the final piece, Liszt's romantic and resounding tone-poem "Tasso: Lament and Triumph," last played here by the Boston Orchestra in 1921 under Mr. Monteux, brings the touch of familiarity.

It is difficult for 20th century Americans to realize the reverence in which 19th century Russians held the true founder and father of their national school of music, Michael Ivanovich Glinka (1803-1857). Thus Rimsky-Korsakov writes of one of his early teachers: "Kanille opened my eyes to many things. With what rapture I learned from him that 'Russlan and Lioudmilla' really was the best opera in the world, that Glinka was a supreme genius. Until then I had felt it intuitively—now I heard it from a real musician."

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Feb 22

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UTICA, N. Y.
Observer-Dispatch

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PROVIDENCE, R. I.
JOURNAL
FEB 25 1925

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzsky, conductor, last evening drew its usual large audience at Infantry Hall. It was a concert made notable by the first presentation by the Boston orchestra of Glazounov's Symphony No. 8. The evening's interest centred in the playing of this new work and in the appearance for the first time here of the violinist, Paul Kochanski.

The programme was played as follows:

Glinka..Overture to "Russian and Ludmilla"
Glazounov..Symphony No. 8 in E-flat, Op. 83
I. Allegro moderato.
II. Mesto.
III. Allegro.
IV. Finale: Moderato.
Vivaldi....Concerto for Violin and Orchestra in A minor
a. Allegro.
b. Largo.
c. Presto.
Liszt..........."Tasso; Lamento e Trionfo," Symphonic Poem No. 2

Alexander Constantinovitsch Glazounov was born in Leningrad in 1865. He is now living in that city where in 1906 he composed the Symphony No. 8, in E-flat Major. The symphony was first played in this country by the Russian Symphony Society, Modeste Altschuler, conductor, in New York, in 1907. Although not a composition of recent date its performance last evening under Serge Koussevitzsky was its first by the Boston orchestra.

The advent of Mr. Koussevitzsky proved an upward step in the life of the Boston Symphony. It also means we shall enjoy more intimate acquaintance with the store of Russian orchestral works. This is a very pleasant outlook for patrons of these concerts. The modern Russians write music that fire one's imagination. There is bigness, richness, in their creations. Melody seems a natural gift to these artistic Slavic minds. Under a conductor fitted by racial relationship and so artistically gifted as Koussevitzsky, Russian music finds an ideal interpreter. So, last evening, the audience with high anticipation awaited the playing of the Glazounov symphony.

It is said that in this work the composer was influenced by Brahms. This perhaps is true in certain characteristics of style. But it is thoroughly Russian in its musical language, its passionate utterance of thoughts that pour forth with unceasing flow. It is restless, at times reckless in powerful expression. Agreeable dissonance pursues its course through the maze of intricate harmony.

The opening movement, Allegro Moderato, moves with intense, vigorous expression, alternating in storms of orchestral violence and the calmness which succeeds titanic force. It is music that thrills through its kaleidoscopic color, its seething, restless spirit; music that tells of strife, of struggle to attain some splendid goal. Nearly attaining this it reaches climaxes of power and brilliance which gradually decline as if to gather strength for greater effort. The movements closes in one of these periods of calmness.

The second movement again reveals the masterful instrumentation which gives life and vitality to the score. Here Mr. Koussevitzsky moulds his men into a responsive unit that answers with seemingly intuitive sense his interpretive will. Bits of melody occasionally shine forth and these, in many voiced combination, are developed in a glittering mass of harmony. This movement, also ends in soft effects.

The brighter of the four movements is heard in the following Allegro, but this gaiety is lost in reappearing agitation of style. A forceful climax brings it to a close.

The finale retains all the power and spirit of the preceding movements, and leaves the hearer with the thought that in this fine imaginative work the composer has left a worthy monument to his genius.

Mr. Kochansky received many recalls after his well played concerto. The Vivaldi composition is written in the fashion of the melodic writers for the violin of the early days, when tone and simplicity were in vogue. Technically, the concerto is not difficult. Its effect lies in the player's ability to sing upon his instrument rather than astonish with intricate double stopping and brilliant tours de force.

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KOCHANSKI PLAYS RAVEL'S "TZIGANE," PARODY OR STUNT?

UNEXPECTED VIOLINIST: NOVEL PIECE

Notable Symphony Concert in Cambridge—The Parisian's Newest Music—Ancient Concerto in Beauty Regained—Mr. Koussevitzky Meets Liszt Half Way—"Tasso" Transfigured

UNEXPECTED compensation awaited, last evening, the public of the Symphony Orchestra at Cambridge. In two out of six concerts through the current season, it has missed the pleasure of Mr. Koussevitzky—once when illness disabled him; once when in his stead Mr. Henry Hadley was singularly chosen "guest." For these trials upon forbearance and patience, it now received the reward of Mr. Paul Kochanski as assisting violinist. Within memory, he appeared with the orchestra at Symphony Hall to the interest and admiration of all within earshot. For the while, however, a circumspect management bestows him on Providence and Cambridge only. In the larger city he played, last Tuesday, a Concerto in A minor of Vivaldi; at Sanders Theater, he joined to it "Tzigane," Monsieur Ravel's new Rhapsody for Violin and Orchestra, hitherto unheard in these parts. As its custom is with soloists, the audience heaped Mr. Kochanski with applause. Whether it was as much stirred by Monsieur Ravel à l'Hongroise is another and a superfluous inquiry.

"Tzigane" is a short piece, compressed to ten minutes of performance. In it, moreover, the orchestra bears a minor part, entering belatedly, setting in a pizzicato background for the solo-voice, occasionally assimilated to it, oftener merely affording "tutti" after the manner of an ancient concerto. The violin begins with a lengthy cadenza, whipping from feat to feat, stinging with sonority upon sonority. Practised fiddlers say that some of these feats are inventions or elaborations by Monsieur Ravel, beyond his predecessors in such music. Certainly this or that sonority falls strangely and piquantly upon ears that Paganini, Wieniawski and Sarasate have long tempted in vain. Incidentally, the cadenza also discloses a workable motiv, upon which the violin now proceeds to execute rhapsodic variations and decorations. To and fro, like a juggler's ball, goes the motiv; while around it the violinist, as juggler, fills the air with more feats, sonorities and arabesques. Before long, as well may, Monsieur Ravel's inventio pants; the Rhapsody ends in summar fashion: the composer gains no second wind

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In fact, Mr. Kochanski's quality as musician and violinist stood far clearer in the eighteenth-century Concerto of Vivaldi. Again the orchestra set in the merest accompaniment—background to a tone in which the shimmering brightness, the pungent sweetness, the gentle and undulating voice of the violin, were as one. Rare indeed was this union of a unique instrument with the hand and the ear in play upon it; while in such mating the composer both shared and profited. Ancient fashion, he left much to the violinist—and two hundred years after, the violinist failed him no.

The pattern of Vivaldi's first movement is not remarkable in itself. The Italians of those times set down these Allegros as a journalist now writes his daily article. Yet Mr. Kochanski's tone transformed it into a golden web magical to follow; while each arabesque became, under his hand, as new wreath of fancy. In the succeeding slow division, he held grace of unfolding line, sensuous loveliness of tone, and twilight sentiment in triple and even leash. There was no other sensation than the beauty of sound in pattern arrayed, by mood paced and shaded, from an instrument and him that played it receiving the pulse and glow of life. And old and mellow and infinitely fastidious was this beauty. . . . A hushed audience heard; while through a Presto that did but finish the Concerto neatly, the spell persisted. Within it lay Mr. Kochanski hidden like the god of the Pantheists, yet ever present and always felt.

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The preluding struck deep the note of romantic gloom. The melody of the heart-sick poet soon haunted it. The free and fervid Tasso strode the orchestra into the imagination of the audience. Silken and lustrous was the music of the court; through it veritably moved the melody of the poet, yet not quite unsaddened. For once even the pageantry of the end was no vulgar show. In just sympathy and measure—mind, hand and ear—the conductor kept it stately. Throughout, the music rose from itself; took shape, substance, suggestion, joined as one the tonal progress and the tonal imaging. Here was no episodic, arbitrary, sterile Liszt; but a Liszt who also wrote music; no Liszt of romantic rodomontade; but a poet in tones, imaginatively evoking a presence, a passion and a setting. Under such a performance no stirred spirit need grope itself seventy-five years backward into another day and fashion with the expressive arts. Mr. Koussevitkzy believes in romantical music; renews its very voice and semblance. The shade of Liszt must have stretched out a hand from Paradise.

H. T. P.

RUSSIAN MUSIC AT SYMPHONY CONCERT

Glinka, Glazunov, Liadov and Tchaikovsky Played

Globe Feb 28

Mr Koussevitzky arranged a Russian program for yesterday's Symphony concert, and next week there is to be a German program. We have already had a French program. Presumably the other music-making Nations, our own included, are to have their respective programs later in the series. The chosen Russians were Glinka, Glazunov, Liadov, and Tchaikovsky. Glazúnov's Eighth Symphony, composed in 1906, and played in New York in 1907, was the only number new to Boston.

Tchaikovsky's "Romeo and Juliet" overture and fantasy, an early but highly characteristic specimen of that composer's alloyed talent, was given a superbly eloquent reading yesterday. The bombast and the false pathos of much of this music were almost transmuted by Koussevitzky into the surging passion and yearning tenderness of Shakspere's tragedy. Tchaikovsky had a real gift of melody, a notable mastery of the noise-making resources of the orchestra, and a strong but not subtle rhythmic sense. He wrote much genuinely admirable light music, unpretentiously pleasing. But in such pieces as this fantasy he strove to attain a dramatic force and a dignity of style beyond his reach.

Glinka's overture to his fairy opera "Russlan and Ludmilla" first performed in 1842, proved that the admiration professed by later Russians for the first notable Russian composer was in many ways deserved. The piece is spirited, gay, yet with a hint of wonder and of the primitive. Glinka's opera deals like Stravinsky's "Rites of Spring" with Pagan Russia. It is not wholly fanciful to detect a faint likeness in mood between music which uses the idiom of the 1830's and music of the 20th century like "La Sacre." Glinka's music has one advantage over Stravinsky's. Its eloquence is never forced, never self conscious, always spontaneous.

Glazunov's music has been heard here at intervals for many years. None of it has seemed to be first rate, to be the authentic and spontaneous utterance of an original creative artist. This Eighth Symphony is correctly enough worked out after the approved formulae taught in courses on musical composition. No theme in it is obviously derived from other music. There are even passages with real power to move the listener. But the general impression left by the symphony was of labored dullness.

Glazunov is one of those writers whose style is profoundly but never permanently influenced by the masterpiece he has last been studying. He is not a plagiarist, not even unconsciously. Yet, to cite a striking instance, the last movement of this Eighth Symphony could not have been written if Wagner had not given the world the prelude to "Die Meistersinger." The tone of Glazunov's music is the same as Wagner's. Its texture and its imaginative power by comparison insignificant.

Liadov's three pieces for orchestra, "Kikimora," "Baba Yaga" and "Enchanted Lake," played here under Monteux, again seemed more or less pretty trifles, lacking intensity of feeling and only ordinarily well written. One wondered why Koussevitzky put no music by Skriabin, Stravinsky, or Rimsky Korsakov on this program. Surely their work has higher qualities than that played.

Next week's program, as announced, will include an intermezzo from Weber's "Die Drei Pintos" arranged by Mahler; Brahms' Third Symphony, the scherzo from Mendelssohn's "Midsummer Night's Dream" music, the prelude to the third act of "Die Meistersinger" and the "Dance of the Seven Veils," from Richard Strauss "Salome."

Herald
Feb 28

GLAZOUNOV'S SYMPHONY NO. 8

First Playing Here of Russian's Composition of 1906

"ROMEO AND JULIET" DELIGHTFULLY GIVEN

By PHILIP HALE

The 17th concert of the Boston Symphony orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Glinka, Overture to "Russian and Lioudmilla"; Glazounov, Symphony No. 8, E flat; Liadov, "Kikomora," "The Enchanted Lake" and "Baba-Yaga"; Tchaikovsky, Overture Fantasia, "Romeo and Juliet."

In his earlier years Glazounov dreamed of imaginative fantastical music. His suites and tone-poems told of carnivals, funerals, the gorgeous, voluptuous Orient; the forest with wood-sprites, water nymphs, will-of-the-wisps; the ocean, the Kremlin of Moscow with its holy and dramatic associations. He saw Stenika Rasin, the terror of the Volga, his captive Persian princess, who was sacrificed to the great river unlike any river in the world. The ballet tempted him and for a time he found in it the fullest and freest form of musical expression; not the ballet as it was known to us before the arrival of Diaghilev and his company; not the old ballet, too often stilted, dull, or the "labored intrepidity of indecorum," but the ballet of Russia when Petrograd-Leningrad rejoiced in the name of St. Petersburg.

Little by little, the Russian blood in his musical veins became thin and pale. There was a transfusion of German blood. He grew more and more academic, freeing himself from the influence of Schumann who for a time was dear to him and delivering himself into the bondage of Johannes Brahms. Legend and fairy tales, historical events and Nature's handiwork no longer inspired composition. He determined that music should be created not by outside suggestion, but as the German evolved a camel from his inner consciousness. And so an admirer wrote of him that gradually nearing "his promised land, wherein music is absolutely self-sufficing," he reached his destination with his eighth symphony.

This symphony was played in Boston yesterday for the first time. Written in 1906, it was performed in New York the next year, and it has been heard in Chicago. There can be no dispute over its solid structure, the scholarly workmanship, the technical skill displayed. The thematic development is more significant than the thematic material, except in the chorale-like beginning of the Finale.

There are examples of ingenious orchestration in the Scherzo. There is a more effective employment of contrasts than in the other movements. The second is not without a stately, one might say epic, grandeur in its melancholy mood. One finds, however, in the whole work few pages that make a strong emotional appeal; few pages of haunting beauty; few pages that take one outside the concert hall, outside of one's self. The prevailing impression while the music is playing is similar to that made by the tragedian's performance of Hamlet when Pip replied to his question, What did you think of it? Pip answered, prompted by his friend: It was massive and concrete.

Glinka's overture is pleasant music in a Berliozian manner somewhat Italianized, good music for putting an audience in a cheerful mood at the beginning of a concert. The three pieces by Liadov, ingeniously scored, were delightfully played, for Mr. Koussevitzky

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[illegible] Feb 28

Russian Music at Symphony

There is an all-Russian program at the Symphony concerts this week, in accordance with Mr. Koussevitzky's new plan. Last week it was French. Next week it will be pan-German.

The only novelty played at yesterday's matinee concert was Glazounov's eighth symphony, which is not all inspired music, but which is none the less likely to prove a popular addition to the Symphony repertoire. Its melodies will commend it to those who are jarred by the new tuneless writings. The performance won an ovation for Koussevitzky and his men.

For music of true fairy-tale atmosphere it would be hard to match the three Liadov pieces on the program, two of them dealing with Russian witches, Kikimora and Baba-Yaga, and one with the story of an enchanted lake. They are delightful little tone pictures and they were marvelously well played.

The program, which will be repeated tonight, opens with Glinka's "Russlan and Lioudmilla" overture, which is of a light, sparkling operetta character, and closes with Tchaikovsky's dramatic overture-fantasia, "Romeo and Juliet." The last number was given a thrilling performance.

That was 55 years ago this month. No succeeding performance equalled it until that of yesterday. Some had been led to think in the mean time that Tchaikovsky's music had grossly deceived them years ago; or that in their green and salad days of concert-going they had lacked judgment. Mr. Koussevitzky surely convinced any doubting Thomas that the first opinion was well founded.

For Shakespeare's tragedy was eloquently sounded forth in music. Some have said, and with a certain authority, that the opening section pictures Friar Laurence's cell; others that it symbolizes "the burden of fate." It is enough to say that these measures strike the tragic note, the solemn warning of that which is to come, as the ending is the epitaph on the tomb of the lovers. In the pages depicting the strife of the two families, the feud that worked the woe, there was the furious encounter in the street, the clash of steel. And the great love theme, with the sobbing syncopation for the horns, as sung by this interpreter, was it not the very hymn of triumphant love? love, that is all the earth to lovers—love that mocks time and space,
Love, that is day and night—love, that is sun and moon and stars,
Love that is crimson, sumptuous, sick with perfume."

The program was Russian, yet Tchaikovsky, the musician, was reproached by the "Five" for being a cosmopolite. This being interpreted today means that in "Romeo and Juliet" he wrote for the musical world, not as a "Nationalist."

The concert will be repeated tonight. The program for next week will be as follows: Weber-Mahler, Intermezzo from "The Three Pintos"; Brahms, Symphony No. 3, F major; Mendelssohn, Scherzo from music to "A Midsummer Night's Dream"; Wagner, Prelude to act III of "The Mastersingers"; Strauss, Salome's Dance.

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LEWISTON, ME. JOURNAL
FEB 28 1925

BOSTON SYMPHONY OR. RETURNS TO PORTLAND

Annual Concert Under Auspices Portland Music Commission, Mar. 25

It is good news to the musicians and musically inclined of Lewiston and Auburn that the Boston Symphony ochestra will give its annual concert this year as in the past, the date being March 25. Many of the instrumental students of these cities regard this as a great educational opportunity and each year special cars are required to take the body of young students to the concert.

The plan carried out by the Music Commission this year has been to have the best local talent to assist Mr. Cronham at his organ concerts and the fact that City Hall auditorium has been packed at every concert proves the success of the plan. The Boston Symphony concert is the only outside talent the Commission is bringing to Portland. This concert has become an institution and one that the people of Portland and environs would not willingly miss.

Serge Koussevitzky, the dynamic new conductor, will be heard in Maine for the first time altho glowing reports of his concerts have reached here. Seats for this performance will have to be secured many weeks in advance and may be obtained by writing directly to the Music Commission office, in Portland City Hall.

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PROVIDENCE, R. I.
JOURNAL
FEB 25 1925

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzsky, conductor, last evening drew its usual large audience at Infantry Hall. It was a concert made notable by the first presentation by the Boston orchestra of Glazounov's Symphony No. 8. The evening's interest centred in the playing of this new work and in the appearance for the first time here of the violinist, Paul Kochanski.

The programme was played as follows:

Glinka..Overture to "Russlan and Ludmilla"
Glazounov..Symphony No. 8 in E-flat, Op. 83
I. Allegro moderato.
II. Mesto.
III. Allegro.
IV. Finale: Moderato.
Vivaldi....Concerto for Violin and Orchestra in A minor
a. Allegro.
b. Largo.
c. Presto.
Liszt.........."Tasso; Lamento e Trionfo," Symphonic Poem No. 2

Alexander Constantinovitsch Glazounov was born in Leningrad in 1865. He is now living in that city where in 1906 he composed the Symphony No. 8, in E-flat Major. The symphony was first played in this country by the Russian Symphony Society, Modeste Altschuler, conductor, in New York, in 1907. Although not a composition of recent date its performance last evening under Serge Koussevitzsky was its first by the Boston orchestra.

The advent of Mr. Koussevitzsky proved an upward step in the life of the Boston Symphony. It also means we shall enjoy more intimate acquaintance with the store of Russian orchestral works. This is a very pleasant outlook for patrons of these concerts. The modern Russians write music that fire one's imagination. There is bigness, richness, in their creations. Melody seems a natural gift to these artistic Slavic minds. Under a conductor fitted by racial relationship and so artistically gifted as Koussevitzsky, Russian music finds an ideal interpreter. So, last evening, the audience with high anticipation awaited the playing of the Glazounov symphony.

It is said that in this work the composer was influenced by Brahms. This perhaps is true in certain characteristics of style. But it is thoroughly Russian in its musical language, its passionate utterance of thoughts that pour forth with unceasing flow. It is restless, at times reckless in powerful expression. Agreeable dissonance pursues its course through the maze of intricate harmony.

The opening movement, Allegro Moderato, moves with intense, vigorous expression, alternating in storms of orchestral violence and the calmness which succeeds titanic force. It is music that thrills through its kaleidoscopic color, its seething, restless spirit; music that tells of strife, of struggle to attain some splendid goal. Nearly attaining this it reaches climaxes of power and brilliance which gradually decline as if to gather strength for greater effort. The movements closes in one of these periods of calmness.

The second movement again reveals the masterful instrumentation which gives life and vitality to the score. Here Mr. Koussevitzsky moulds his men into a responsive unit that answers with seemingly intuitive sense his interpretive will. Bits of melody occasionally shine forth and these, in many voiced combination, are developed in a glittering mass of harmony. This movement, also ends in soft effects.

The brighter of the four movements is heard in the following Allegro, but this gaiety is lost in reappearing agitation of style. A forceful climax brings it to a close.

The finale retains all the power and spirit of the preceding movements, and leaves the hearer with the thought that in this fine imaginative work the composer has left a worthy monument to his genius.

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The preluding struck deep the note of romantic gloom. The melody of the heart-sick poet soon haunted it. The free and fervid Tasso strode the orchestra into the imagination of the audience. Silken and lustrous was the music of the court; through it veritably moved the melody of the poet, yet not quite unsaddened. For once even the pageantry of the end was no vulgar show. In just sympathy and measure—mind, hand and ear—the conductor kept it stately. Throughout, the music rose from itself; took shape, substance, suggestion, joined as one the tonal progress and the tonal imaging. Here was no episodic, arbitrary, sterile Liszt; but a Liszt who also wrote music; no Liszt of romantic rodomontade; but a poet in tones, imaginatively evoking a presence, a passion and a setting. Under such a performance no stirred spirit need grope itself seventy-five years backward into another day and fashion with the expressive arts. Mr. Koussevitkzy believes in romantical music; renews its very voice and semblance. The shade of Liszt must have stretched out a hand from Paradise.

H. T. P.

RUSSIAN MUSIC AT SYMPHONY CONCERT

Glinka, Glazunov, Liadov and Tchaikovsky Played

Mr Koussevitzky arranged a Russian program for yesterday's Symphony concert, and next week there is to be a German program. We have already had a French program. Presumably the other music-making Nations, our own included, are to have their respective programs later in the series. The chosen Russians were Glinka, Glazunov, Liadov, and Tchaikovsky. Glazúnov's Eighth Symphony, composed in 1906, and played in New York in 1907, was the only number new to Boston.

Tchaikovsky's "Romeo and Juliet" overture and fantasy, an early but highly characteristic specimen of that composer's alloyed talent, was given a superbly eloquent reading yesterday. The bombast and the false pathos of much of this music were almost transmuted by Koussevitzky into the surging passion and yearning tenderness of Shakspere's tragedy. Tchaikovsky had a real gift of melody, a notable mastery of the noise-making resources of the orchestra, and a strong but not subtle rhythmic sense. He wrote much genuinely admirable light music, unpretentiously pleasing. But in such pieces as this fantasy he strove to attain a dramatic force and a dignity of style beyond his reach.

Glinka's overture to his fairy opera "Russlan and Ludmilla" first performed in 1842, proved that the admiration professed by later Russians for the first notable Russian composer was in many ways deserved. The piece is spirited, gay, yet with a hint of wonder and of the primitive. Glinka's opera deals like Stravinsky's "Rites of Spring" with Pagan Russia. It is not wholly fanciful to detect a faint likeness in mood between music which uses the idiom of the 1830's and music of the 20th century like "La Sacre." Glinka's music has one advantage over Stravinsky's. Its eloquence is never forced, never self conscious, always spontaneous.

Glazunov's music has been heard here at intervals for many years. None of it has seemed to be first rate, to be the authentic and spontaneous utterance of an original creative artist. This Eighth Symphony is correctly enough worked out after the approved formulae taught in courses on musical composition. No theme in it is obviously derived from other music. There are even passages with real power to move the listener. But the general impression left by the symphony was of labored dullness.

Glazunov is one of those writers whose style is profoundly but never permanently influenced by the masterpiece he has last been studying. He is not a plagiarist, not even unconsciously. Yet, to cite a striking instance, the last movement of this Eighth Symphony could not have been written if Wagner had not given the world the prelude to "Die Meistersinger." The tone of Glazunov's music is the same as Wagner's. Its texture and its imaginative power by comparison insignificant.

Liadov's three pieces for orchestra, "Kikimora," "Baba Yaga" and "Enchanted Lake," played here under Monteux, again seemed more or less pretty trifles, lacking intensity of feeling and only ordinarily well written. One wondered why Koussevitzky put no music by Skriabin, Stravinsky, or Rimsky Korsakov on this program. Surely their work has higher qualities than that played.

Next week's program, as announced, will include an intermezzo from Weber's "Die Drei Pintos" arranged by Mahler; Brahms' Third Symphony, the scherzo from Mendelssohn's "Midsummer Night's Dream" music, the prelude to the third act of "Die Meistersinger" and the "Dance of the Seven Veils," from Richard Strauss "Salome."

Herald
Feb 28

GLAZOUNOV'S SYMPHONY NO. 8

First Playing Here of Russian's Composition of 1906

"ROMEO AND JULIET" DELIGHTFULLY GIVEN

By PHILIP HALE

The 17th concert of the Boston Symphony orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Glinka, Overture to "Russian and Lioudmilla"; Glazounov, Symphony No. 8, E flat; Liadov, "Kikomora," "The Enchanted Lake" and "Baba-Yaga"; Tchaikovsky, Overture Fantasia, "Romeo and Juliet."

In his earlier years Glazounov dreamed of imaginative fantastical music. His suites and tone-poems told of carnivals, funerals, the gorgeous, voluptuous Orient; the forest with wood-sprites, water nymphs, will-of-the-wisps; the ocean, the Kremlin of Moscow with its holy and dramatic associations. He saw Stenika Rasin, the terror of the Volga, his captive Persian princess, who was sacrificed to the great river unlike any river in the world. The ballet tempted him and for a time he found in it the fullest and freest form of musical expression; not the ballet as it was known to us before the arrival of Diaghilev and his company; not the old ballet, too often stilted, dull, or the "labored intrepidity of indecorum," but the ballet of Russia when Petrograd-Leningrad rejoiced in the name of St. Petersburg.

Little by little, the Russian blood in his musical veins became thin and pale. There was a transfusion of German blood. He grew more and more academic, freeing himself from the influence of Schumann who for a time was dear to him and delivering himself into the bondage of Johannes Brahms. Legend and fairy tales, historical events and Nature's handiwork no longer inspired composition. He determined that music should be created not by outside suggestion, but as the German evolved a camel from his inner consciousness. And so an admirer wrote of him that gradually nearing "his promised land, wherein music is absolutely self-sufficing," he reached his destination with his eighth symphony.

This symphony was played in Boston yesterday for the first time. Written in 1906, it was performed in New York the next year, and it has been heard in Chicago. There can be no dispute over its solid structure, the scholarly workmanship, the technical skill displayed. The thematic development is more significant than the thematic material, except in the chorale-like beginning of the Finale.

There are examples of ingenious orchestration in the Scherzo. There is a more effective employment of contrasts than in the other movements. The second is not without a stately, one might say epic, grandeur in its melancholy mood. One finds, however, in the whole work few pages that make a strong emotional appeal; few pages of haunting beauty; few pages that take one outside the concert hall, outside of one's self. The prevailing impression while the music is playing is similar to that made by the tragedian's performance of Hamlet when Pip replied to his question, What did you think of it? Pip answered, prompted by his friend: It was massive and concrete.

Glinka's overture is pleasant music in a Berliozian manner somewhat Italianized, good music for putting an audience in a cheerful mood at the beginning of a concert. The three pieces by Liadov, ingeniously scored, were delightfully played, for Mr. Koussevitzky has as fine an appreciation of

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Russian Music at Symphony

There is an all-Russian program at the Symphony concerts this week, in accordance with Mr. Koussevitzky's new plan. Last week it was French. Next week it will be pan-German.

The only novelty played at yesterday's matinee concert was Glazounov's eighth symphony, which is not all inspired music, but which is none the less likely to prove a popular addition to the Symphony repertoire. Its melodies will commend it to those who are jarred by the new tuneless writings. The performance won an ovation for Koussevitzky and his men.

For music of true fairy-tale atmosphere it would be hard to match the three Liadov pieces on the program, two of them dealing with Russian witches, Kikimora and Baba-Yaga, and one with the story of an enchanted lake. They are delightful little tone pictures and they were marvelously well played.

The program, which will be repeated tonight, opens with Glinka's "Russian and Ludmilla" overture, which is of a light, sparkling operetta character, and closes with Tchaikovsky's dramatic overture-fantasia, "Romeo and Juliet." The last number was given a thrilling performance.

That was 35 years ago this month. No succeeding performance equalled it until that of yesterday. Some had been led to think in the mean time that they had grossly deceived them years ago; or that in their green and salad days of concert-going they had lacked judgment. Mr. Koussevitzky surely convinced any doubting Thomas that the first opinion was well founded.

For Shakespeare's tragedy was eloquently sounded forth in music. Some have said, and with a certain authority, that the opening section pictures Friar Laurence's cell; others that it symbolizes "the burden of fate." It is enough to say that these measures strike the tragic note, the solemn warning of that which is to come, as the ending is the epitaph on the tomb of the lovers. In the pages depicting the strife of the two families, the feud that worked the woe, there was the furious encounter in the street, the clash of steel. And the great love theme, with the sobbing syncopation for the horns, as sung by this interpreter, was it not the song of triumphant love?

Love, that is all the earth to lovers—
love that mocks time and space,
Love, that is day and night—love, that is sun and moon and stars,
Love that is crimson, sumptuous, sick with perfume.

The program was Russian, yet Tchaikovsky, the musician, was reproached by the "Five" for being a cosmopolite. This being interpreted today means that in "Romeo and Juliet" he wrote for the musical world, not as a "Nationalist."

The concert will be repeated tonight. The program for next week will be as follows: Weber-Mahler, Intermezzo from "The Three Pintos"; Brahms, Symphony No. 3, F major; Mendelssohn, Scherzo from music to "A Midsummer Night's Dream"; Wagner, Prelude to act III of "The Mastersingers"; Strauss, Salome's Dance.

LEWISTON,
ME.
JOURNAL
FEB 28 1925

BOSTON SYMPHONY OR. RETURNS TO PORTLAND

Annual Concert Under Auspices Portland Music Commission, Mar. 25

It is good news to the musicians and musically inclined of Lewiston and Auburn that the Boston Symphony ochestra will give its annual concert this year as in the past, the date being March 25. Many of the instrumental students of these cities regard this as a great educational opportunity and each year special cars are required to take the body of young students to the concert.

The plan carried out by the Music Commission this year has been to have the best local talent to assist Mr. Cronham at his organ concerts and the fact that City Hall auditorium has been packed at every concert proves the success of the plan. The Boston Symphony concert is the only outside talent the Commission is bringing to Portland. This concert has become an institution and one that the people of Portland and environs would not willingly miss.

Serge Koussevitzky, the dynamic new conductor, will be heard in Maine for the first time altho glowing reports of his concerts have reached here. Seats for this performance will have to be secured many weeks in advance and may be obtained by writing directly to the Music Commission office, in Portland City Hall.

PROVIDENCE, R. I.
JOURNAL

FEB 25 1925

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, last evening drew its usual large audience at Infantry Hall. It was a concert made notable by the first presentation by the Boston orchestra of Glazounov's Symphony No. 8. The evening's interest centred in the playing of this new work and in the appearance for the first time here of the violinist, Paul Kochanski.

The programme was played as follows:

Glinka..Overture to "Russian and Ludmilla"
Glazounov..Symphony No. 8 in E-flat, Op. 83
I. Allegro moderato.
II. Mesto.
III. Allegro.
IV. Finale: Moderato.
Vivaldi....Concerto for Violin and Orchestra in A minor
a. Allegro.
b. Largo.
c. Presto.
Liszt..........."Tasso; Lamento e Trionfo," Symphonic Poem No. 2

Alexander Constantinovitsch Glazounov was born in Leningrad in 1865. He is now living in that city where in 1906 he composed the Symphony No. 8, in E-flat Major. The symphony was first played in this country by the Russian Symphony Society, Modeste Altschuler, conductor, in New York, in 1907. Although not a composition of recent date its performance last evening under Serge Koussevitzsky was its first by the Boston orchestra.

The advent of Mr. Koussevitzsky proved an upward step in the life of the Boston Symphony. It also means we shall enjoy more intimate acquaintance with the store of Russian orchestral works. This is a very pleasant outlook for patrons of these concerts. The modern Russians write music that fire one's imagination. There is bigness, richness, in their creations. Melody seems a natural gift to these artistic Slavic minds. Under a conductor fitted by racial relationship and so artistically gifted as Koussevitzky, Russian music finds an ideal interpreter. So, last evening, the audience with high anticipation awaited the playing of the Glazounov symphony.

It is said that in this work the composer was influenced by Brahms. This perhaps is true in certain characteristics of style. But it is thoroughly Russian in its musical language, its passionate utterance of thoughts that pour forth with unceasing flow. It is restless, at times reckless in powerful expression. Agreeable dissonance pursues its course through the maze of intricate harmony.

The opening movement, Allegro Moderato, moves with intense, vigorous expression, alternating in storms of orchestral violence and the calmness which succeeds titanic force. It is music that thrills through its kaleidoscopic color, its seething, restless spirit; music that tells of strife, of struggle to attain some splendid goal. Nearly attaining this it reaches climaxes of power and brilliance which gradually decline as if to gather strength for greater effort. The movements closes in one of these periods of calmness.

The second movement again reveals the masterful instrumentation which gives life and vitality to the score. Here Mr. Koussevitzsky moulds his men into a responsive unit that answers with seemingly intuitive sense his interpretive will. Bits of melody occasionally shine forth and these, in many voiced combination, are developed in a glittering mass of harmony. This movement also ends in soft effects.

The brighter of the four movements is heard in the following Allegro, but this gaiety is lost in reappearing agitation of style. A forceful climax brings it to a close.

The finale retains all the power and spirit of the preceding movements, and leaves the hearer with the thought that in this fine imaginative work the composer has left a worthy monument to his genius.

Mr. Kochansky received many recalls after his well played concerto. The Vivaldi composition is written in the fashion of the melodic writers for the violin of the early days, when tone and simplicity were in vogue. Technically, the concerto is not difficult. Its effect lies in the player's ability to sing upon his instrument rather than astonish with intricate double stopping and brilliant tours de force.

Mr. Kochansky showed himself to be well adapted to this style of playing, giving the first movement with breadth and strong, effective use of the bow. The Largo, played with grace and the sweetness required, was an artistic effort and in the lively and sparkling presto he performed brilliantly. A half-dozen recalls showed the audience's appreciation.

The Liszt Symphonic Poem is long and not particularly interesting save in the latter part. Here a big climax is built up, which serves as a triumphal and effective close.

A. F. P.

Transcript
Feb 28

UPON the French and the Russian programs lately devised by Mr. Koussevitzky now follows a sequence of German pieces, to be heard at the Symphony Concerts of next Friday afternoon and Saturday evening. In order they are: An Intermezzo by Mahler written into his adaptation of Weber's comic opera, "The Three Pintos," Brahms's Third Symphony, in F major; the Scherzo from Mendelssohn's music to Shakspeare's Fantasy, "A Midsummer Night's Dream"; the Introduction to the third act of Wagner's opera, "Die Meistersinger"; the Dance of Salome from Strauss's like-named music-drama.

Transcript
Feb 27

KOCHANSKI PLAYS RAVEL'S "TZIGANE," PARODY OR STUNT?

UNEXPECTED VIOLINIST: NOVEL PIECE

Notable Symphony Concert in Cambridge—The Parisian's Newest Music—Ancient Concerto in Beauty Regained—Mr. Koussevitzky Meets Liszt Half Way—"Tasso" Transfigured

UNEXPECTED compensation awaited, last evening, the public of the Symphony Orchestra at Cambridge. In two out of six concerts through the current season, it has missed the pleasure of Mr. Koussevitzky—once when illness disabled him; once when in his stead Mr. Henry Hadley was singularly chosen "guest." For these trials upon forbearance and patience, it now received the reward of Mr. Paul Kochanski as assisting violinist. Within memory, he appeared with the orchestra at Symphony Hall to the interest and admiration of all within earshot. For the while, however, a circumspect management bestows him on Providence and Cambridge only. In the larger city he played, last Tuesday, a Concerto in A minor of Vivaldi; at Sanders Theater, he joined to it "Tzigane," Monsieur Ravel's new Rhapsody for Violin and Orchestra, hitherto unheard in these parts. As its custom is with soloists, the audience heaped Mr. Kochanski with applause. Whether it was as much stirred by Monsieur Ravel à l'Hongroise is another and a superfluous inquiry.

"Tzigane" is a short piece, compressed to ten minutes of performance. In it, moreover, the orchestra bears a minor part, entering belatedly, setting in a pizzicato background for the solo-voice, occasionally assimilated to it, oftener merely affording "tutti" after the manner of an ancient concerto. The violin begins with a lengthy cadenza, whipping from feat to feat, stinging with sonority upon sonority. Practised fiddlers say that some of these feats are inventions or elaborations by Monsieur Ravel, beyond his predecessors in such music. Certainly this or that sonority falls strangely and piquantly upon ears that Paganini, Wieniawski and Sarasate have long tempted in vain. Incidentally, the cadenza also discloses a workable motiv, upon which the violin now proceeds to execute rhapsodic variations and decorations. To and fro, like a juggler's ball, goes the motiv; while around it the violinist, as juggler, fills the air with more feats, sonorities and arabesques. Before long, as i well may, Monsieur Ravel's inventio pants; the Rhapsody ends in summar fashion: the composer gains no second wind.

Is there more in "Tzigane" than thes obvious externals imply? Some say ther is—to wit, a parody in Monsieur Ravel' keen fashion upon ecstatic show-piece à l' Hongroise in the usual commerce o the concert-hall; upon the habitual exercises of Tzigane orchestras—and the leaders thereof—whatever room may contain them. In this view, the "long and passionate preluding" is nothing less than the gypsy-fiddler goading himself to the expected ecstasy. At last he attains it and spurs into the serenade, say, that shall evoke his mistress. His excitement, however, is now so high-pitched and feverish that it becomes a veritable frenzy of fiddling. Like a kitten in pursuit of its tail he circles variations, feats, sonorities never catches his love-song; finally expires in a rhapsody of exhaustion. Writing such a parody, Monsieur Ravel has bettered the best models, putting to music paper stunts and sounds beyond the most hectic and the most recondite Tzigane imagination. As the signs went last evening at Cambridge, Mr. Kochanski hardly regards the piece as such travesty in tones. Rather, he played it as both cool-headed and hot-blooded quest for a freshened, even a novel, virtuosity—the rarefied sonorities, the up-springing or the tortuous feat. Had he construed "Tzigane" as parody, he would surely have played it with more of the surface-flourishes of Czech or Magyar rhapsody.

In fact, Mr. Kochanski's quality as musician and violinist stood far clearer in the eighteenth-century Concerto of Vivaldi. Again the orchestra set in the merest accompaniment—background to a tone in which the shimmering brightness, the pungent sweetness, the gentle and undulating voice of the violin, were as one. Rare indeed was this union of a unique instrument with the hand and the ear in play upon it; while in such mating the composer both shared and profited. Ancient fashion, he left much to the violinist—and two hundred years after, the violinist filled him no

The pattern of Vivaldi's first movement is not remarkable in itself. The Italians of those times set down these Allegros as a journalist now writes his daily article. Yet Mr. Kochanski's tone transformed it into a golden web magical to follow; while each arabesque became, under his hand, as new wreath of fancy. In the succeeding slow division, he held grace of unfolding line, sensuous loveliness of tone, and twilight sentiment in triple and even leash. There was no other sensation than the beauty of sound in pattern arrayed, by mood paced and shaded, from an instrument and him that played it receiving the pulse and glow of life. And old and mellow and infinitely fastidious was this beauty. . . . A hushed audience heard while through a Presto that did but finish the Concerto neatly, the spell persisted. Within it lay Mr. Kochanski hidden like the god of the Pantheists, yet ever present and always felt.

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10:15 P. M.—Hotel Brunswick orchestra.

SATURDAY TIMETABLE
7 to 8 P. M

KYW—Chicago, 536.
WOAW—Omaha, 526.
WWJ—Detroit, 517.
WIP—Philadelphia, 509.
WOC—Davenport, 484.
WRC—Washington, D. C. 469

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Herald
Feb 28

GLAZOUNOV'S SYMPHONY NO. 8

First Playing Here of Russian's Composition of 1906

"ROMEO AND JULIET" DELIGHTFULLY GIVEN

By PHILIP HALE

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This symphony was played in Boston yesterday for the first time. Written in 1906, it was performed in New York the next year, and it has been heard in Chicago. There can be no dispute over its solid structure, the scholarly workmanship, the technical skill displayed. The thematic development is more significant than the thematic material, except in the chorale-like beginning of the Finale.

There are examples of ingenious orchestration in the Scherzo. There is a more effective employment of contrasts than in the other movements. The second is not without a stately, one might say epic, grandeur in its melancholy mood. One finds, however, in the whole work few pages that make a strong emotional appeal; few pages of haunting beauty; few pages that take one outside the concert hall, outside of one's self. The prevailing impression while the music is playing is similar to that made by the tragedian's performance of Hamlet when Pip replied to his question, What did you think of it? Pip answered, prompted by his friend: It was massive and concrete.

Glinka's overture is pleasant music in a Berliozian manner somewhat Italianized, good music for putting an audience in a cheerful mood at the beginning of a concert. The three pieces by Liadov, ingeniously scored, were delightfully played, for Mr. Koussevitzky has as fine an appreciation of the delicately fanciful and of the whimsically humorous as he is master of music that t deeply emotional, stormily imposing, r fiery in its passion. That there was o irresistible appeal to the soul in lazounov's symphony was not the fault f Mr. Koussevitzky, not the fault of he players.

The performance of Tchaikovsky's Romeo and Juliet" was one long to be emembered. When Nikisch brought ut this Fantasia in the old Music Hall, e effect produced was overwhelming. hat was 35 years ago this month. No ucceeding performance equalled it ntil that of yesterday. Some had been ed to think in the mean time that Tchaikovsky's music had grossly deeived them years ago; or that in their reen and salad days of concert-going hey had lacked judgment. Mr. Koussevitzky surely convinced any doubting homas that the first opinion was well ounded.

For Shakespeare's tragedy was elouently sounded forth in music. Some ave said, and with a certain authority, hat the opening section pictures Friar aurence's cell; others that it symbozes "the burden of fate." It is enough o say that these measures strike the agic note, the solemn warning of that hich is to come, as the ending is the pitaph on the tomb of the lovers. In e pages depicting the strife of the vo families, the feud that worked the oe, there was the furious encounter the street, the clash of steel. And e great love theme, with the sobbing ncopation for the horns, as sung by is interpreter, was it not the very mn of triumphant love?

ove, that is all the earth to lovers—
love that mocks time and space,
Love, that is day and night—love, that
is sun and moon and stars,
Love that is crimson, sumptuous, sick
with perfume."

The program was Russian, yet Tchaikovsky, the musician, was reproached by the "Five" for being a cosmopolite. This being interpreted today means that in "Romeo and Juliet" he wrote for the musical world, not as a "Nationalist."

The concert will be repeated tonight. The program for next week will be as follows: Weber-Mahler, Intermezzo from "The Three Pintos"; Brahms, Symphony No. 3, F major; Mendelssohn, Scherzo from music to "A Midsummer Night's Dream"; Wagner, Prelude to act III of "The Mastersingers"; Strauss, Salome's Dance.

LEWISTON, ME. JOURNAL

FEB 28 192

BOSTON SYMPHONY OR. RETURNS TO PORTLAND

Annual Concert Under Auspices Portland Music Commission, Mar. 25

It is good news to the musicians and musically inclined of Lewiston and Auburn that the Boston Symphony ochestra will give its annual concert this year as in the past, the date being March 25. Many of the instrumental students of these cities regard this as a great educational opportunity and each year special cars are required to take the body of young students to the concert.

The plan carried out by the Music Commission this year has been to have the best local talent to assist Mr. Cronham at his organ concerts and the fact that City Hall auditorium has been packed at every concert proves the success of the plan. The Boston Symphony concert is the only outside talent the Commission is bringing to Portland. This concert has become an institution and one that the people of Portland and environs would not willingly miss.

Serge Koussevitzky, the dynamic new conductor, will be heard in Maine for the first time altho glowing reports of his concerts have reached here. Seats for this performance will have to be secured many weeks in advance and may be obtained by writing directly to the Music Commission office, in Portland City Hall.

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Transcript
Feb 28

MR. KOUSSEVITZKY MARSHALS ANEW HIS MUSCOVITES

RUSSIAN COMPOSERS IN VARIED ARRAY

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TO his heart's content Mr. Koussevitzky may "unify" his programs—"all-French," "all-Russian," "all-German," as inclination prompts him. The public of the Symphony Concerts is little likely to quarrel with him over the principle or the process. Most of it is contentedly unaware of either, asking only that the chosen pieces shall fill agreeably the two hours allotted, on a Friday or a Saturday, to Symphony Hall. By itself, in itself, for itself, each item comes and goes. If it pleases, so much the better for all concerned. If it fails to please, so runs the world away. A fortnight ago, exceeding few listeners thought the better or the worse of Monsieur d'Indy's Second Symphony, because other French music, of Messieurs Dukas, Roussel and Rabaud, happened to companion it. Lyadov's folk-pieces would have been amusing trifles yesterday afternoon, whatever preceded or followed them. The introduction to the third act of "Die Meistersinger" will not be more or less itself when, next week, it has place on an "all-German" program.

So long as the music of the day gives the audience pleasure and diversified pleasure, it cares not a whit for the aggregate nationality or the cross-relations of the composers. The reproach to Dr. Muck's "unified" programs was the dulness and the monotony occasionally haunting them. Thus far, Mr. Koussevitzky's have escaped both pitfalls. If it pleases him to assort composers by race or generation, so be it. Even the most reflective of hearers are not likely to generalize about French music of the day before yesterday, when he drives in one leash d' Indy, Dukas and Rabaud; or to deduce the Russian soul from a collocation of Glinka and Glazunov; or to become Teutonically ruminant over the tie that may—or may not—bind the Mendelssohn of "A Midsummer Night's Dream" to the Strauss of "Salome." Conductors, like the rest of us, are entitled to their pastime. If it happens to be a "unified" program, have not we others our cross-word puzzles?

Besides, two of Mr. Koussevitzky's assembled Russians proved as amusing yesterday as ear could wish. True, the summary in the program-book of Glinka's opera, "Russlan and Ludmilla" failed to woo the imagination. Yet the Overture unmistakably tickled the ear. The music was fresh-voiced and festal. It ran brightly and spiritedly. Rhythm sped it; melody warmed it; unforced contrasts spiced it. Technically, Glinka was doing a good, if simple, job, choosing his ways and means aptly, making the most of them, writing with his eye on the object, still coming eagerly and happily to this business of music-making. If he had not much to say, he was concise and direct in the saying—a state of innocence more desirable than laborious and beclouded "thematic development." Effortless sounded his music. As spontaneous and light-footed was the performance.

In turn Lyadov pleased with his miniature tone-poems out of a background of folk-tale. Plainly he inclined to whistling witches. Baba-Yaga whistles in the clarinets, and straightway rides the air in her mortar, with pestle and broom for aids to journeying. More essentially, Lyadov makes of her ride an ingenious, fanciful, sufficiently uncanny piece of music. Again concision and directness are not the least of its virtues; again rhythm and color are agreeable cloaks to occasional repetition. Kikimora also whistled, when Lyadov had evoked her out of the shadows. Not too readily did she yield to his tonal spells; but once resuscitated, she was a busy, bustling witch. In the Russian way, rhythm kept the music astir, while play of color glamoured it. Only a pedant would inquire too closely into the substance within.

Between the two witches, Lyadov fell to amiable musing. "The Enchanted Lake" he named the piece. It was suave; it was melancholy; it was gently sketched and colored. As a hundred poets write such verse, so the Russian wrote his dreamful music and set into it the dim pleasures of memory. Apt, even artful, were his means: yet the whole impression was one of an innocent simplicity, of a child-like willingness to charm. With Lyadov, Mr. Koussevitzky's fancy is as sensitive as his hand. The light line, the tint and the demi-tint, are his way with these miniatures. He does not stretch or over-fill the canvas.

Much more weighty and far more debatable matter was the Symphony of Glazunov, eighth from his pen, written as long ago as 1906, heard yesterday for the first time in Boston, not a little applauded. Presumably the conductors think well of Glazunov. German, French or Russian, they have given him room and to spare at the Symphony Concerts. At each return, the scholarly have also sung his praises, bidding the young idea in composition read, mark and inwardly digest these instructive pages. Lay listeners not a few applaud him gladly. As likely as not, his persistent sonorities stir them. Yesterday they were not content until they had saluted the standing orchestra. Others may only wish for these engrossed minds, pleasured ears and commending tongues. Listen their hardest, they could not find a fresh, individual, fertile idea in the lengths and breadths of this Eighth Symphony. There were motivs that ear and mind labored to hold and to follow. Sedulously Glazunov made manifold play with them; yet the process seemed a sterile proficiency in the workmanship of music. No flight of imagination, no ardor and depth of reflection, no passion of creation, no flash of invention brought this music to pass. In his study sat Glazunov; willed a symphony; took thought; manipulated ways and means; gradually and methodically made it.

Worse still, monotony haunted the method. Persistently slow-paced was the music—sluggish length upon sluggish length. Thick and opaque was the harmonic and instrumental texture. In masses would Glazunov keep his orchestral voices moving; of the sonorities of the brass choir he never wearied. His matter was barren; but the more insistently he urged it. His sayings were empty; but the louder did they clamor. There were pages little short of platitude and bombast; pages of reiteration and manipulation, on which the music virtually stood still; pages that noted Mahler or Strauss among the best models of the symphonic hour; rare pages in which some fortunate turn, some gleam of individual imagination, a hint of compelling mood, animated the measure. So the first movement hushed to end, or the Scherzo clanged to climax. All else was the manufacture of music by an old hand—not too far from the German border. In forty minutes, few composers have written so much and said so little. Not a few wondered at Mr. Koussevitzky's obvious zeal and endless pains for such a music. pages. Lay listeners not a few applaude Yet by much report he extols it. Clearly, there are ears and ears for Glazunov.

Glinka, Glazunov, Lyadov—yet it was the familiar Chaikovsky that most saved the day and his familiar music to "Romeo and Juliet" that most enriched it—music, besides upon which the conductor could lavish, his ardors and the orchestra pour out its answering passion of song or stress. Above other composers, Chaikovsky found the melody for the lovers; sustained it unabated; imprinted it upon whomsoever hears. It rises out of the music of strife and thrusts away the tumult. It returns heightened and deepened. It sings requiem for the lovers dead. Mystery attends it; passion throbs in it; sensuous beauty clothes it; illusion upsprings from it. With reason, under the test of fifty years, it may pass among the rare and complete exercises of the imagination in music fulfilled

Much else in the overture-fantasia (as Chaikovsky chose to call his tone-poem) fittingly companions it. In a different fashion nowadays would the music of strife be written; but as it is, it maintains this contrast, carries forward the tonal narrative. Seldom has Chaikovsky better devised, conducted and cumulated a design. Fate, though it be called Friar Laurence, haunts the beginning. Out of tonal suspense bursts the music of the unquenchable strife. Twice the melody of the lovers conquers it. Even fate bends to the voice of such passion in such beauty sung. Crushed at last, in lament it yet pierces. For once Chaikovsky prevails unquestioned—and in an objective music. Berlioz wrote his symphony; Gounod and twenty other composers made their operas. Yet here is the one and only music to the lovers and their poetry tuned. The more the pity that Mr. Koussevitzky must now and then drop a tear as he sang.

H. T. P.

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Post. Feb 28

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But the greatest, indeed the only truly "great" music of the afternoon, was the final number on this Slavic programme, Tchaikowsky's Overture-Fantasy, "Romeo and Juliet." Beside it in retrospect all else receded into the background.

IN GERMAN MOULD

Born in 1865 Glazunov completed this eighth of his symphonies in 1906, then abandoned symphonic composition, so the story goes, in superstitious fear lest, like Beethoven and Bruckner before him, he might write nine symphonies and no more. A pretty story, and mayhap a true one, but it is as likely that other considerations have kept Glazunov from attaining the mark set by two of his predecessors. Working gradually toward the goal of absolute music, existing of and for itself alone, Glazunov, at the outset a Russian Romanticist, became in this eighth symphony something not far removed from a German classicist. And further along that path he might hardly travel in symphonic composition.

There is in this symphony no faintest hint of programme and, outside the brooding slow movement, little suggestion that Slavic blood flows in the composer's veins. In the early years of the 20th century Mahler, Strauss and other post-Wagnerians, Teutonic by birth or affiliation, were writing symphonies and symphonic poems to which the German word "kolossal" was altogether applicable. And Glazunov, clearly enamoured of their methods, in this symphony proves himself a rival of no mean importance. Beside that of Mahler's and of the later Strauss his orchestra is comparatively modest in size. Three trumpets, a quartet of horns and woodwinds in threes suffice him. But in complexity of texture and in breadth of design he lags not behind his confreres.

Its Scherzo Breath-Taking

Marvels of contrapuntal ingenuity are to be found in this symphony. Structurally it is a notable achievement. As sheer music it repays the closest study. Nor is it necessary that which the Germans denote as "eye-music." It "sounds," if at times too thickly and with over-insistence in the brass choir. There is sweep and ardor in the broad chief theme of the first Allegro, and this movement and the scintillating, breath-taking Scherzo, a piece of virtuoso-writing, carry the hearer along. Again, there is in the second movement a grave eloquence, and the Finale, though more labored, more obviously contrived than the rest, is not without power.

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Extract from
DAILY TELEGRAPH
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Harvard
Crimson
Feb 28

WILL CONDUCT GLEE CLUB AT SYMPHONY HALL CONCERT

MONSIEUR SERGE KOUSSEVITSKY

Conductor of Boston Symphony Who Will Lead Brahms "Requiem"

KOUSSEVITSKY TO CONDUCT GLEE CLUB ON APRIL 16

Boston's Greatest Symphonic Leader Accepts Invitation of Dr. Davison—Has Never Been Guest Conductor

EXPRESSES ADMIRATION FOR WORK OF HARVARD MEN

M. Serge Koussevitsky, leader of the Boston Symphony Orchestra, has recently accepted an invitation to lead the University Glee Club in the Brahms "Requiem", which will be performed at Symphony Hall on April 16. For the first time since his arrival in this country, M. Koussevitsky will act as guest conductor, and the concession is purely complimentary to the Glee Club. When interviewed by a CRIMSON reporter, he stated that he liked the chorus immensely, and admired the work it is doing in the field of choral music. Consequently he was pleased to accept the offer made by the club's regular conductor, Dr. A. T. Davison '06, particularly so because the Requiem, one of Brahms' greatest works, is a favorite with him.

Will Require Large Accompaniment

It is a particularly ambitious undertaking, and will require an accompaniment of 60 members of the Symphony Orchestra, about 125 voices from the Radcliffe Choral Society, and an equal number of Glee Club men. In addition, two professional concert singers have been chartered to do the baritone and soprano solos which occur from time to time. It is on account of the elaborate preparation required in the production, that the "Requiem" is very rarely heard in Boston.

To conduct this array of voices and instruments through a piece certainly not noted for its simplicity, is an undertaking worthy of Boston's greatest Symphonic leader. Born at Tver, in the north of Russia, M. Koussevitsky began the study of music very early in life. At the age of twelve he led the Municipal Orchestra in a brilliant concert, and was considered the prodigy of the age. Later he played the double bass in the Moscow Imperial Orchestra, until he again took up conducting.

During the last 20 years, M. Koussevitsky has acquired much fame at his work in England, Paris, and Leningrad, where he has done much to promote the modern school of music.

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Conductor of Boston Symphony Who Will Lead Brahms "Requiem"

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Transcript
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H. T. P.

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xamination of Our Qualities and
the Superior Values that are Offered

New
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Summer 1925

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the best foreign and domestic
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at $3.85
Graduated Candy Striped F
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54-Inch
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A popular weave for dresses
in these colors: Silver, Lanv
Sand, Monterey, Rose, and P
with fancy silk stripes.

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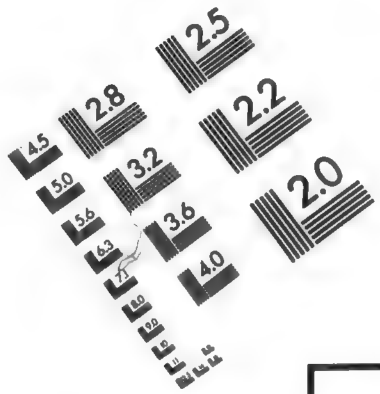
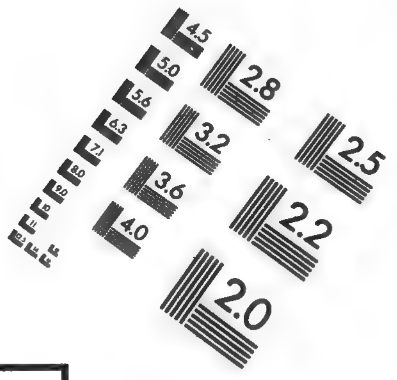
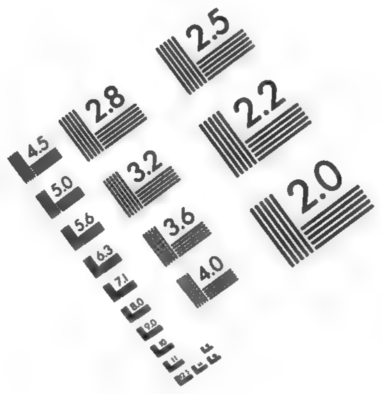
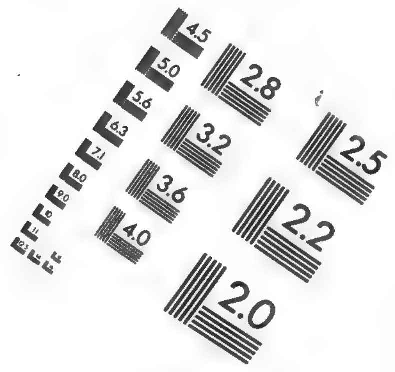

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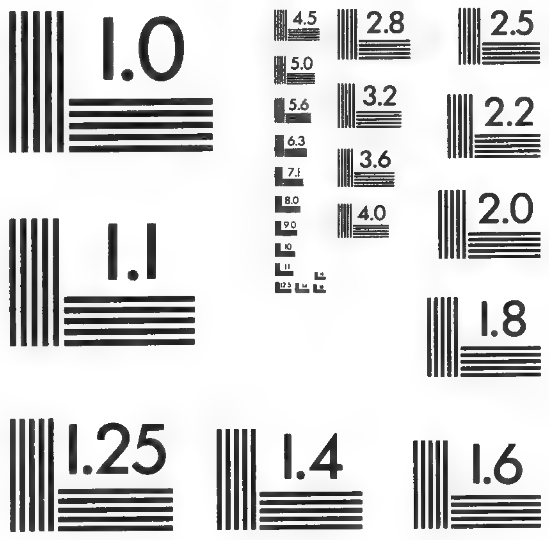

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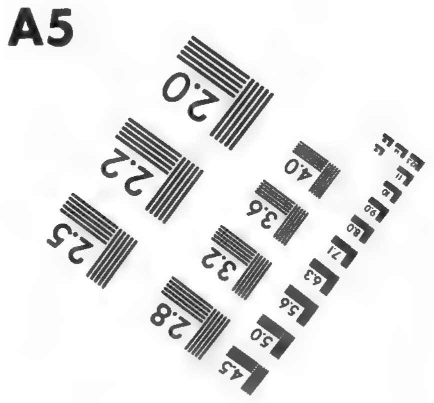

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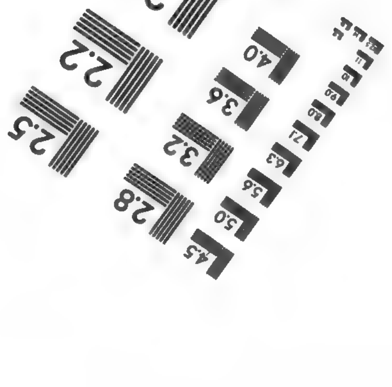
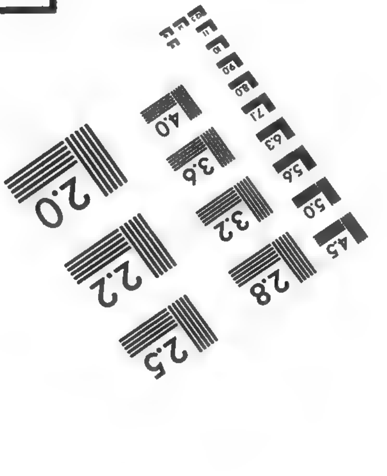

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1303 Geneva Avenue
St. Paul, MN 55119

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Issue of

MAR 1925

Third Visit of Boston Symphony

Fortunately for the reviewer of reviews, when Mr. Koussevitzky and the Boston Symphony paid their third visit of the season to New York in the last days of January, only two of the critics, reporting the event, chose to dwell quotably upon the same feature of a distinctly varied and in large part unusual program.

Mr. Gilman of the *Herald Tribune* gave us some instructive and penetrating comments on the Concerto for Orchestra by C. P. E. Bach (a son of Johann Sebastian), arranged for orchestra by Maximilian Steinberg. Mr. Henderson of the *Sun* held forth interestingly upon the appearance of Roland Hayes as soloist in Liszt's setting of the 104th Sonnet of Petrarch (accompaniment arranged for orchestra by Busoni), and the Air, "Repose of the Holy Family," from "The Flight into Egypt" by Berlioz; while Mr. Newman of the *Evening Post* and Mr. Downes of the *Times* devoted considerable space to a discussion of Mr. Koussevitzky's reading of Tchaikovsky's Fifth Symphony, with which the program ended.

"The orchestral concerto of Emanuel Bach was new to New York, though it was performed by the Philadelphia orchestra in 1923 for the first time in America," says Mr. Gilman. "This music is at times amazingly contemporaneous—there are suggestions of 'Parsifal' in the passage for muted strings and at the end of the slow movement. The whole concerto is delightful. Why it should have waited fourteen years for a New York performance (the orchestral arrangement was published in 1911) is just another one of those mysteries of our local concert programs." Mr. Gilman also supplies the information that Maximilian Steinberg, who composed the orchestral arrangement, is a son-in-law of Rimsky-Korsakoff.

Of the appearance of Roland Hayes, Mr. Henderson says that he does not recall any previous appearance of a Negro soloist with any of the great orchestras in their series of concerts, and adds: "We have heard Mr. Hayes sing better than he did in the Liszt number, in which his voice seemed singularly heavy, except in a few ringing high notes, and his style labored. But we never heard him sing anything more beautifully than he sang the Berlioz number. To say that is equivalent to saying that it was sung pretty nearly as well as possible."

Coming down to the Tchaikovsky symphony, Mr. Newman declares "Koussevitzky's reading of Tchaikovsky Number Five is his own, and opinion about it will be divided. . . . If you take a view that in a work like this—a long chapter of highly emotional self-confession—the conductor is an actor as truly as the player of Hamlet or Oedipus is, you must allow the actor of genius to play the part as he feels it. . . . It is futile to turn on him and say that you do not like such a character as he portrays. It is equally irrelevant, aesthetically, to say that you have no sympathy with a character so neurotic as the Tchaikovsky whom Koussevitzky shows us in the first two movements of the symphony. . . . One might or might not agree with or like this reading; but it will be some time before any one who heard it will forget it."

Of Koussevitzky's reading of the mooted Fifth, Olin Downes of the *Times* remarks that "nothing could better illustrate the variety and contrast of qualities that go to the making of Sergei Koussevitzky than the performance of this symphony." In the opening movements, which Mr. Downes declares "is Tchaikovsky in his most sentimental, despondent, self-pitying vein," this critic thought that Mr. Koussevitzky "did not escape the suspicion of pandering to public taste and craving the opportunity which the work gives the conductor for self-display." In the finale, however, says Mr. Downes, "conductor and composer drew themselves up to an incredible height in the most nobly affirmative music Tchaikovsky ever wrote. . . . In majesty, irresistible power, and in the control retained by the conductor, this was a performance to remember—a performance of heroic and kindling glory.

"It is no ordinary musician, no ordinary man, who does a thing like that—and it has been apparent ere this that Mr. Koussevitzky, in his singular greatness and inequalities, is not an artist to be reckoned with by ordinary measurements."

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 1 1925

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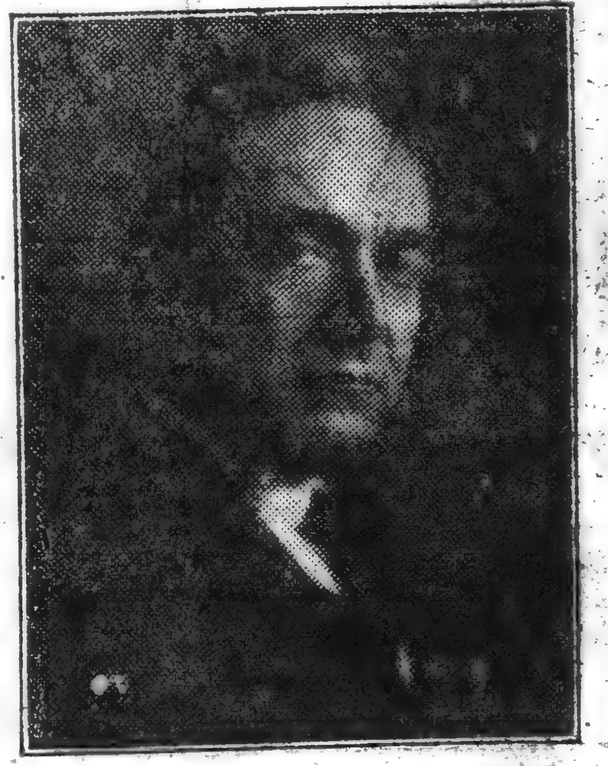
PORTLAND, ME.
TELEGRAM

MAR 1 1925

BOSTON SYMPHONY ORCHESTRA HERE ON MARCH 25TH

Serge Koussevitzky, Distinguished Russian Conductor, Will Wield Baton



SERGE KOUSSEVITZKY

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"Koussevitzky's New York debut, November 27, and the second New York concert, November 29, were triumphs as great as the Boston debut last October for the new conductor of the Boston Symphony. There was a chorus of praise from the New York reviewers. Only one notice, Pitts Sanborn, in the Telegram—Mail, was unfavorable. Deems Taylor in the World, W. J. Henderson in the Sun, Ernest Newman in the Evening Post, and Olin Downes in the Times, were enthusiastic. Lawrence Gilman in the Herald-Tribune admitted that Koussevitzky is a conductor of the first rank, but objected to his tendency to go to extremes of pianissimo and fortissimo. A more tangible evidence of the unparalleled success of Koussevitzky is the fact that every ticket is now sold for the season for the following series, comprising nearly every concert offered by the Boston Symphony Orchestra this season—24 Friday afternoons, 24 Saturday evenings, 5 Monday evenings in Boston, 9 Thursday evenings in Cambridge, 5 Thursday evenings in New York, and 5 Saturday matinees in New York.

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The danger in arranging programs according to nations is that they may be lacking in contrast, and contrast is the life of a program. Some conductors have thought it served an educational purpose to put symphonies by Haydn, Mozart and Beethoven in a row to show symphonic development. This has been done in concerts of the Boston Symphony orchestra, but many in the audience yawned while the music was playing and sought relief by a diligent perusal of the advertisements in the program book.

Program making is a great art. No program pleases everyone, and a conductor may expect to hear from this or that quarter: Why did you perform that symphony (symphonic poem, overture)? Mr. Gericke was in the habit of spending a month of his vacation in preparing programs for the forthcoming season, and for the out-of-town concerts. Theodore Thomas was a skilful program-maker; so was Mr. Henschel while he was trying to learn his trade as conductor of the Boston Symphony orchestra. We have had conductors in the past whose programs were apparently chosen by drawing titles, blindfolded, from a hat.

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Globe
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BANGOR
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COMMERCIAL
MAR 2 1925

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SAN ANTONIO,
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ALBANY, N. Y.
NEWS

MAR 2 1925

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TIMES-UNION,

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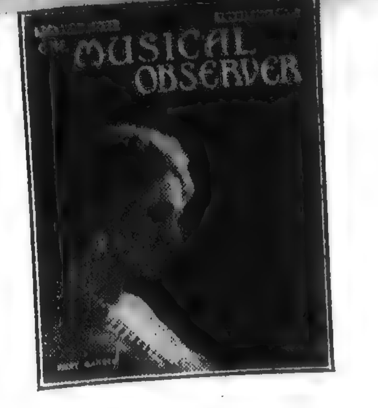

Issue of

MAR 1925

Third Visit of Boston Symphony

Fortunately for the reviewer of reviews, when Mr. Koussevitzky and the Boston Symphony paid their third visit of the season to New York in the last days of January, only two of the critics, reporting the event, chose to dwell quotably upon the same feature of a distinctly varied and in large part unusual program.

Mr. Gilman of the *Herald Tribune* gave us some instructive and penetrating comments on the Concerto for Orchestra by C. P. E. Bach (a son of Johann Sebastian), arranged for orchestra by Maximilian Steinberg. Mr. Henderson of the *Sun* held forth interestingly upon the appearance of Roland Hayes as soloist in Liszt's setting of the 104th Sonnet of Petrarch (accompaniment arranged for orchestra by Busoni), and the Air, "Repose of the Holy Family," from "The Flight into Egypt" by Berlioz, while Mr. Newman of the *Evening Post* and Mr. Downes of the *Times* devoted considerable space to a discussion of Mr. Koussevitzky's reading of Tchaikovsky's Fifth Symphony, with which the program ended.

"The orchestral concerto of Emanuel Bach was new to New York, though it was performed by the Philadelphia orchestra in 1923 for the first time in America," says Mr. Gilman. "This music is at times amazingly contemporaneous—there are suggestions of 'Parsifal' in the passage for muted strings and at the end of the slow movement. The whole concerto is delightful. Why it should have waited fourteen years for a New York performance (the orchestral arrangement was published in 1911) is just another one of those mysteries of our local concert programs." Mr. Gilman also supplies the information that Maximilian Steinberg, who composed the orchestral arrangement, is a son-in-law of Rimsky-Korsakoff.

Of the appearance of Roland Hayes, Mr. Henderson says that he does not recall any previous appearance of a Negro soloist with any of the great orchestras in their series of concerts, and adds: "We have heard Mr. Hayes sing better than he did in the Liszt number, in which his voice seemed singularly heavy, except in a few ringing high notes, and his style labored. But we never heard him sing anything more beautifully than he sang the Berlioz number. To say that is equivalent to saying that it was sung pretty nearly as well as possible."

Coming down to the Tchaikovsky symphony, Mr. Newman declares "Koussevitzky's reading of Tchaikovsky Number Five is his own, and opinion about it will be divided. . . . If you take a view that in a work like this—a long chapter of highly emotional self-confession—the conductor is an actor as truly as the player of Hamlet or Oedipus is, you must allow the actor of genius to play the part as he feels it. . . . It is futile to turn on him and say that you do not like such a character as he portrays. It is equally irrelevant, aesthetically, to say that you have no sympathy with a character so neurotic as the Tchaikovsky whom Koussevitzky shows us in the first two movements of the symphony. . . . One might or might not agree with or like this reading; but it will be some time before any one who heard it will forget it."

Of Koussevitzky's reading of the mooted Fifth, Olin Downes of the *Times* remarks that "nothing could better illustrate the variety and contrast of qualities that go to the making of Sergei Koussevitzky than the performance of this symphony." In the opening movements, which Mr. Downes declares "is Tchaikovsky in his most sentimental, despondent, self-pitying vein," this critic thought that Mr. Koussevitzky "did not escape the suspicion of pandering to public taste and craving the opportunity which the work gives the conductor for self-display." In the finale, however, says Mr. Downes, "conductor and composer drew themselves up to an incredible height in the most nobly affirmative music Tchaikovsky ever wrote. . . . In majesty, irresistible power, and in the control retained by the conductor, this was a performance to remember—a performance of heroic and kindling glory.

"It is no ordinary musician, no ordinary man, who does a thing like that—and it has been apparent ere this that Mr. Koussevitzky, in his singular greatness and inequalities, is not an artist to be reckoned with by ordinary measurements."

BROOKLYN, N. Y.
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52

TIMES
MAR 2 1925

Best Orchestra?

In Manhattan, Ernest Newman, British guest critic for the *New York Evening Post*, gave his impressions of U. S. orchestras.

Said he:

"I am in no way qualified to speak, for during my stay here I have only been out of New York once, and that to hear an orchestra—the Philadelphia—that I had already heard here. I should have liked to hear the Chicago, the Detroit, the St. Louis and the Cleveland orchestras, but it has proved impossible. I have very scanty data to go upon even as regards the New York orchestras and the only two visiting organizations I have heard—the Philadelphia and the Boston Symphony. . . .

"The best that I have heard is undoubtedly the Philadelphia; but the Philharmonic runs it close. The Boston is evidently in a transition stage. With its American tradition of long-term conductors it is bound to take a little time to give itself up entirely to a new spirit; but if it is fortunate enough to retain Koussevitzky for another year or two, and will make a few obviously necessary changes in its personnel, it will become a marvelous instrument. It is already a remarkable one. The New York Symphony Orchestra I heard only two or three times; it has apparently become so part and parcel of Mr. Damrosch that it is difficult for an outsider to estimate it purely and simply as an orchestra. The State Symphony Orchestra, again, I heard only under Mr. Stransky, and, for one concert, under Mr. Waghalter."

PORTLAND,
ME.
EXPRESS
MAR 2 1925

TICKETS FOR BOSTON SYMPHONY CONCERT IN GREAT DEMAND

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All Winter interest in the Boston Symphony Orchestra concert has mounted as reports have come in from Boston and New York of the tremendous vogue Koussevitzky is having in those cities, and tales of the huge audiences that have endeavored to gain access to his concerts.

Koussevitzky came to the United States with an assured reputation gained in all the great European capitals where a Koussevitzky concert was invariably a furore. This assured reputation has been enhanced by his almost unprecedented success in his initial season in this country. Stories of Koussevitzky have been on the lips of all who are followers of concert and opera, and his has without question been the outstanding personality of the musical year.

Handsome, forceful, compeling,

he has been in appearance as in artistry the ideal conductor. Under his baton the Boston Symphony has achieved effects that it has not gained for many seasons, and it may now be fairly claimed to be the greatest orchestra in the United States if not in the world.

AUGUSTA, ME.
JOURNAL
MAR 2 1925

Boston Symphony at Portland

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PORTLAND,
ME.
EXPRESS
MAR 3 1925

KOUSSEVITZKY IS OUT OF ROUTINE

Boston Symphony Conductor Strong For Novelties

"One of the objects of Koussevitzky's career," says Ernest Newman, regarding the famous Boston Symphony Orchestra conductor who comes to Portland on the 25th, "has been to break away from routine. In those great years between 1907 and the outbreak of the war, he introduced a number of novelties, native and foreign, to the Russian public, including yorks by Debussy, Ravel, Fanelli, Florent Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantook, Tabeiev, Prokoviev and others. He gave Russian audiences their first introduction to Stravinsky's Le Sacre du Printemps and Scriabine's Third and Fifth Symphonies (The Divine Poem and Prometheus.) He was the first to make a popular success of Scriabine's Poem of Ecstacy.'

It was Koussevitzky's championship of coming genius, his departure from the conventional in programs, that invariably lends zest to a Koussevitzky concert, and that will make his appearance here with the Boston Symphony orchestra on March 25 an outstandin

LEWISTON,
ME.
JOURNAL
MAR 3 1925

Eager to Hear New Boston Symphony Conductor

Not for many a year have tickets for Boston Symphony concerts been practically unobtainable, as is the case this season because of the popularity of the new conductor, Serge Koussevitzky. Indeed all the series in Boston and New York are sold out completely for the season.

Hence the enterprise of the Portland Music Commission in bringing this dynamic new conductor and his remarkable aggregation of musicians to Maine for a concert at the Portland City Hall on Wednesday, March 25, is especially to be commended. In Boston the only way in which a non-subscriber to the Symphony concerts can hear the orchestra is to stand in line for one of the 505 rush seats in the second balcony Friday afternoons. In Maine, thanks to the Portland Music Commission, an opportunity is offered to the public in general to procure tickets at prices lower than were ever offered before at a Boston Symphony concert in this State, and to hear the great conductor whose name has been on all lips this winter, and who has brought the Boston Symphony back to a place where it is second to no orchestra in the world.

Koussevitzky came to America this past Fall with the highest of European laurels assured to him. He at once took a foremost place in American life. He is an artist of imagination, fire and dramatic intensity; he is likewise a leader of the greatest exaction and the most absolute control. He has a picturesque personality, andmay justly be termed one of the outsanding figures the American concert world has known.

Seats for the Boston Symphony concert are now on sale in Portland.

PORTLAND
ME.
PRESS-HERALD
MAR 3 1925

Seat Sale Open For Symphony Concert

The seat sale for the Boston Symphony Orchestra concert of March 25 will, without question, attract an unprecedented number of people, for the surprisingly low price at which the concert is offered would indicate that those who desire to secure choice seats should be on the ground early.

While the Boston Symphony Orchestra is always a tremendous attraction the concert will have superlative interest this year because of the brilliant achievements of the new conductor, Serge Koussevitzky. This will be Koussevitzky's first appearance in Portland.

Koussevitzky's career is as interesting and unusual as its denouement in the phenomenal success of the orchestra he has led this Winter would indicate that it might be. He was born in Tver, Russia, in 1874 and received his first musical education at home. At the mature age of 12 he became chef d'orchestra in his natal town, his duties being to compose whatever music might be required for the plays put on at the theater, and to conduct the entr-actes.

At 14 he went to Moscow to continue his studies, and became a pupil of the celebrated Rambaussec, playing the double bass. He soon became double bass soloist in the orchestra of the Imperial Opera at Moscow, and later succeeded his teacher as professor of the instrument at the Conservatoire. For 10 years he toured Russia and western Europe as a contra-bass virtuoso.

In 1907 in Berlin he formed an orchestra with which he worked for two years studying chiefly the classics and Wagner. Upon his return to Russia in 1909 he organized the Koussevitzky orchestra, which afterwards became so famous, and with it journeyed to the remote parts of Russia. He also gave annual festivals in Moscow and Petrograd. This continued for a number of years, and then in 1921 he founded the Paris concerts which have become so famous. He has also conducted in London and in other English and Scotch cities, in Barcelona, Madrid, Berlin and Warsaw. Universally the verdict about Koussevitzky is the same—that he is one of the greatest, possibly the greatest conductor of his age.

ALBANY, N. Y.
NEWS
MAR 3 1925

auditor.

FRANKLIN BOOKS BOSTON SYMPHONY

There is a keen interest in the coming appearance of the Boston Symphony orchestra under its remarkable new leader, Serge Koussevitzky, for an appearance in the Capitol theatre on Wednesday evening, March 11, at 8:15 o'clock. Although this orchestra, which has so long stood for the very highest achievement in symphonic performance, has had a most distinguished line of conductors, certainly not one of them has drawn more general attention nor had more rapturous praise heaped upon him by all hands. Indeed, the Boston Symphony concerts have attained an additional country-wide prominence through the genius of its new leader.

As an artist of imagination, fire and in dramatic intensity, and as a leader of the greatest exaction and the most absolute control, he has given many truly remarkable performances. As a result of this, the several series in Boston, and those in New York as well, afe entirely sold out by the season, and no outsider can purchase a ticket for any concert in these cities.

For th Albany concert, mail and phone orders for tickets are now being accepted by the local manager, Ben Franklin, and these orders will all be filled before the opening of the box office sale announced for Saturday morning at the box office of the Capitol theatre. Mr. Franklin may be addressed at 18 Chestnut street, and phoned at Main 3337.

LEWISTON,
ME.
JOURNAL
MAR 3 192

Eager to Hear New Boston Symphony Conductor

Not for many a year have tickets for Boston Symphony concerts been practically unobtainable, as is the case this season because of the popularity of the new conductor, Serge Koussevitzky. Indeed all the series in Boston and New York are sold out completely for the season.

Hence the enterprise of the Portland Music Commission in bringing this dynamic new conductor and his remarkable aggregation of musicians to Maine for a concert at the Portland City Hall on Wednesday, March 25, is especially to be commended. In Boston the only way in which a non-subscriber to the Symphony concerts can hear the orchestra is to stand in line for one of the 505 rush seats in the second balcony Friday afternoons. In Maine, thanks to the Portland Music Commission, an opportunity is offered to the public in general to procure tickets at prices lower than were ever offered before at a Boston Symphony concert in this State, and to hear the great conductor whose name has been on all lips this winter, and who has brought the Boston Symphony back to a place where it is second to no orchestra in the world.

Koussevitzky came to America this past Fall with the highest of European laurels assured to him. He at once took a foremost place in American life. He is an artist of imagination, fire and dramatic intensity; he is likewise a leader of the greatest exaction and the most absolute control. He has a picturesque personality, andmay justly be termed one of the outsanding figures the American concert world has known.

Seats for the Boston Symphony concert are now on sale in Portland.

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UTICA, N. Y.
Observer-Dispatch
MAR 4 1925

Children of Utica Would Fill Avon on the Night Of the Boston Symphony

If the children of Utica had their way the Avon Theater would be filled on the night of the Boston Symphony Orchestra concert, Tuesday, March 10, with boys and girls from the public schools. So keen has been their interest and response, since the plan of selling a certain number of tickets for the concert at especially low prices to a certain number of pupils from each school, that had there been three times as many tickets for sale the youngsters would have bought them all and still clamored for more. Not for nothing are the young people in the public schools of Utica being taught what good music is and what it means as a beautiful and necessary part of life.

Many music lovers from out of town are planning to attend the concert, among them 100 students from Colgate University. These are largely made up of young men in Dr. Hoerrner's classes in music. They have chartered a special car. The Knox School in Cooperstown will send 40 of its pupils. Almost every village and town in the vicinity of Utica will be represented on the night of March 10.

Miss Curran, who is bringing the Boston Symphony to Utica, will have as her guest that evening Tina Leiner, who is the wife of Shavitch, conductor of the Syracuse Symphony Orchestra. Mrs. Shavitch has been soloist with the London Symphony Orchestra and last year conducted a class in music appreciation in Syracuse University. She is noted, not only in this country, but in European capitals as an artist of real genius. As Miss Curran's guest she will occupy the center box at the theater and with her will be several persons fro Syracuse, who are coming here specially for the concert.

ALBANY,
N. Y.
TELEGRAM
MAR 4 1925

BOSTON SYMPHONY CONCERT.

In the coming concent of the Boston Symphony orchestra of 104 artists at the Capitol theatre, Wednesday evening, March 11, Albanians will have their first opportunity to see Serge Koussevitzky conduct, and then will have the realization of just why he is claimed to be the finest of all orchestral conductors. Preceded to America by glowing reports from Europe, Koussevitzky has made another conquest both sudden and complete, the conquest of America.

Seats for the Albany concert may be ordered of Ben Franklin at 18 Chestnut street now, and these orders will be filled before the opening of the box office sale at the theatre Saturday morning.

PORTLAND
ME.
PRESS-HERALD
MAR 4 1925

A truly enjoyable feature awaits the music lover who tunes to WEAF's program this evening. Magdeline Braard, the charming young French pianiste, who at the age of fifteen toured the United States and Canada with the Paris Orchestra and the year later made appearances with the Boston Symphony, the New York Symphony, Cleveland and the Baltimore Symphony Orchestras, will be heard in a piano recital.

52

TIMES
MAR 2 1925

Best Orchestra?

In Manhattan, Ernest Newman, British guest critic for the *New York Evening Post,* gave his impressions of U. S. orchestras.

Said he:

"I am in no way qualified to speak, for during my stay here I have only been out of New York once, and that to hear an orchestra—the Philadelphia—that I had already heard here. I should have liked to hear the Chicago, the Detroit, the St. Louis and the Cleveland orchestras, but it has proved impossible. I have very scanty data to go upon even as regards the New York orchestras and the only two visiting organizations I have heard—the Philadelphia and the Boston Symphony. . . .

"The best that I have heard is undoubtedly the Philadelphia; but the Philharmonic runs it close. The Boston is evidently in a transition stage. With its American tradition of long-term conductors it is bound to take a little time to give itself up entirely to a new spirit; but if it is fortunate enough to retain Koussevitzky for another year or two, and will make a few obviously necessary changes in its personnel, it will become a marvelous instrument. It is already a remarkable one. The New York Symphony Orchestra I heard only two or three times; it has apparently become so part and parcel of Mr. Damrosch that it is difficult for an outsider to estimate it purely and simply as an orchestra. The State Symphony Orchestra, again, I heard only under Mr. Stransky, and, for one concert, under Mr. Waghalter."

**PORTLAND,
ME.
EXPRESS**
1925

TICKETS FOR BOSTON SYMPHONY CONCERT IN GREAT DEMAND

Portland people flocked to City Hall today to secure tickets for the Boston Symphony concert which will take place March 25 under the auspices of the Portland Music Commission. The magic name of Serge Koussevitzky, the new conductor of the orchestra, and the popularity which the Boston Symphony always enjoys in Portland were factors in the interest.

All Winter interest in the Boston Symphony Orchestra concert has mounted as reports have come in from Boston and New York of the tremendous vogue Koussevitzky is having in those cities, and tales of the huge audiences that have endeavored to gain access to his concerts.

Koussevitzky came to the United States with an assured reputation gained in all the great European capitals where a Koussevitzky concert was invariably a furore. This assured reputation has been enhanced by his almost unprecedented success in his initial season in this country. Stories of Koussevitzky have been on the lips of all who are followers of concert and opera, and his has without question been the outstanding personality of the musical year.

Handsome, forceful, compeling, he has been in appearance as in artistry the ideal conductor. Under his baton the Boston Symphony has achieved effects that it has not gained for many seasons, and it may now be fairly claimed to be the greatest orchestra in the United States if not in the world.

**AUGUSTA, ME.
JOURNAL**
MAR 2 1925

Boston Symphony at Portland

There is keen interest in the coming appearance of the Boston Symphony Orchestra under its remarkable new leader, Serge Koussevitzky, at a concert in City Hall, Portland, March 25 under the auspices of the Portland Music Commission.

Although this orchestra, which has long stood for the very highest achievement in symphonic performances has had a long line of distinguished conductors, not one of them has drawn more general attention nor had more rapturous praises heaped upon him than Serge Koussevitsky. And Kousevitzky has been a success not only from an artistic but from a box office standpoint. Both the New York and Boston series of Boston symphony concerts are subscribed for the entire season, according to W. J. Brennan, manager of the orchestra, which means that had it not been for the enterprise of the Portland Music Commission in securing the fine orchestra for Portland even Maine people in Boston or New York would have been unable to hear it.

The very fact that the symphony concert presents such a rare opportunity is expected to draw patrons from all parts of Maine. Koussevitzky is not only a conductor of rare genius, not only does he have a vivid and compelling personality, but he has the happy faculty of building programs that have widespread popular appeal. No one can instill a more vivid and beautiful life into the music of the 18th century, but likewise no conductor scrutinizes more eagerly nor champions more staunchly and understandingly the truly important music of the day.—Adv.

**PORTLAND,
ME.
EXPRESS**
MAR 3 1925

KOUSSEVITZKY IS OUT OF ROUTINE

Boston Symphony Conductor Strong For Novelties

"One of the objects of Koussevitzky's career," says Ernest Newman, regarding the famous Boston Symphony Orchestra conductor who comes to Portland on the 25th, "has been to break away from routine. In those great years between 1907 and the outbreak of the war, he introduced a number of novelties, native and foreign, to the Russian public, including yorks by Debussy, Ravel, Fanelli, Florent Schmitt, Paul Dukas, Roger Ducasse, Bruckner, Mahler, Bantook, Tabeiev, Prokoviev and others. He gave Russian audiences their first introduction to Stravinsky's Le Sacre du Printemps and Scriabine's Third and Fifth Symphonies (The Divine Poem and Prometheus.) He was the first to make a popular success of Scriabine's Poem of Ecstacy.'

It was Koussevitzky's championship of coming genius, his departure from the conventional in programs, that invariably lends zest to a Koussevitzky concert, and that will make his appearance here with the Boston Symphony orchestra on March 25 an outstandi

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**LEWISTON,
ME.
JOURNAL**
MAR 3 1925

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Hence the enterprise of the Portland Music Commission in bringing this dynamic new conductor and his remarkable aggregation of musicians to Maine for a concert at the Portland City Hall on Wednesday, March 25, is especially to be commended. In Boston the only way in which a non-subscriber to the Symphony concerts can hear the orchestra is to stand in line for one of the 505 rush seats in the second balcony Friday afternoons. In Maine, thanks to the Portland Music Commission, an opportunity is offered to the public in general to procure tickets at prices lower than were ever offered before at a Boston Symphony concert in this State, and to hear the great conductor whose name has been on all lips this winter, and who has brought the Boston Symphony back to a place where it is second to no orchestra in the world.

Koussevitzky came to America this past Fall with the highest of European laurels assured to him. He at once took a foremost place in American life. He is an artist of imagination, fire and dramatic intensity; he is likewise a leader of the greatest exaction and the most absolute control. He has a picturesque personality, andmay justly be termed one of the outsanding figures the American concert world has known.

Seats for the Boston Symphony concert are now on sale in Portland.

**PORTLAND
ME.
PRESS-HERALD**
MAR 3 1925

Seat Sale Open For Symphony Concert

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**ALBANY, N. Y.
NEWS**
MAR 3 1925

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**LEWISTON,
ME.
JOURNAL**
MAR 3 192

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**UTICA, N. Y.
Observer-Dispatch**
MAR 4 1925

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**ALBANY,
N. Y.
TELEGRAM**
MAR 4 1925

BOSTON SYMPHONY CONCERT.

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**PORTLAND
ME.
PRESS-HERALD**

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53

ALBANY, N. Y.
NEWS

MAR 4 1925

BOSTON SYMPHONY'S PROGRAM

On Wednesday, March 11th, the famous Boston Symphony Orchestra with that wizard of the baton, Sergei Koussewitsky, conductor, will make its first visit to Albany in several years, and will appear at the Capitol theatre, under the local management of Ben Franklin. For this outstanding event of the musical season a program of unique novelty and beauty has been prepared by the conductor.

The first number will be Boccherini's "Symphony in A," one of twenty written by that old master, who was the contemporary of Haydn, Mozart, Sarti and Gluck.

Luigi Boccherini, (1743-1805), was a great composer of his time. He wrote 476 compositions and all but 74 were published during his lifetime. He was popular for many years and visited many countries, but his life was clouded with many adversities and he died, neglected, forgotten, in abject poverty, one hundred and twenty years ago. Until recent times his only composition that was popular was his celebrated minuet, arranged from one of his string quartets, which was constantly used as an encore by the Theodore Thomas' orchestra many years ago. In recent years the great conductors have by investigation, resurrected many of the important works by forgotten composers, hence, Boccherini's "Symphony in A" as the initial number.

The second important number is "Pictures at an Exposition," by Modeste Moussorgsty, (1835-1881), a great Russian composer. His intimate friend, Victor Hertmanor, exhibited in St. Petersburg a series of ten remarkably striking drawings, and Moussorgsky set down his impressions by a number of musical sketches, which are of entrancing beauty. These were originally written for piano solos, but a few years ago Koussewitsky, when in Paris, persuaded that gifted modernist, Maurice Ravel, to score these sketches for symphony orchestra, which were played at one of the Russian conductor's concerts in Paris with great effect.

Harold Bauer, that versatile pianist, composer and editor, brought out a revised edition of these eketches for piano solo which was published by the G. Schermer, Inc., of New York. The third number will be "La Peri," a ballet by Paul Dukas, (1865—), one of the leading French composers of the present day, and also music critic of the Gazette des Beaux-Arts, of Paris. It is a work of ravishing beauty. It is highly colored, rich in Kaleidoscopictional tints and melodic richness.

The final number will be the immortal prelude to "Die Meistersinger," by Richard Wagner, one of the greatest orchestral works ever written by that man, who was one of the foremost figures in musical history. This is a program that will surely interest all lovers of music, and with the exception of the Wagner numbers, all of the other selections will be given in Albany for the first time.

PORTLAND,
ME.
EXPRESS

MAR 5 1925

ORDERS COMING IN FOR SEATS FOR BOSTON SYMPHONY

On the first day that mail orders were received for the Boston Symphony concert an order for a block of 100 seats came in from an upState town. From another and much smaller town came a request for 30 seats. Similar requests for seats in varying numbers at all points from Kittery to Fort Kent augur that the hopes of the Portland Music Commission will be realized, and that this concert on March 25 will indeed be an event of Statewide importance.

The very fact that concerts of the Boston Symphony in New York and Boston are subscribed in advance for the entire season largely because of the fame of the new conductor, Serge Koussevitzky, gives tremendous zest to the concert in Maine.

Maine counts itself the possessor of a novel privilege in hearing the temperamental conductor whose concerts have been the talk of the musical world all Winter.

America is finding that Koussevitzky's musicianship and orchestral technique are equal to any demands made on them. He has a volcanic temperament, but it never runs away with him. The more an artist is on fire, the cooler will have to be the hand and head that direct that fire, paradoxical as that sounds. Koussevitzky proves the paradox. It would be hardly possible to raise some works to a higher pitch of nervous incandescence than Koussevitzky does, but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master.

Herald
Mar 5

The motto of the Boston Symphony orchestra's program this week is "Made in Germany." Weber began an opera, "The Three Pirates," but he never finished it. His widow insisted that he did; that Weber took the complete work to London when he brought out there his "Oberon"; that the score was lost in the confusion attending his death; but this story is hardly credible. Meyerbeer was asked to complete the work. He promised to do so, but finally said he was too busy. Jules Benedict, a pupil of Weber's, refused. Finally Weber's grandson persuaded Gustav Mahler to put the opera in shape, and it was produced at Leipsic in 1888. Mr. Kousevitzky has put the Intermezzo from the opera on the program, but this piece is wholly Mahler's. When Antone Seidl brought it out in New York late in 1888 Mr. Krehbiel then declared that it could not be by Weber, and German critics have been of the same opinion.

The symphony will be the third by our old friend Johannes Brahms. The Scherzo from Mendelssohn's "Midsummer Night's Dream" will be followed by the Prelude to the third act of "The Mastersingers." The concert will end with the Dance of Salome from Strauss's opera. It might be a pleasure to hear the music Glazounov wrote for this dance in the play. It would surely be interesting if during the performance of Strauss's music this week room would be made on the stage for an intrepid dancer—with the permission of the censor—or there might be a portrayal of the dance on the screen.

PORTLAND
ME.
PRESS-HERALD

MAR 5 1925

BOSTON SYMPHONY

"The most striking figure and dominant personality in the orchestral concerts of London and Paris" they called Serge Koussevitzky, conductor of the Boston Symphony orchestra, before he came to this country to lead the American musicians. "The most dominant music figure in the world" is a phrase that may now be aptly applied to him, for he conquered this continent as he conquered Europe. At the end of a long and strenuous program Koussevitzky has the same enthusiasm for his work and the same charm of manner as if he were just ready for work instead of just finishing it, says a critic of the Boston Transcript. There can be no question of his giving to the utmost of his ability. He is of the type that finds it impossible to give anything else. It is this faculty of giving his best always that has so emphatically endeared him to American audiences, and that has resulted in capacity audiences at all hos concerts on his first season in America.—Adv.

PORTLAND,
ME.
EXPRESS

MAR 5 1925

BOSTON SYMPHONY ORCHESTRA

"Boston Symphony seats are now almost as scarce in New York as they used to be in those fabulous pre-war days when the concerts of the Boston organization were the chief and shining events of our orchestral season" says Lawrence Gilman, critic of the New York Herald Tribune,, in recounting the phenomenal success which Serge Koussevitzky, director of the Boston Symphony orchestra, has made in New York this season. Boston Symphony seats have been at a premium all Winter, and Portland people who wish to attend the concert March 25 would de well to make their reservations in advance.—Advertisement.

CLIPPING FROM
NEW YORK
POST

MAR 7 1925

The Boston Symphony makes its fourth visit and last but one of the season Thursday evening and Saturday afternoon to Carnegie Hall. In the first concert the program will consist of Boccherini's symphony in C major, Dukas' dance poem, "La Peri"; Moussorgsky's "Pictures at Our Exhibition" and Respighi's Gregorian violin concerto with Albert Spalding as soloist.

Saturday afternoon Albert Spalding will be the soloist in Bach's concerto in E major and Koussevitzky will direct the orchestra in Glazounov's eighth symphony in E flat, Rabaud's symphonic poem, "La Procession Nocturne," and Strauss' "Dance of Salome."

PORTLAND
ME.
PRESS-HERALD

MAR 6 1925

BOSTON SYMPHONY

"If the directorate of the Boston Symphony Orchestra were at any time anxious as to the outcome of the change from Monteux to Koussevitzky, they must long since have flung away their doubts on the joyful wings of certitude," comments a New York critic regarding the great musical organization which will give a concert in this city March 25 under the auspices of the Portland Music Commission.

Acute interest locally hinges about Koussevitzky's style of conducting. As a conductor Koussevitzky is said to be acutely the master of himself when he leads the orchestra. His blood seems to run hot and cold at once. He will stir the men to a frenzy of enthusiasm, and keep them at a white heat for hours. It is said that the Boston Symphony Orchestra has never tried more whole-heartedly than it has tried with Koussevitzky. —Adv.

PORTLAND,
ME.
EXPRESS

MAR 6 1925

BOSTON SYMPHONY CONDUCTOR WAS BORN TO LEAD

"Mr. Koussevitzky seems born to lead an orchestra as Pavlowa was born to dance or Melba to sing."

So speaks Warren Storey-Smith of the Boston Post of the Boston Symphony Orchestra conductor who has been making musical history this year, and whose coming to Portland with his great orchestra March 25 is an outstanding event of the Winter.

And with equal warmth other critics picture Serge Koussevitzky as a man whom people will remember, and whose conducting of the Boston Symphony will constitute an epoch in the musical history of this City.

"He is one of those very rare people to whom it is natural and inevitable to take and keep the center of the stage," says Penfield Roberts of the Boston Globe. "A man of 50, carefully dressed, of medium height, erect, solidly built, with dark hair with a tinge of gray, one decides on cool second thought. No ordinary man is one's first impression."

"Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience," says Philip Hale of the Boston Herald.

ALBANY, N. Y.
NEWS

MAR 6 1925

BOSTON SYMPHONY.

The seat sale will open to-morrow morning at the box office of the Capitol theatre for the superb concert to be given by the celebrated Boston Symphony orchestra of 104 men, under the distinguished leadership of Serge Koussevitzky, next Wednesday evening under the management of Ben Franklin. It will be very interesting to Albanians, particularly to those of an earlier generation, to know that the analytical notes for this concert were prepared by Philip Hale, a former organist of St. Peter's church in this city, and now known as one of the ablest musical critics of the country. He writes for the Boston Transcript and his columns each Sunday are things of real worth, being interesting and enlightening. Mr. Hale's criticisms are always just, he readily recognizes real worth, is always helpful to young aspirants for musical honor, but no hesitancy to condemn mediocrity, woe to those who try to put any over without the ability that justify it.

COLONIAL THEATRE

Herald
Mar 7

18TH CONCERT BY SYMPHONY

Remarkable Interpretation of Symphony by Brahms Is Given

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 18th concert of the Boston Symphony orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Weber-Mahler, Intermezzo from "The Three Pintos"; Brahms, Symphony No. 3, F major; Mendelssohn, Scherzo from the music to "A Midsummer Night's Dream"; Wagner, Prelude to Act III, "The Mastersingers of Nuremberg"; Strauss, Salome's Dance from "Salome."

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Mr. Koussevitzky gave a remarkable interpretation of the symphony by Brahms. Some might argue against it by reason of certain "liberties" taken, but if Brahms had not intended his music to be so imposing, so poetic with its "respectable melancholy" in the third movement, so charged with wealth of interesting details, he should have so intended. We have heard many performances of this symphony. We were present in Berlin when Brahms conducted, and the performance was the dullest of them all. He simply beat time, but his facial expression was beatific.

It was a pleasure yesterday to hear the opening, fiery measures thundered forth. For in this symphony Brahms storms and rages as well as sings. The purely lyric passages were treated lovingly, and the transitions from force to tenderness were shrewly managed. Mr. Koussevitzky believes in giving the players freedom of expression in romantically lyrical measures; liberties in tempo, breathing (as if they were singing), punctuation of phrases. His scheme of contrasts, of preparing changes of mood, of building climaxes is carefully thought out, but in performance there is the effect of spontaneity. And so in the interplay of wood-wind instruments, where in this symphony there is too often hurried and jumbled complexity, there was for once delightful clarity. Brahms has been accused, and in many instances justly, of over-elaboration in the development of his thematic material; of treading water, as it were, until he could swim boldly to the next thematic recurrence. Yesterday his technical padding was made interesting; it had color and life. In a word, the interpretation of the whole symphony was emotional. If it did not follow in all respects the Brahmsian "tradition," so much the worse for the tradition. It may be questioned whether Brahms himself had any fixed ideas, any Draconian laws as to the performance of any one of his works. Traditions are born after the composer is dead so he cannot protest against them. It should also be remembered that the disciples of a master seldom agree as to his precise words even when he is alive. Take, for example, Wagnerian "traditions" concerning the tempi of pages in "The Ring," "Tristan," "Lohengrin." Were Richter, Levy and Mottl ever in agreement? Mr. Koussevitzky interpreted Brahms's symphony as it appealed to him. The great audience rejoiced in his interpretation.

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Transcript
Mar. 7

Vaughan

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Advertiser
Mar 7

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Four of the five numbers inspired a very fine performance. These are the third act of "The Mastering dubbed the "Heroic;" the scherzo from Mendelssohn's "Mid-Summer Night's Dream" suite, the prelude to the third act of "The Mastersingers," which is one of Wagner's most poetic utterances, and the "Dance of the Seven Veils" from Strauss' "Salome," which Mary Garden would have danced in Boston at one time if the censor had not yelled.

Koussevitzky's masterly interpretations and the equally virtuoso playing of the Symphony men, made the performance of these four works one of the memorable events of the season.

Conductor and orchestra received a well merited ovation after the Brahms symphony and they deserved a similar tribute after the other three numbers. The first piece on the program, the Weber-Mahler intermezzo from "The Three Pintos," an old-time comic opera, would be good music for the Pops.

Mr. Laurent, the first flute, gave a brilliant exhibition in both the Mendelssohn and Strauss numbers. He was applauded until he stood up and bowed.

53

ALBANY, N. Y.
NEWS

MAR 4 1925

BOSTON SYMPHONY'S PROGRAM

On Wednesday, March 11th, the famous Boston Symphony Orchestra with that wizard of the baton, Sergei Koussewitsky, conductor, will make its first visit to Albany in several years, and will appear at the Capitol theatre, under the local management of Ben Franklin. For this outstanding event of the musical season a program of unique novelty and beauty has been prepared by the conductor.

The first number will be Boccherini's "Symphony in A," one of twenty written by that old master, who was the contemporary of Haydn, Mozart, Sarti and Gluck.

Luigi Boccherini, (1743-1805), was a great composer of his time. He wrote 476 compositions and all but 74 were published during his lifetime. He was popular for many years and visited many countries, but his life was clouded with many adversities and he died, neglected, forgotten, in abject poverty, one hundred and twenty years ago. Until recent times his only composition that was popular was his celebrated minuet, arranged from one of his string quartets, which was constantly used as an encore by the Theodore Thomas' orchestra many years ago. In recent years the great conductors have by investigation, resurrected many of the important works by forgotten composers, hence, Boccherini's "Symphony in A" as the initial number.

The second important number is "Pictures at an Exposition," by Modeste Moussorgsty, (1835-1881), a great Russian composer. His intimate friend, Victor Hertmanor, exhibited in St. Petersburg a series of ten remarkably striking drawings, and Moussorgsky set down his impressions by a number of musical sketches, which are of entrancing beauty. These were originally written for piano solos, but a few years ago Koussewitsky, when in Paris, persuaded that gifted modernist, Maurice Ravel, to score these sketches for symphony orchestra, which were played at one of the Russian conductor's concerts in Paris with great effect.

Harold Bauer, that versatile pianist, composer and editor, brought out a revised edition of these eketches for piano solo which was published by the G. Schermer, Inc., of New York. The third number will be "La Peri," a ballet by Paul Dukas, (1865—), one of the leading French composers of the present day, and also music critic of the Gazette des Beaux-Arts, of Paris. It is a work of ravishing beauty. It is highly colored, rich in Kaleidoscopictional tints and melodie richness.

The final number will be the immortal prelude to "Die Meistersinger," by Richard Wagner, one of the greatest orchestral works ever written by that man, who was one of the foremost figures in musical history. This is a program that will surely interest all lovers of music, and with the exception of the Wagner numbers, all of the other selections will be given in Albany for the first time.

PORTLAND,
ME.
EXPRESS

MAR 5 1925

ORDERS COMING IN FOR SEATS FOR BOSTON SYMPHONY

On the first day that mail orders were received for the Boston Symphony concert an order for a block of 100 seats came in from an up-State town. From another and much smaller town came a request for 30 seats. Similar requests for seats in varying numbers at all points from Kittery to Fort Kent augur that the hopes of the Portland Music Commission will be realized, and that this concert on March 25 will indeed be an event of Statewide importance.

The very fact that concerts of the Boston Symphony in New York and Boston are subscribed in advance for the entire season largely because of the fame of the new conductor, Serge Koussevitzky, gives tremendous zest to the concert in Maine.

Maine counts itself the possessor of a novel privilege in hearing the temperamental conductor whose concerts have been the talk of the musical world all Winter.

America is finding that Koussevitzky's musicianship and orchestral technique are equal to any demands made on them. He has a volcanic temperament, but it never runs away with him. The more an artist is on fire, the cooler will have to be the hand and head that direct that fire, paradoxical as that sounds. Koussevitzky proves the paradox. It would be hardly possible to raise some works to a higher pitch of nervous incandescence than Koussevitzky does, but the nervousness never gets out of hand. It is Koussevitzky's servant, not his master.

Herald
Mar

The motto of the Boston Symphony orchestra's program this week is "Made in Germany." Weber began an opera, "The Three Pirates," but he never finished it. His widow insisted trat he did; that Weber took the complete work to London when he brought out there his "Oberon"; that the score was lost in the confusion attending his death; but this story is hardly credible. Meyerbeer was asked to complete the work. He promised to do so, but finally said he was too busy. Jules Benedict, a pupil of Weber's, refused. Finally Weber's grandson persuaded Gustav Mahler to put the opera in shape, and it was produced at Leipsic in 1888. Mr. Kousseitzky has put the Intermezzo from the opera on the program, but this piece is wholly Mahler's. When Antone Seidl brought it out in New York late in 1888 Mr. Krehbiel then declared that it could not be by Weber, and German critics have been of the same opinion.

The symphony will be the third by our old friend Johannes Brahms. The Scherzo from Mendelssohn's "Midsummer Night's Dream" will be followed by the Prelude to the third act of "The Mastersingers." The concert will end with the Dance of Salome from Strauss's opera. It might be a pleasure to hear the music Glazounov wrote for this dance in the play. It would surely be interesting if during the performance of Strauss's music this week room would be made on the stage for an intrepid dancer—with the permission of the censor—or there might be a portrayal of the dance on the screen.

PORTLAND
ME.
PRESS-HERALD

MAR 5 1925

BOSTON SYMPHONY

"The most striking figure and dominant personality in the orchestral concerts of London and Paris" they called Serge Koussevitzky, conductor of the Boston Symphony orchestra, before he came to this country to lead the American musicians. "The most dominant music figure in the world" is a phrase that may now be aptly applied to him, for he conquered this continent as he conquered Europe. At the end of a long and strenuous program Koussevitzky has the same enthusiasm for his work and the same charm of manner as if he were just ready for work instead of just finishing it, says a critic of the Boston Transcript. There can be no question of his giving to the utmost of his ability. He is of the type that finds it impossible to give anything else. It is this faculty of giving his best always that has so emphatically endeared him to American audiences, and that has resulted in capacity audiences at all hos concerts on his first season in America.—Adv.

PORTLAND,
ME.
EXPRESS

MAR 5 1925

BOSTON SYMPHONY ORCHESTRA

"Boston Symphony seats are now almost as scarce in New York as they used to be in those fabulous pre-war days when the concerts of the Boston organization were the chief and shining events of our orchestral season" says Lawrence Gilman, critic of the New York Herald Tribune,, in recounting the phenomenal success which Serge Koussevitzky, director of the Boston Symphony orchestra, has made in New York this season. Boston Symphony seats have been at a premium all Winter, and Portland people who wish to attend the concert March 25 would de well to make their reservations in advance.—Advertisement.

CLIPPING FROM
NEW YORK
POST

MAR 7 1925

The Boston Symphony makes its fourth visit and last but one of the season Thursday evening and Saturday afternoon to Carnegie Hall. In the first concert the program will consist of Boccherini's symphony in C major, Dukas' dance poem, "La Peri"; Moussorgsky's "Pictures at Our Exhibition" and Respighi's Gregorian violin concerto with Albert Spalding as soloist.

Saturday afternoon Albert Spalding will be the soloist in Bach's concerto in E major and Koussevitzky will direct the orchestra in Glazounov's eighth symphony in E flat, Rabaud's symphonic poem, "La Procession Nocturne," and Strauss' "Dance of Salome."

PORTLAND
ME.
PRESS-HERALD

MAR 6 1925

BOSTON SYMPHONY

"If the directorate of the Boston Symphony Orchestra were at any time anxious as to the outcome of the change from Monteux to Koussevitzky, they must long since have flung away their doubts on the joyful wings of certitude," comments a New York critic regarding the great musical organization which will give a concert in this city March 25 under the auspices of the Portland Music Commission.

Acute interest locally hinges about Koussevitzky's style of conducting. As a conductor Koussevitzky is said to be acutely the master of himself when he leads the orchestra. His blood seems to run hot and cold at once. He will stir the men to a frenzy of enthusiasm, and keep them at a white heat for hours. It is said that the Boston Symphony Orchestra has never tried more whole-heartedly than it has tried with Koussevitzky.—Adv.

PORTLAND,
ME.
EXPRESS

MAR 6 1925

BOSTON SYMPHONY CONDUCTOR WAS BORN TO LEAD

"Mr. Koussevitzky seems born to lead an orchestra as Pavlowa was born to dance or Melba to sing."

So speaks Warren Storey-Smith of the Boston Post of the Boston Symphony Orchestra conductor who has been making musical history this year, and whose coming to Portland with his great orchestra March 25 is an outstanding event of the Winter.

And with equal warmth other critics picture Serge Koussevitzky as a man whom people will remember, and whose conducting of the Boston Symphony will constitute an epoch in the musical history of this City.

"He is one of those very rare people to whom it is natural and inevitable to take and keep the center of the stage," says Penfield Roberts of the Boston Globe. "A man of 50, carefully dressed, of medium height, erect, solidly built, with dark hair with a tinge of gray, one decides on cool second thought. No ordinary man is one's first impression."

"Mr. Koussevitzky has a commanding figure and that indefinable quality known as magnetism which works its spell on orchestra and audience," says Philip Hale of the Boston Herald.

ALBANY, N. Y.
NEWS

MAR 6 1925

BOSTON SYMPHONY.

The seat sale will open to-morrow morning at the box office of the Capitol theatre for the superb concert to be given by the celebrated Boston Symphony orchestra of 104 men, under the distinguished leadership of Serge Koussevitsky, next Wednesday evening under the management of Ben Franklin. It will be very interesting to Albanians, particularly to those of an earlier generation, to know that the analytical notes for this concert were prepared by Philip Hale, a former organist of St. Peter's church in this city, and now known as one of the ablest musical critics of the country. He writes for the Boston Transcript and his columns each Sunday are things of real worth, being interesting and enlightening. Mr. Hale's criticisms are always just, he readily recognizes real worth, is always helpful to young aspirants for musical honor, but no hesitancy to condemn mediocrity, woe to those who try to put any over without the ability that justs it.

COLONIAL THEATRE

Herald
Mar 7

18TH CONCERT BY SYMPHONY

Remarkable Interpretation of Symphony by Brahms Is Given

PROGRAM WILL BE REPEATED TONIGHT

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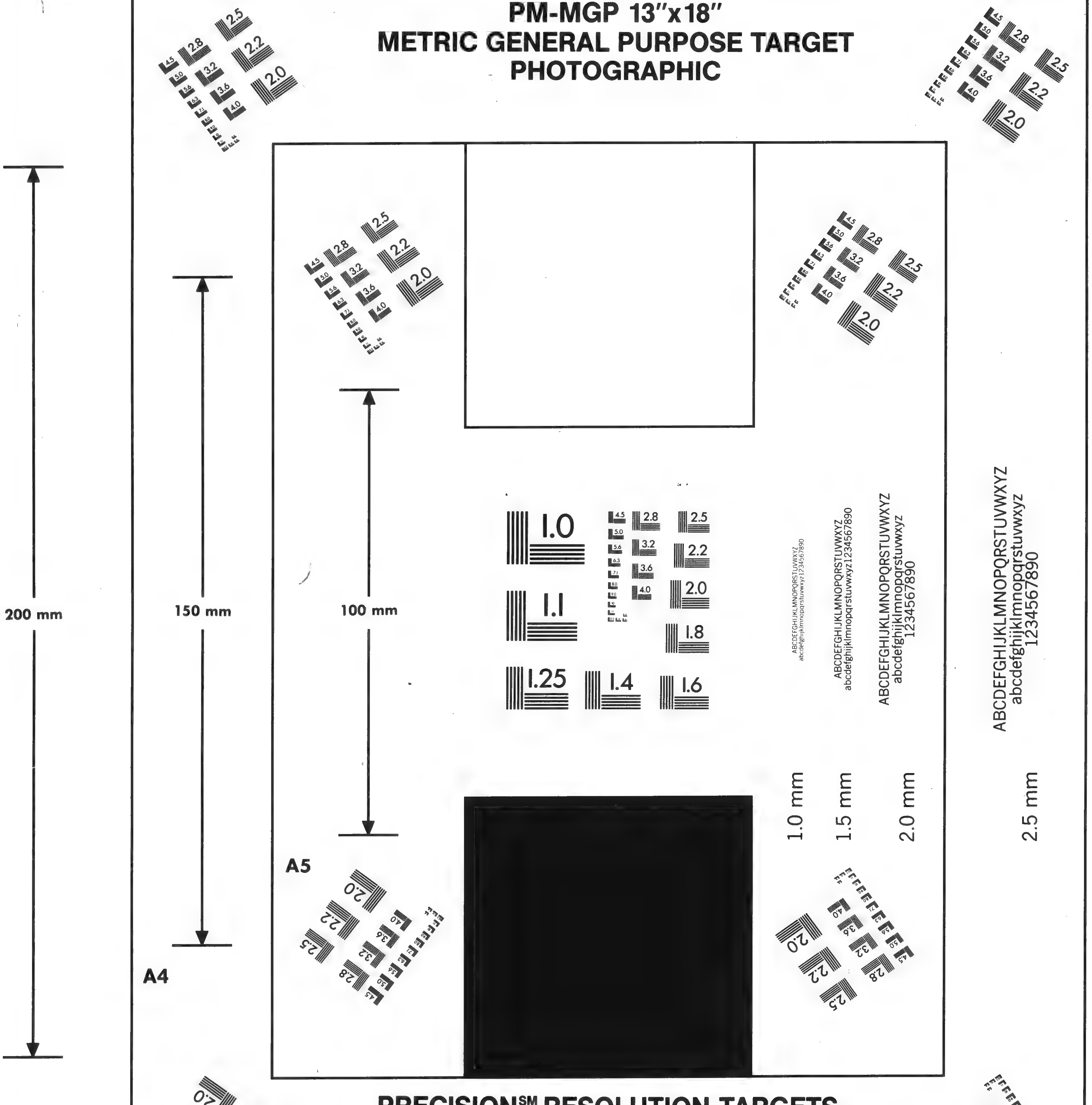

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54

Transcript
Mar 7

Symphony

VIVID CONDUCTING, MANIFOLD CONCERT, FERVENT AUDIENCE

MR. KOUSSEVITZKY AND GERMAN COMPOSERS

Once More Applause Misplaced—A Curiosity from Mahler, Masterpieces in Little from Mendelssohn and Wagner, Strauss by Performance Transfigured — Two-Faced and Two-Voiced Brahms

ILL-TIMED applause is again disturbing the pleasure of Friday afternoon at Symphony Hall. From last autumn onward, Mr. Koussevitzky has made it plain that he dislikes clapping between the divisions of a symphony or a suite; that he tolerates it between the movements of a concerto only out of courtesy to the assisting virtuoso. By an arm upflung while he still faced the orchestra, the conductor sought to restrain and enjoin these superfluous, interrupting plaudits. Gradually the audience understood until case-hardened disturbers of the musical peace began to practise gentle manners. By mid-December, it was almost safe to say that ancient habit was finally broken. Of late, however, signs of indecision have multiplied; while yesterday there was no mistaking the lapse from recent virtue. With reason, the mood of the afternoon was applausive. No sooner had Mr. Koussevitzky and the orchestra ended the first movement of Brahms's Symphony in F major than clappers clapped as restlessly and almost as loudly as in Mr. Monteux's day. Too late the conductor upswung the chiding arm; then seemed to resign himself to the unescapable. Another rattle of applause followed the Andante; only after the Allegretto came a pause of relative silence. In proper time and place—at the close of the whole Symphony—a stirred audience justly billowed with plaudits.

The offenders in these interruptions are less wilful and dull-witted than careless and inconsiderate. Such clapping plainly vexes Mr. Koussevitzky, who either makes impatiently his gesture of remonstrance or waits stoically until calm returns. Yet the most persistent disturbers profess for him a deep regard and an immeasurable admiration. They are like the followers, in a theater, of an actor or a playwright, who must chatter their devotion, while the object of it would prefer them still and voiceless. They are also a restless, excitable, simple-minded, folk, who cannot receive warm pleasure or experience responsive emotion without an immediate and irresistible desire to translate the sensation into some sort of noise. In nearly every capital of music, applause between the divisions of a virtually continuous music has "gone out," seemingly beyond return. Mr. Stokowski in New York or Philadelphia; Sir Henry Wood in London; Mr. Furtwängler in Berlin; Mr. Walter in Vienna, have no need in these days to restrain hearers or endure interruption. Out of good will to the conductor, respect for the composer, regard for the voice of music, consideration for three-fourths (at lowest) of the audience, this misplaced clapping should pass from the Symphony Concerts—not only on Saturday evenings, when it seldom stirs, but also on Friday afternoons. At the least, it should not wax and wane, as it did yesterday, through a symphony. In the good name of common sense and mutual consideration, either agree to it or put it by. Present laxity and submission go neither forward nor backward. And Mr. Koussevitzky has the reputation of a stout will.

Four brief and detachable pieces, all but one irresistibly played, swelled and varied the pleasure of the day. The prim and pedantic, pining for length, breadth and thickness, may hardly dismiss as "mere miscellany" the Intermezzo that Mahler wrote into Weber's light opera, "The Three Pintos," since it piques curiosity and falls agreeably upon the ear. No more may they wave into the category of "scraps" such masterpieces in little as the Scherzo that Mendelssohn set into his music to "A Midsummer Night's Dream" or the Introduction with which Wagner leads ears and spirits into the Third Act of "Die Meistersinger." There is room for debate over The Dance of Salome from Strauss's like-named music-drama. Vehement are the detractors that would have it no more than astutely manipulated commonplace. With Mr. Koussevitzky added, the manipulation happened yesterday to be transcendent; while—let us not forget—the pieties and purities in this town abounding, permit no more than these few pages to sound within our gates. Even in freer New York, Mr. Gatti shakes a doubting head over Mme. Jeritza's ambition to repeat a part in which she excels. Overseas a wiser world long since, and smilingly, put "Salome" into becoming place, which is occasional performance.

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H. T. P.

Traveler
Mar 7

y Afternoon at Symphony Hall, Boston. The Rush Line of Real Lovers of Music Waiting for the Doors of Symphony
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(Photograph by Waldron)

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ALBANY, N. Y.
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NEW YORK
EVENING SUN

MAR 7 1925

The fourth and last pair of concerts but one in New York this season by the Boston Symphony Orchestra will take place at Carnegie Hall next Thursday evening and Saturday afternoon. Albert Spalding, as soloist, will be heard on Thursday in Respighi's Gregorian concerto for violin, and, on Saturday, in Bach's concerto in E. At the Thursday concert a symphony by Boccherini in C, opus 16, No. 3; Dukas's "Danced Poem," "La Peri," and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel, will be given. At the Saturday concert Glazounov's symphony No. 8 in E, Rabaud's symphonic poem, "La Procession Nocturne," and Strauss's Dance of Salome complete the list.

54

Transcript
Mar 7

Symphony

VIVID CONDUCTING, MANIFOLD CONCERT, FERVENT AUDIENCE

MR. KOUSSEVITZKY AND GERMAN COMPOSERS

Once More Applause Misplaced—A Curiosity from Mahler, Masterpieces in Little from Mendelssohn and Wagner, Strauss by Performance Transfigured — Two-Faced and Two-Voiced Brahms

ILL-TIMED applause is again disturbing the pleasure of Friday afternoon at Symphony Hall. From last autumn onward, Mr. Koussevitzky has made it plain that he dislikes clapping between the divisions of a symphony or a suite; that he tolerates it between the movements of a concerto only out of courtesy to the assisting virtuoso. By an arm upflung while he still faced the orchestra, the conductor sought to restrain and enjoin these superfluous, interrupting plaudits. Gradually the audience understood until case-hardened disturbers of the musical peace began to practise gentle manners. By mid-December, it was almost safe to say that ancient habit was finally broken. Of late, however, signs of indecision have multiplied; while yesterday there was no mistaking the lapse from recent virtue. With reason, the mood of the afternoon was applausive. No sooner had Mr. Koussevitzky and the orchestra ended the first movement of Brahms's Symphony in F major than clappers clapped as restlessly and almost as loudly as in Mr. Monteux's day. Too late the conductor upswung the chiding arm; then seemed to resign himself to the unescapable. Another rattle of applause followed the Andante; only after the Allegretto came a pause of relative silence. In proper time and place—at the close of the whole Symphony—a stirred audience justly billowed with plaudits.

The offenders in these interruptions are less wilful and dull-witted than careless and inconsiderate. Such clapping plainly vexes Mr. Koussevitzky, who either makes impatiently his gesture of remonstrance or waits stoically until calm returns. Yet the most persistent disturbers profess for him a deep regard and an immeasurable admiration. They are like the followers, in a theater, of an actor or a playwright, who must chatter their devotion, while the object of it would prefer them still and voiceless. They are also a restless, excitable, simple-minded, folk, who cannot receive warm pleasure or experience responsive emotion without an immediate and irresistible desire to translate the sensation into some sort of noise. In nearly every capital of music, applause between the divisions of a virtually continuous music has "gone out," seemingly beyond return. Mr. Stokowski in New York or Philadelphia; Sir Henry Wood in London; Mr. Furtwängler in Berlin; Mr. Walter in Vienna, have no need in these days to restrain hearers or endure interruption. Out of good will to the conductor, respect for the composer, regard for the voice of music, consideration for three-fourths (at lowest) of the audience, this misplaced clapping should pass from the Symphony Concerts—not only on Saturday evenings, when it seldom stirs, but also on Friday afternoons. At the least, it should not wax and wane, as it did yesterday, through a symphony. In the good name of common sense and mutual consideration, either agree to it or put it by. Present laxity and submission go neither forward nor backward. And Mr. Koussevitzky has the reputation of a stout will.

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NEW YORK
EVENING SUN

MAR 7 1925

The fourth and last pair of concerts but one in New York this season by the Boston Symphony Orchestra will take place at Carnegie Hall next Thursday evening and Saturday afternoon. Albert Spalding, as soloist, will be heard on Thursday in Respighi's Gregorian concerto for violin, and, on Saturday, in Bach's concerto in E. At the Thursday concert a symphony by Boccherini in C, opus 16, No. 3; Dukas's "Danced Poem," "La Peri," and Moussorgsky's "Pictures at an Exhibition," orchestrated by Ravel, will be given. At the Saturday concert Glazounov's symphony No. 8 in E, Rabaud's symphonic poem, "La Procession Nocturne," and Strauss's Dance of Salome complete the list.

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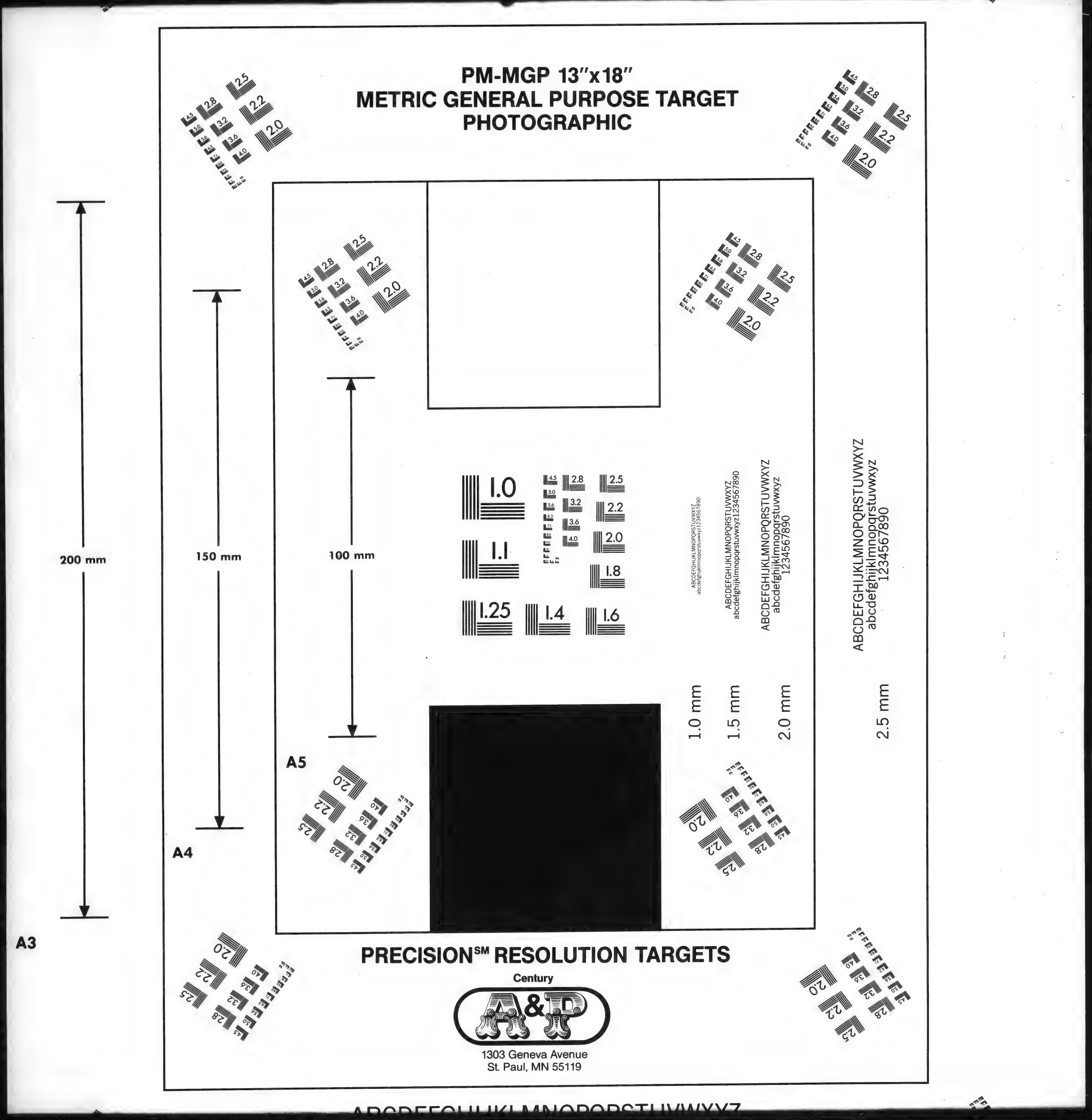
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His Third Made a Rich Tonal Drama of Power

Post Mar 7

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Fortunately, today there is increasingly evidenced a new attitude toward Brahms, one that seeks to place the emotional above the formal qualities of his music, and of this refreshing and altogether enlightened attitude Mr. Koussevitzky is an ardent apostle.

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Her... Mar 8

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PORTLAND,
ME.
EXPRESS

MAR 7 1925

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Globe Mar 7

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Globe Mar 7

If we are to have national programs at the Symphony concerts yesterday's German program was as successful a choice of numbers as any conductor is likely to make. Koussevitzky's readings of familiar music by Brahms, Wagner, Mendelssohn, and Strauss bear as always his personal stamp. His pronounced individuality is at once his greatest asset and his greatest liability as a conductor. Those who like him like him very much. The minority which dislikes him dislikes him very much.

Nobody else has conducted Brahms Third Symphony here with so much energy and so much grace. These adjectives apply both to Mr Koussevitzky's way of leading the orchestra and to the way the music was played. He gloried in the pulsing rhythms of the first movement, emphasized every dramatic outburst from the brass without breaking the line of the composition.

For once he took a slow movement more rapidly than one is accustomed to hear it, instead of more slowly. This time "andante" became almost "allegretto." In the finale, and in the end of the first movement one felt a striving to make the music more significant, more emotional than Brahms succeeded in making it. This is the least admirable of his four symphonies.

The introduction to the third act of "Die Meistersinger," romantically interpreted in the mood associated rather with "Tristan and Isolde" than with the comedy of Beckmesser and the apprentices, was another Koussevitzky "tour de force." The music does suggest Sachs' melancholy, but one had not hitherto linked it imaginatively with the "Liebestod."

The only relatively unfamiliar music on the program was the entr'acte from Mahler's completion of Weber's unfinished comic opera "Die Drei Pintos," sprightly yet suave light music in wholly agreeable vein. Some have said that Mahler is solely responsible for this entr'acte. Yet it is not unlike Weber's music in style, though the orchestration must be at least in part Mahler's. However that may be, the piece is heard gladly, and forgotten readily. It was smoothly played.

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The important thing about this program was not its German origin but its musical value. It is relatively unimportant that so many great composers have been German born. They belong now not to Germany but to the whole world, just as the great composers of any Nation do.

P. R.

PORTLAND, ME.
TELEGRAM
MAR 8 1925

The concert by the Boston Symphony Orchestra at City Hall the last of the month will of course be the musical event of the season. The Music Commission, while thinking it advisable to abandon the usual winter concert course, long ago engaged the Symphony for a concert in Portland this year realizing that this would be one big attraction that everyone would attend. The orchestra has always been reputed one of the most superb organizations in the world and under its various conductors from the musical centers of Europe has assumed great prestige. Now under Koussevitzky, the brilliant, handsome young Russian leader, the players have been given a great impetus. Koussevitzky will direct the orchestra in Portland and there will be about as much curiosity to see him as to hear the famous organization.

Koussevitzky believes in new music and his programs are not entirely made up of Beethoven, Mozart and Liszt.

"It is curious, this world-wide distaste for hearing new music," Mr Koussevitzky said to a interviewer. "But it is not a new phenomenon. Those who applaurd Brahms now would not listen to him 25 years ago.

"So it was with Wagner, and so it has been with many another of whom all the world now applauds. It is not merely a question of the ago of the concertgoers—some persons are able to grow old and still stay young in spirit and still keep in sympathy with the development of the world's culture."

"I have already included music by American composers on my programs," he said, "and I hope to do so again."

Paris, he said, is the one great exception to the general rule of dislike for new compositions.

"When I arrange concerts at the opera in Paris," said Mr. Koussevitzky in his suite at the Ritz-Carlton. "I know that the opera will be filled to the last seat with an audience d'elite such as one can find in no other country and no other city in the world.

"That audience d'eite in the opera in Paris doesn't want to hear Beethoven or Brahms, or Tschaikowsky. It wants to hear programs consisting entirely of new music. Particularly, it wants to hear music that no one ever has heard before. It wants to know what is being created in that moment."

It is this modern trend that appeals to a general audience, as well as to the progressive musician, and, one is sure in Koussevitzky's programs to find everything that stimulates and appeals.

BIRMINGHAM,
ALA.
NEWS

Our Orchestras As Others See Them

Players in America's great symphony orchestras are less adventurous than those of staid London, so testified the famous English music critic, Ernest Newman, who has been serving as guest critic for The New York Evening Post. Mr. Newman was asked to give his impressions of American orchestras. These are based upon hearings only of the New York Philharmonic, New York Symphony, the Philadelphia orchestra and the Boston Symphony. Of these four organizations Mr. Newman considers the Philadelphia the best—which recalls a similar statement from Richard Strauss during his last visit to America. However, Mr. Newman considers the Philharmonic a close second.

In giving his reasons for the more adventurous quality of the London playing, Mr. Newman instances first the initial advantage of the American orchestras in being economically secure, whereas the London orchestras are not sure of their existence from year to year. As a result the London orchestras engage a number of visiting conductors during a season—the Queen's Hall orchestra being the only one that always plays under the same conductor. As a consequence the London players seem to Mr. Newman more quickly adaptable than the American. The Londoners are gamblers, says he, and they develop a gambler's virtues and defects. Among the former are an unusual sharpness of apprehension and quickness of response. It is that sense of adventure that gives their playing a nervous intensity that Mr. Newman has not often met with in New York. In all the finest playing that he has heard in New York, the impression has been one not of nervous adventure, the magnificent machine could not posbut of steady confidence—a feeling that sibly go wrong.

PORTLAND, ME.
TELEGRAM

MAR 8 1925

KOUSSEVITZKY IS NEW PERSONALITY AMERICAN MUSIC

Conductor Boston Symphony Orchestra Is Most Magnetic

The name Koussevitzky seems to have a species of magic all by itself.

Even before the great conductor who bears it had lifted his baton for his first concert with the Boston Symphony Orchestra, New York City, which had been more or less lukewarm towards the orchestra with Monteux as its head, had completely subscribed one full series of Boston Symphony concerts.

This was done on the strength of Koussevitzky's European reputation, partly because of a sort of glamour that hangs about his name as a result of his conductorial achievements, and partially because of curiosity. Koussevitzky was a new personality in American musci. Everybody was anxious to see him for the first time.

The remarkable thing is, however, that the same thing happened to all subsequent concerts. Much heralded as he was in New York, Koussevitzky exceeded even New York's expectations. He became at once the sensation of the New York season, and a strong contender for the supremacy which Leopold Stokowski, conductor of the Philadelphia Symphony, has maintained in that city for many seasons.

Koussevitzky has many traits that recommend him to the musical public. He is a man of boiling enthusiasm, of much sensibility and of generous and buoyant disposition. He can whip an orchestra and an audience to the top pitch of excitement, but always with the background of a rich, impulsive and genuinely musical nature. He is imaginative. But while he can be sensuous in gainng effects of color ths sensuousness is controlled by a cool head. He is not given to sentimentalism. He realizes the value of tonal proportion. He is dramatic, but not theatrical.

These are the qualities that appeal to the musician, and that insure a concert of rare interest when he appears here with the Boston Symphony Orchestra on the 25th of March for a concert at City Hall under Music Commission auspices.

But there are other qualities that will appeal, also. He is a man of singular magnetism and commanding personality. He is tall, broadshouldered, of fine figure. He wears his clothes as a man of the world who can take his place in any society. His appearance is satisfying to the eye, as the effects which he gains from his orchestra are satsfying to the ear, and the dual appeal should make his concert on the 25th crowd City Hall to the very doors and put even standing room at a premium.

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 8 1925

Fourth Brooklyn Concert Of the Boston Orchestra

The ourth and last visit but one of the Boston Symphony Orchestra this season will tak eplace at the Academy of Music next Friday evening, March 13. The soloist for the evening will be Albert Spalding, the celebrated American violinist, who will appear with the orchestra in Bach's Concerto in E major. Serge Koussevitzky, conductor, will open the evening with the Symphony in C major, op. 16, No. 3, by Boccherini, the early Italian composer. The other numbers will be Rabaud's symphonic poem, "La Procession Nocturne," a pageant in tones based on the poem of Lenau; Dukas' "La Peri," which the French composer calls a dance poem, and in which he describes a fairy tale of the Orient. The closing number will be "Salome," Dance of the Seven Veils, from the music-drama of Richard Strauss.

The quality of Albert Spalding's genius as a virtuoso and artist has long held the highest admiration of his own country. In the last few seasons he has made many notable appearances in European cities and justly extended his fame in the Old World.

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The important thing about this program was not its German origin but its musical value. It is relatively unimportant that so many great composers have been German born. They belong now not to Germany but to the whole world, just as the great composers of any Nation do.

P. R.

PORTLAND, ME.
TELEGRAM
MAR 8

The concert by the Boston Symphony Orchestra at City Hall the last of the month will of course be the musical event of the season. The Music Commission, while thinking it advisable to abandon the usual winter concert course, long ago engaged the Symphony for a concert in Portland this year realizing that this would be one big attraction that everyone would attend. The orchestra has always been reputed one of the most superb organizations in the world and under its various conductors from the musical centers of Europe has assumed great prestige. Now under Koussevitzky, the brilliant, handsome young Russian leader, the players have been given a great impetus. Koussevitzky will direct the orchestra in Portland and there will be about as much curiosity to see him as to hear the famous organization.

Koussevitzky believes in new music and his programs are not entirely made up of Beethoven, Mozart and Liszt.

"It is curious, this world-wide distaste for hearing new music," Mr Koussevitzky said to a interviewer "But it is not a new phenomenon Those who applaurd Brahms now would not listen to him 25 years ago

"So it was with Wagner, and so it has been with many another one whom all the world now applauds. It is not merely a question of the ago of the concertgoers—some persons are able to grow old and still stay young in spirit and still keep in sympathy with the development of the world's culture."

"I have already included music by American composers on my programs," he said, "and I hope to do so again."

Paris, he said, is the one great exception to the general rule of dislike for new compositions.

"When I arrange concerts at the opera in Paris," said Mr. Koussevitzky in his suite at the Ritz-Carlton. "I know that the opera will be filled to the last seat with an audience d'elite such as one can find in no other country and no other city in the world.

"That audience d'eite in the opera in Paris doesn't want to hear Beethoven or Brahms, or Tschaikowsky. It wants to hear programs consisting entirely of new music. Particularly, it wants to hear music that no one ever has heard before. It wants to know what is being created in that moment."

It is this modern trend that appeals to a general audience, as well as to the progressive musician, and, one is sure in Koussevitzky's programs to find everything that stimulates and appeals.

BIRMINGHAM,
ALA.
NEWS

Our Orchestras As Others See Them

Players in America's great symphony orchestras are less adventurous than those of staid London, so testified the famous English music critic, Ernest Newman, who has been serving as guest critic for The New York Evening Post. Mr. Newman was asked to give his impressions of American orchestras. These are based upon hearings only of the New York Philharmonic, New York Symphony, the Philadelphia orchestra and the Boston Symphony. Of these four organizations Mr. Newman considers the Philadelphia the best—which recalls a similar statement from Richard Strauss during his last visit to America. However, Mr. Newman considers the Philharmonic a close second.

In giving his reasons for the more adventurous quality of the London playing, Mr. Newman instances first the initial advantage of the American orchestras in being economically secure, whereas the London orchestras are not sure of their existence from year to year. As a result the London orchestras engage a number of visiting conductors during a season—the Queen's Hall orchestra being the only one that always plays under the same conductor. As a consequence the London players seem to Mr. Newman more quickly adaptable than the American. The Londoners are gamblers, says he, and they develop a gambler's virtues and defects. Among the former are an unusual sharpness of apprehension and quickness of response. It is that sense of adventure that gives their playing a nervous intensity that Mr. Newman has not often met with in New York. In all the finest playing that he has heard in New York, the impression has been one not of nervous adventure, but of steady confidence—a feeling that the magnificent machine could not possibly go wrong.

PORTLAND, ME.
TELEGRAM
MAR 8 1925

KOUSSEVITZKY IS NEW PERSONALITY AMERICAN MUSIC

Conductor Boston Symphony Orchestra Is Most Magnetic

The name Koussevitzky seems to have a species of magic all by itself.

Even before the great conductor who bears it had lifted his baton for his first concert with the Boston Symphony Orchestra, New York City, which had been more or less lukewarm towards the orchestra with Monteux as its head, had completely subscribed one full series of Boston Symphony concerts.

This was done on the strength of Koussevitzky's European reputation, partly because of a sort of glamour that hangs about his name as a result of his conductorial achievements, and partially because of curiosity. Koussevitzky was a new personality in American musci. Everybody was anxious to see him for the first time.

The remarkable thing is, however, that the same thing happened to all subsequent concerts. Much heralded as he was in New York, Koussevitzky exceeded even New York's expectations. He became at once the sensation of the New York season, and a strong contender for the supremacy which Leopold Stokowski, conductor of the Philadelphia Symphony, has maintained in that city for many seasons.

Koussevitzky has many traits that recommend him to the musical public. He is a man of boiling enthusiasm, of much sensibility and of generous and buoyant disposition. He can whip an orchestra and an audience to the top pitch of excitement, but always with the background of a rich, impulsive and genuinely musical nature. He is imaginative. But while he can be sensuous in gainng effects of color ths sensuousness is controlled by a cool head. He is not given to sentimentalism. He realizes the value of tonal proportion. He is dramatic, but not theatrical.

These are the qualities that appeal to the musician, and that insure a concert of rare interest when he appears here with the Boston Symphony Orchestra on the 25th of March for a concert at City Hall under Music Commission auspices.

But there are other qualities that will appeal, also. He is a man of singular magnetism and commanding personality. He is tall, broad-shouldered, of fine figure. He wears his clothes as a man of the world who can take his place in any society. His appearance is satisfying to the eye, as the effects which he gains from his orchestra are satsfying to the ear, and the dual appeal should make his concert on the 25th crowd City Hall to the very doors and put even standing room at a premium.

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 8 1925

Fourth Brooklyn Concert Of the Boston Orchestra

The ourth and last visit but one of the Boston Symphony Orchestra this season will tak eplace at the Academy of Music next Friday evening, March 13. The soloist for the evening will be Albert Spalding, the celebrated American violinist, who will appear with the orchestra in Bach's Concerto in E major. Serge Koussevitzky, conductor, will open the evening with the Symphony in C major, op. 16, No. 3, by Boccherini, the early Italian composer. The other numbers will be Rabaud's symphonic poem, "La Procession Nocturne," a pageant in tones based on the poem of Lenau; Dukas' "La Peri," which the French composer calls a dance poem, and in which he describes a fairy tale of the Orient. The closing number will be "Salome," Dance of the Seven Veils, from the music-drama of Richard Strauss.

The quality of Albert Spalding's genius as a virtuoso and artist has long held the highest admiration of his own country. In the last few seasons he has made many notable appearances in European cities and justly extended his fame in the Old World.

INFORMATION OBSCURED

56

NEW YORK
Herald & Tribune

MAR 8 1925

With the th local organizations and the two regular visitors, five orche be heard here this week. at delphia Orchestra will give the of its ten Carnegie Hall concerts Tuesday night, beginning its program with a Trumpet Prelude by Henry Purcell, discovered by Leopold Stokowski last summer in the British Museum and first played in America by him at the Philadelphia concerts of December 26-27. Suites by Bach and Gluck complete the first half of the program, with "Scheherazade" for the second.

For the Boston Symphony's fourth pair of Carnegie Hall concerts, Thursday evening and Saturday afternoon, Albert Spalding will be the soloist. On Thursday evening, he will play Respighi's "Gregorian" concerto for violin, introduced here last month by Rudolph Polk, while Mr. Koussevitzky will play an eighteenth-century symphony, Boccherini's C major, and give Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," which he conducted here at his last afternoon concert, its first evening performance in New York.

On Saturday, Mr. Koussevitzky will give Glazounoff's latest symphony, the Eighth, in E flat, Op. 83, and Mr. Spalding will play Bach's E major concerto.

ALBANY, N. Y.
NEWS

MAR 10 1925

BOSTON SYMPHONY

Tomorrow night at the Capitol theatre, Ben Franklin will present the celebrated Boston Symphony of 104 instrumentalists in their much anticipated concert, and the event will take on special significance because it will serve to introduce to Albanians, Serge Koussevitzky, conductor of the organization who makes his first appearance in this city. This concert has aroused tremendous interest, it will be attended by a capacity audience and it will be the greatest musical treat of the year in the Albany radius. The seat sale for the Albany concert is being held at the box office of the Capitol theatre, and Manager Ben Franklin has given instruction that careful and prompt attention be given mail and phone requests, and to have the tickets held until called for.

BANGOR
ME.
NEWS
MAR 9 1925

Boston Symphony Is At Portland March 25

With Serge Koussevitzky's name on every lip, and with the Boston Symphony re-established as the world's greatest orchestra, there is the keenest interest in the Boston Symphony's coming to Maine for a concert in City Hall, Portland, March 25.

The enterprise of the Portland music commission, which is responsible for Koussevitzky's coming to Portland, is applauded on every hand, for in a year when the Boston Symphony season in both New York and Boston is completely subscribed in advance and even standing room is a premium at Koussevitzky concerts, the commission may well pride itself upon its foresight in booking the orchestra far in advance of the arrival of the distinguished new conductor from Russia.

Koussevitzky is the first Russian who has ever wielded a baton over the Boston Symphony. He is the successor of a long line of distinguished conductors, but if vogue is any indication of merit he promises to surpass these in standing. He is the only man for many seasons who has threatened Stokowski's supremacy as the greatest conductor in America.

New
at

This evening, in the fifth concert of the Smith college concert course at John M. Greene hall, the Boston Symphony Orchestra will appear under its new leader, Serge Koussevitzky.

Mr. Koussevitzky is the first Russian to lead the Boston Symphony orchestra. He is named as the only great conductor, who, up to this season, has not been heard in America. Recognition by the Musical Savants of America has been immediate, unqualified by hint of adverse criticism.

The earlier career of Mr. Koussevitzky in Russia has been, perhaps, the most conspicuous in the famous orchestras which he organized in Moscow. There, and in Petrograd, Beethoven and Bach festivals figured among his contests. He, likewise, championed music of the modern men of genius. He has acted as a sort of musical missionary, travelling all over Russia, bearing symphonic music to parts where it never had been heard. He even sailed the length of the Volga river after chartering a steamer, and gave concerts in town after town.

The Russian revolution finally put an end to his musical activities in that country, and in 1920, he went to Paris, where he organized and carried on for four years before coming to this country, what were broadly known as the "Koussevitzky Concerts."

With the London Symphony and with numerous European Symphony orchestras, he has appeared as guest conductor, and has conducted grand opera in various places, in Paris and Barcelona.

Mr. Koussevitzky has reiterated that he is not out for propaganda of any school of composers or for any other cause whatsoever. He considers that the classics are the established basis of musical beauty, yet that music cannot stand still. The modernists, who have something to say and say it worthily, he believes, must be heard, for they may be the classics of tomorrow.

Knowing his standpoint, one can appreciate the program of this evening even more, beginning, as it does, with a symphony of Boccherini, an Italian contemporary of Haydn and Mozart in the latter half of the 18th century. This is followed by pieces by the Russians, Moussorgsky and Rimsky-Korsakow. One of the latter celebrates the bee with

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NEW YORK
AMERICAN

MAR 8 19

At its fourth concert in Carnegie Hall, Thursday evening, the Boston Symphony Orchestra will be heard in C major symphony, by Boccherini; "Le Peri," by Dukas; Gregorian concerto by Respigi, Albert Spalding, solo violinist; "Pictures at an Exhibition," by Moussorgsky-Ravel. The programme for Saturday afternoon consists of symphony, by Glazounoff; concerto, by Bach, Albert Spalding, soloist; "La Procession Nocturne," by Rabaud; Dance of Salome, by Strauss. Sergei Koussevitsky will conduct at both events.

NEW YORK
TIMES

MAR 8 1925

BROOKLYN MUSIC.

The Brooklyn Orchestral Society gives its second and last concert at the Academy tomorrow evening, when Herbert Braham conducts Dvorak's "New World" symphony and works of Bach, Albert, Svendsen and Johann Strauss.

Albert Spalding will be violin soloist with the Boston Symphony Orchestra on Friday evening at the Brooklyn Academy, in a program yet to be announced, under the direction of Serge Koussevitzky.

NEW YORK
TIMES

MAR 8 192

Georges Longy, first oboe of the Boston Symphony Orchestra, will resign his position at the end of the present season.

He will retire, says The Boston Transcript, at his own request, and Mr. Koussevitzky as conductor not a little regrets the decision. Not only will Mr. Longy leave the orchestra. He will also depart from Boston, returning for the remainder of his days to France, whence he came. He is passing middle age. His work as oboist taxes him. The direction of a music school leaves him little leisure. He is disposed to sit in the sun and be idle.

The public of the symphony concerts, which has listened to Mr. Longy for a quarter of a century and weekly recognized both his presence and his voice, will keep him in remembrance and companion him with good wishes. In Europe and in America no oboist of his time has surpassed him in quality and finesse of tone; while few have equaled him in evenness and felicity of performance.

BROOKLYN, N. Y.
STANDARD UNI

MAR 8 19

Fourth Boston Symphony Concert Next Friday Night.

Serge Koussevitzky will make his fourth visit to Brooklyn for the last concert but one of the season by the Boston Symphony Orchestra in the Academy of Music next Friday evening. The soloist will be Albert Spalding, celebrated American violinist. This artist is ranked with the greatest living masters of his instrument. He will appear with the Boston Orchestra on this occasion in Bach's Concerto in E major.

Mr. Koussevitzky will open his concert with a Symphony in C major, by Boccherini, the early Italian composer. The remaining numbers will be Rabaud's symphonic poem, "La Procession Nocturne," based on the verses of Lenau; Dukas' dance poem, "La Peri," fairy music of much charm, and the "Dance of the Seven Veils" from Richard Strauss' music drama, "Salome."

The concert is under Institute auspices.

BROOKLYN, N. Y.
EAGLE

MAR 8 1925

At the Academy on Friday evening the Boston Symphony Orches-

THIS CLIPPING FROM

PORTLAND,
ME.
EXPRESS

MAR 9 1925

BOSTON SYMPHONY LEADER PRAISED

Probably no better conception can be gained of Serge Koussevitzky's powers as a conductor, and no better indication of the rare pleasure in store for the people of Portland, when he comes here with the Boston Symphony orchestra on March 25, than will be afforded in excerpts from Warren Storey Smith's critique regarding last week's concert in Boston.

"Once again," says Mr. Smith, "did Koussevitzky give convincing proof of his remarkable versatility as conductor and as interpreter."

What most impressed Mr. Smith, as indeed it did the other Boston critics, was his directing of Brahms' Third Symphony, which is frequently considered a rather uninteresting composition.

"Yesterday the Third Symphony was heard not only as music of plastic beauty, but as tonal drama," he says, "although there was in Mr. Koussevitzky's reading no hint of theatricality. To unusual degree had the first movement a splendid and compelling vigor, with the conflict between the opposing motives vividly brought out. The Andante, that has so often seemed perfunctory, was imbued with romantic warmth; the charm of the Poco Allegretto, though never to be doubted, was none the less heightened, and the finale had for once a significance that made it not anti-climax, but fitting conclusion. Nor was the audience unaware of these marvels. The applause was of heartiness that this or other symphonies of Brahms have seldom enough provoked hereabouts."

NEW YORK
TIMES

MAR 8 192

Albert Spalding assists the Boston Symphony under Koussevitzky at Carnegie Hall on Thursday night, when the orchestra opens its fourth visit and last but one this season:

Symphony in C……………………Boccherini
"La Peri"……………………………Dukas
Concerto "Gregoriano"……………Respighi
"Pictures at an Exhibition"……Moussorgsky

Mr. Koussevitzky's program next Saturday afternoon presents the Bostonians, again with Spalding as soloist, in the following music:

Eighth symphony, E flat…………Glazounov
Violin concerto in E…………………Bach
"La Procession Nocturne"…………Rabaud
Dance from "Salome"……Richard Strauss

MIAMI,
FLA.
~~METROPOLIS~~
Herald

MAR 8 1925

DELAYS SYMPHONY WHEN NOTE STICKS

BOSTON, March 7.—One note of the organ did its best to break up the concert of the Boston Symphony Orchestra last evening. It failed but not until it had delayed the performance 10 minutes and given the audience some moments of laughter.

The incident occurred at the end the second movement of the Symphony for Organ and Orchestra. Nadia Boulanger, the Parisian soloist was at the organ. The author of the symphony, Aaron Copland, was i the audience.

The symphony is described by m sic-followers as "very modern." the end of the second movement the audience heard a series of tear squeaks.

"Very modern music, indeed," they thought, without much surprise.

Then they saw the organist gesticulating to Koussevitzky, orchestra leader. They saw Richard Burgin, concertmaster, walk over and whisper to Koussevitzky. Then they saw him fold his arms. Then they saw the organist rise from her seat and walk out behind the organ.

About this time the audience realized what had happened. An organ note had become stuck.

A few minutes later the organi walked onto the stage again, trie the offending note, found that worked all right, and went on with the symphony.

PORTLAND,
ME.
EXPRESS

MAR 10 1925

BOSTON SYMPHONY CONCERT

The New York debut of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is coming to Portland on the 25th, was a universal paean of praise from the New York critics. Deems Taylor in the World, W. J. Henderson in the Sun, Ernest Newman in the Evening Post and Olin Downes in the Times were enthusiastic. The New York series was subscribed for the entire season. Directors of the Boston Symphony are naturally pleased, for Koussevitzky promises to bring back the financial success of the days of Dr. Muck.—Advertisement.

ALBANY,
N. Y.
TELEGRAM

MAR 10 1925

BOSTON SYMPHONY

Tomorrow night at the Capitol theatre will take place the much anticipated concert of the Boston Symphony of 104 instrumentalists, and the event will be the first opportunity to welcome Serge Koussevitzky and to see this much talked about conductor lead the famous orchestra. The program for the concert comes in for special attention, for the numbers include the Moussorgsky composition, "Pictures at an Exhibition," arranged for orchestra by Ravel, which has caused a sensation both in New York city and Boston musical circles. Another number that excites comment is the Poeme Danse, "LaPeri," by Dukas. These numbers, with the Boccherini Symphony, have never been presented in Albany. The program will close with the prelude to "Die Meistersinger" by Wagner. The seat sale is on at the Capitol theatre box office. Mail and phone orders for seats will promptly be filled. The concert is given under the management of

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PORTLAND
ME.
PRESS-HERALD

MAR 12 1925

BOSTON SYMPHONY

One of the first questions that was asked of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, when he came to this Country was what he thought of American jazz. The distinguished Russian wailed "Why do you ask about jazz? Why is it that America seems to want my opinion on jazz more than on anything else?"

However he did commit himself to saying that he thought jazz was interesting. "Jazz has been a great influence on the young composers," he said. "Therefore it is important. I do not think, however, that it will endure. It is like a fashion. One year you have a new hat; the next year you discard it for another style. Jazz will soon be discarded, but while it lasts it is of importance because of its influence on the modern composers.—Advertisement.

Globe
Mar 8

There are no Boston Symphony concerts here this week, as the orchestra will be in New York. The program announced for the following week includes Tchaikovsky's Fifth Symphony and a group of modern French pieces by such comparatively little known living composers as Roland Manuel and Andre Caplet. M. Caplet was former a conductor with the Boston Opera.

ALBANY, N. Y.
NEWS

MAR 12 1925

By profession Mrs. Craven is a nurse and her hobby is swimming. During the last two winters she has been bathing in Weymouth Bay nearly every day, swimming to the pierhead and back, about 800 yards, and defying every sort of weather, sometimes remaining in the icy water more than two hours.

Mrs. Craven first of all will attempt to swim from Weymouth to Lulworth, a distance of about ten mi

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The great war con rupted the orchestra, for the conductor, Dr. Muck, who was found aiding the enemy, was placed in a detention camp and all the sympathizers of Germany were discharged. That master conductor, musician and drill master, Piere oMnteux, was placed in charge six years ago and the imprecible work of the orchestra at the present time is largely due to the artistic labors of this gifted man.

When Koussenstaken, after a dazzling career, came to oBston last fall, he found an organization in perfect condition, plaster to a degree, upon which he could express every musical emotion and nuance.

The initial number last night was the Boccherini Symphony in C Opus 16 No. 3, which after a sleep of nearly one hundred and fifty years, was ressurected and played in Paris under the direction of Kousseladaky in 1923.

It is a work full of pellucid melody and tonal charm, simply scored as was the custom of those days, and its lovely rendition by this wizard of the baton and his men was one of ineffable beauty. Bocoherini did many past things in the line of composition and this is surely one of his master works.

If some of the prima donnas of the baton (as Von ulow called them) would emulate Sarge Koussevitaky and revive some of the forgotten works of the tone poets of the olden times, instead of foistinly upon the weary public a lot of musical junk and scientific din of the ultra-modern school, the public would be better satisfied.

The second number was Moussorgroky's "Pictures At An Exhibition," as scored for orchestra by Maurice Ravel. This is a work of melodic variety and Kaleidoscopic tonal coloring. There are so many varieties of musical moods in this wonderful instrumentation of Maurice Ravel that the auditor is inthralled with its applause and gorgeous coloring. The rendition of the oxrious sections was as tour de force and a telling display of virtuosity.

After the intermission "La Peri" a Poeme Danse, by Paul A. Dukas, was given. Dukas is one of the ablest musicians of France of the present time and this work (first given in Paris as a ballet in 1912) is such an effective number that it is found in the repertoire of all the great orchestras of the present day.

This master work received a perfect rendition and under Koussevitzky's guidance all the ineffable beauties of this marvelous score were fully disclosed. The concert was brought to a glorious close with the playing of that immortal number, Prelude to "Die Miestersinger", by Richard Wagner. In the entire range of musical literature there is not a greater work. A score surcharged with tonal beauty and gorgeous coloring, such a flood of glorious melody, such a masterpiece of instrumention that it is certain of immortality. The star of the evening was Koussevitzky, whose conducting was electrifying in its power, its rhythmic and dynamic flexibility, its pervasive mastery, and nerve and authority.

Some might think, as he came upon the podium, that he was cold, reserved and austere, but all was changed as the concert began for then every movement of his baton was pregnant with emotion and musical intensity.

Kousseostsky has an unique and intrigueing personality, and as a conductor he stands out among the directors of the present day. His methods and the results obtained may be likened unto those of the late Anton Seidel and Arthur Nikisch. He is an artist of such commanding authority and convincing ability that he is in the same class with Arturo Poscanini and Leopold Stokowski. Paens of praise must be accorded Ben Franklin in making this memorable concert possible, and he is to be felecitated on its success.

INFORMATION OBSCURED

56

NEW YORK
Herald & Tribune

MAR 8 1925

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On Saturday, Mr. Koussevitzky will give Glazounoff's latest symphony, the Eighth, in E flat, Op. 83, and Mr. Spalding will play Bach's E major concerto.

ALBANY, N. Y.
NEWS

MAR 1 0 1925

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NEW YORK
AMERICAN

MAR 8 1

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NEW YORK
TIMES

MAR 8 1925

BROOKLYN MUSIC.

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NEW YORK
TIMES

MAR 8 192

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BROOKLYN, N. Y.
STANDARD UNI

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Fourth Boston Symphony Concert Next Friday Night.

Serge Koussevitzky will make his fourth visit to Brooklyn for the last concert but one of the season by the Boston Symphony Orchestra in the Academy of Music next Friday evening. The soloist will be Albert Spalding, celebrated American violinist. This artist is ranked with the greatest living masters of his instrument. He will appear with the Boston Orchestra on this occasion in Bach's Concerto in E major.

Mr. Koussevitzky will open his concert with a Symphony in C major, by Boccherini, the early Italian composer. The remaining numbers will be Rabaud's symphonic poem, "La Procession Nocturne," based on the verses of Lenau; Dukas' dance poem, "La Peri," fairy music of much charm, and the "Dance of the Seven Veils" from Richard Strauss' music drama, "Salome."

The concert is under Institute auspices.

BROOKLYN, N. Y.
EAGLE

MAR 8 192

At the Academy on Friday evening the Boston Symphony Orches-

THIS CLIPPING FROM

PORTLAND,
ME.
EXPRESS

MAR 1

BOSTON SYMPHONY LEADER PRAISED

Probably no better conception can be gained of Serge Koussevitzky's powers as a conductor, and no better indication of the rare pleasure in store for the people of Portland, when he comes here with the Boston Symphony orchestra on March 25, than will be afforded in excerpts from Warren Storey Smith's critique regarding last week's concert in Boston.

"Once again," says Mr. Smith, "did Koussevitzky give convincing proof of his remarkable versatility as conductor and as interpreter."

What most impressed Mr. Smith, as indeed it did the other Boston critics ,was his directing of Brahms' Third Symphony, which is frequently considered a rather uninteresting composition.

"Yesterday the Third Symphony was heard not only as music of plastic beauty, but as tonal drama," he says, "although there was in Mr. Koussevitzky's reading no hint of theatricality. To unusual degree had the first movement a splendid and compelling vigor, with the conflict between the opposing motives vividly brought out. The Andante, that has so often seemed perfunctory, was imbued with romantic warmth; the charm of the Poco Alleggretto, though never to be doubted, was none the less heightened, and the finale had for once a significance that made it not anti-climax, but fitting conclusion. Nor was the audience unaware of these marvels. The applause was cf heartiness that this or other symphonies of Brahms have seldom enough provoked hereabouts."

NEW YORK
TIMES

MAR 8 192

Albert Spalding assists the Boston Symphony under Koussevitzky at Carnegie Hall on Thursday night, when the orchestra opens its fourth visit and last but one, this season:

Symphony in C....................Boccherini
"La Peri"....................Dukas
Concerto "Gregoriano"....................Respighi
"Pictures at an Exhibition"....Moussorgsky

Mr. Koussevitzky's program next Saturday afternoon presents the Bostonians, again with Spalding as soloist, in the following music:

Eighth symphony, E flat..........Glazounov
Violin concerto in E....................Bach
"La Procession Nocturne"..........Rabaud
Dance from "Salome"......Richard Strauss

MIAMI,
FLA.
~~METROPOLIS~~

MAR 8 1925

DELAYS SYMPHONY WHEN NOTE STICKS

BOSTON, March 7.—One note of the organ did its best to break up the concert of the Boston Symphony Orchestra last evening. It failed but not until it had delayed the performance 10 minutes and given the audience some moments of laughter.

The incident occurred at the end the second movement of the Symphony for Organ and Orchestra. Nadia Boulanger, the Parisian solois was at the organ. The author of th

mphony, Aaron Copland, was i he audience.

The symphony is described by m sic-followers as "very modern." the end of the second movement t audience heard a series of tearin squeaks.

"Very modern music, indeed," they thought, without much surprise.

Then they saw the organist gesticulating to Koussevitsky, orchestra leader. They saw Richard Burgin, concertmaster, walk over and whisper to Koussevitzky. Then they saw him fold his arms. Then they saw the organist rise from her seat and walk out behind the organ.

About this time the audience realized what had happened. An organ note had become stuck.

A few minutes later the organi walked onto the stage again, trie the offending note, found that worked all right, and went on wit the symphony.

PORTLAND,
ME.
EXPRESS

MAR 1 0 1925

BOSTON SYMPHONY CONCERT

The New York debut of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is coming to Portland on the 25th, was a universal paean of praise from the New York critics. Deems Taylor in the World, W. J. Henderson in the Sun, Ernest Newman in the Evening Post and Olin Downes in the Times were enthusiastic. The New York series was subscribed for the entire season. Directors of the Boston Symphony are naturally pleased, for Koussevitzky promises to bring back the financial success of the days of Dr. Muck.—Advertisement.

ALBANY,
N. Y.
TELEGRAM

MAR 1 0 1925

BOSTON SYMPHONY

Tomorrow night at the Capitol theatre will take place the much anticipated concert of the Boston Symphony of 104 instrumentalists, and the event will be the first opportunity to welcome Serge Koussevitzky and to see this much talked about conductor lead the famous orchestra. The program for the concert comes in for special attention, for the numbers include the Moussorgsky composition, "Pictures at an Exhibition," arranged for orchestra by Ravel, which has caused a sensation both in New York city and Boston musical circles. Another number that excites comment is the Poeme Danse, "La Peri," by Dukas. These numbers, with the Boccherini Symphony, have never been presented in Albany. The program will close with the prelude to "Die Meistersinger" by Wagner. The seat sale is on at the Capitol theatre box office. Mail and phone orders for seats will promptly be filled. The concert is given under the management

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PORTLAND
ME.
PRESS-HERALD

MAR 1 2 1925

BOSTON SYMPHONY

One of the first questions that was asked of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, when he came to this Country was what he thought of American jazz. The distinguished Russian wailed "Why do you ask about jazz? Why is it that America seems to want my opinion on jazz more than on anything else?"

However he did commit himself to saying that he thought jazz was interesting. "Jazz has been a great influence on the young composers," he said. "Therefore it is important. I do not think, however, that it will endure. It is like a fashion. One year you have a new hat; the next year you discard it for another style. Jazz will soon be discarded, but while it lasts it is of importance because of its influence on the modern composers.—Advertisement.

AT FRYE HALL

Globe
Mar 8

There are no Boston Symphony concerts here this week, as the orchestra will be in New York. The program announced for the following week includes Tchaikovsky's Fifth Symphony and a group of modern French pieces by such comparatively little known living composers as Roland Manuel and Andre Caplet. M. Caplet was former a conductor with the Boston Opera.

ALBANY, N. Y.
NEWS

MAR 1 2 1925

By profession Mrs. Craven is a nurse and her hobby is swimming. During the last two winters she has been bathing in Weymouth Bay nearly every day, swimming to the pierhead and back, about 800 yards, and defying every sort of weather, sometimes remaining in the icy water mor than two hours.

Mrs. Craven first of all will attempt to swim from Weymouth to Lulworth, a distance of about ten mi

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The great war con rupted the orchestra, for the conductor, Dr. Muck, who was found aiding the enemy, was placed in a detention camp and all the sympathizers of Germany were discharged. That master conductor, musician and drill master, Piere oMnteux, was placed in charge six years ago and the imprecible work of the orchestra at the present time is largely due to the artistic labors of this gifted man.

When Koussenstaken, after a dazzling career, came to oBston last fall, he found an organization in perfect condition, plaster to a degree, upon which he could express every musical emotion and nuance.

The initial number last night was the Boccherini Symphony in C Opus 16 No. 3, which after a sleep of nearly one hundred and fifty years, was ressurected and played in Paris under the direction of Kousseladaky in 1923.

It is a work full of pellucid melody and tonal charm, simply scored as was the custom of those days, and its lovely rendition by this wizard of the baton and his men was one of ineffable beauty. Boccherini did many past things in the line of composition and this is surely one of his master works.

If some of the prima donnas of the baton (as Von ulow called them) would emulate Sarge Koussevitaky and revive some of the forgotten works of the tone poets of the olden times, instead of foistinly upon the weary public a lot of musical junk and scientific din of the ultra-modern school, the public would be better satisfied.

The second number was Moussorgroky's "Pictures At An Exhibition," as scored for orchestra by Maurice Ravel. This is a work of melodic variety and kaleidoscopic tonal coloring. There are so many varieties of musical moods in this wonderful instrumentation of Maurice Ravel that the auditor is inthralled with its applause and gorgeous coloring. The rendition of the oxrious sections was as tour de force and a telling display of virtuosity.

After the intermission "La Peri" a Poeme Danse, by Paul A. Dukas, was given. Dukas is one of the ablest musicians of France of the present time and this work (first given in Paris as a ballet in 1912) is such an effective number that it is found in the repertoire of all the great orchestras of the present day.

This master work received a perfect rendition and under Koussevitzky's guidance all the ineffable beauties of this marvelous score were fully disclosed. The concert was brought to a glorious close with the playing of that immortal number, Prelude to "Die Miestersinger", by Richard Wagner. In the entire range of musical literature there is not a greater work. A score surcharged with tonal beauty and gorgeous coloring, such a flood of glorious melody, such a masterpiece of instrumention that it is certain of immortality. The star of the evening was Koussevitsky, whose conducting was electrifying in its power, its rhythmic and dynamic flexibility, its pervasive mastery, and nerve and authority.

Some might think, as he came upon the podium, that he was cold, reserved and austere, but all was changed as the concert began for then every movement of his baton was pregnant with emotion and musical intensity.

Kousseostsky has an unique and intrigueing personality, and as a conductor he stands out among the directors of the present day. His methods and the results obtained may be likened unto those of the late Anton Seidel and Arthur Nikisch. He is an artist of such commanding authority and convincing ability that he is in the same class with Arturo Poscanini and Leopold Stokowski. Paens of praise must be accorded Ben Franklin in making this memorable concert possible, and he is to be felecitated on its success.

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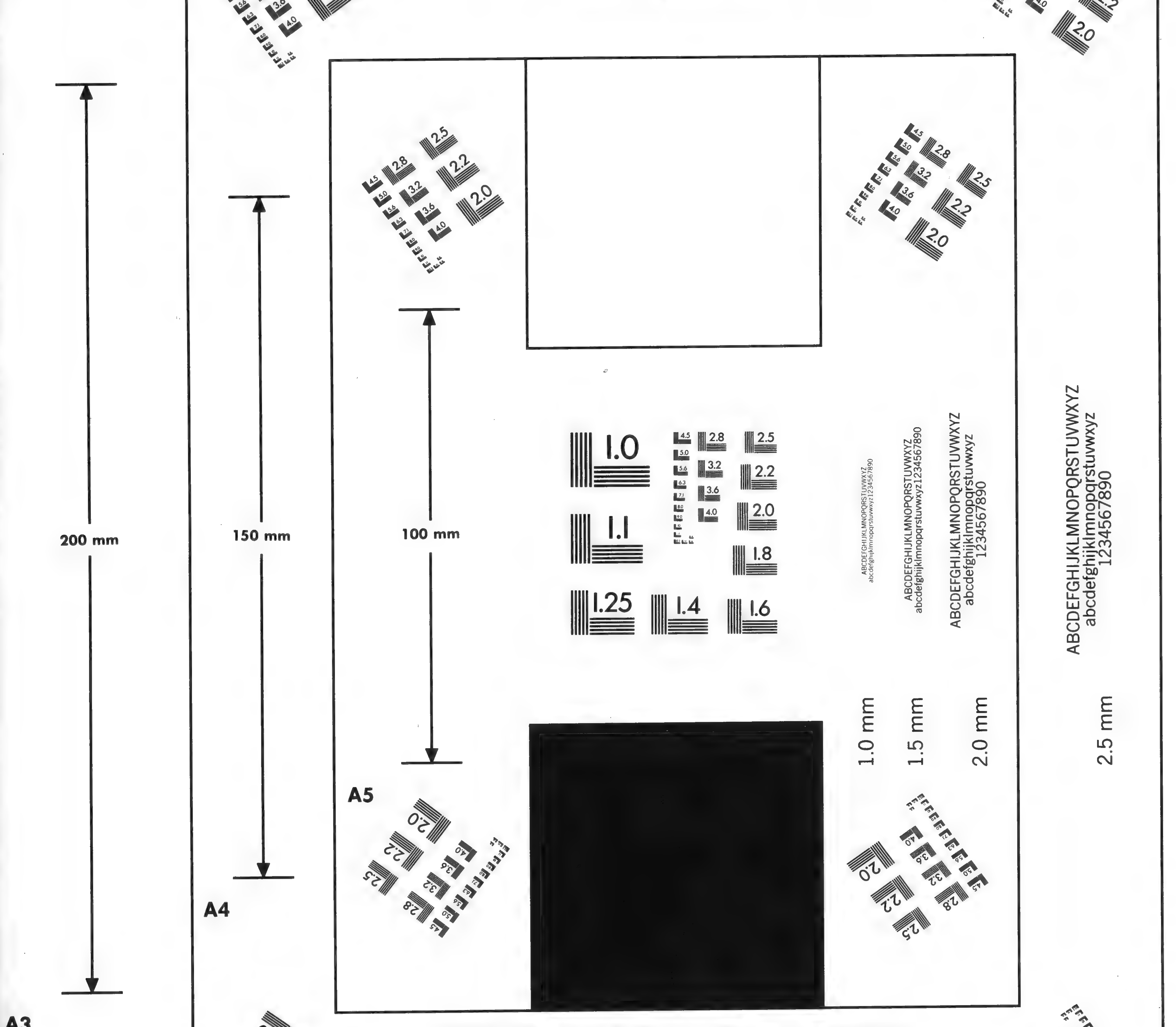
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THIS CLIPPING FROM
ALBANY,
N. Y.
NEWS
MAR 12 1925

SYMPHONY HAS GREAT NEW LEADER

Koussevitzky Directs Brilliant Concert of Boston Orchestra at Capitol.

A crowded house at the Capitol theatre last night greeted a great old orchestra and a great new leader when it heard the Boston Symphony orchestra and saw Serge Koussevitzky wave his baton magically over his more than one hundred musicians. If Karl Muck made the Bostonians heavily Teutonic in his readings, Koussevitzky has electrified them into a Slavic flame of expression. He is a marvelous director of such a modern radical as Ravel; a poet in interpreting the fancies of Dukas, and at least a competent translator of the majesties of Wagner. But, as far as Albany knows him, he is thoroughly modern in his musical tendencies. They gave him such an ovation last night as Albany seldom unleashes.

Koussevitzky is a tall, slender young man, conservative in appearance, but a veritable dynamo of energy in directing. There were times when, as his fingers moved through the air over his men, the latter semed a keyboard that gave forth orchestral sounds at his touch. There have been times in the past when the Boston Symphony seemed settled in a groove quite musically respectable and sedate. But Koussevitzky knows no groove. He sends his men off at tangents; he electrifies them to do strange things. In one number last night they went on a musical charivari that was startling for an organization founded so near Plymouth Rock.

This number, Moussorgsky's "Pictures at an Exhibition," orchestrated by the ultra-modern Ravel, was the peak of the concert. It described in tonal words the impression a wide variety of pictures had on one man. It was hybrid, musically. It stuck to no form or theme, yet we doubt if ever an orchestra in Albany made anything so perversely enchanting to an audience. Every agency of a big orchestra was employed in combinations that were startlingly original and yet entirely descriptive.

You got nearly every emotion that music can conjure in its rendition. You heard little chickens hopping out of their shells; listened to the rumble of a big cart over a rough road; heard the odd walk of a misshapen gnome, and the hammer-strokes of a huge iron gate being built. Koussevitzky and his men made you see these things. They were printed on the retina of your mind.

To get the measure of the man you also had to hear the smooth grace of his reading of Boccherini's symphony in C major, with velvet violin passages; the exotic charm of Dukas' "La Peri" (as if some Maxfield Parrish painting turned into music) and then the comparative usualness of Wagner's "Meistersinger" prelude. He is a magician at a music stand. He can walk with gods of melody or struggle with modern demons of dissonance. Up to last night the directing of Arturo Toscanini and Leopold Stowkowski were the abiding memories of Abany. Today Koussevitzky is suprenely eminent. Ben Franklin brought the orchestra to Albany.

NEW YORK
EVE. WORLD
MAR 13 1925

There is little in common between ordinary violin work and church music, but Otterino Respighi, one of the most daring of the younger Italian composers, has written a violin concerto based upon old Gregorian chants. It was played last night by Albert Spalding in Carnegie Hall at a concert of the Boston Symphony Orchestra. The Concerto Gregoriano, as Respighi calls it, is an admirable work, one of the best things for violin and orchestra that has appeared in the last decade. But there is something monotonous about a chant, and Respighi has confined his themes to chant-like music. The treatment is modern, though not complex or discordant. Still the sameness of themes grows tiresome before the concerto comes to a close. The first movement and the first half of the second are effective in the extreme. But after that interest lags, in spite of some brilliantly conceived passages.

The Respighi concerto was superbly played both by the soloist and by the orchestra under the direction of Serge Koussevitzky. Mr. Spalding unquestionably is in the first rank of violinists. He made his playing comply with the underlying religious spirit of the themes. There is nothing showy about this music, and Mr. Spalding's playing was always artistically restrained, dignified and all but perfect in a technical sense.

Koussevitzky has furnished the conductorial sensation of the season. He is a modernist who varies orchestral colors as skilfully as the Russian scenic artists do paints. He was at his best last night in Paul Dukas's "La Peri." Other orchestral numbers were an old symphony of Boccherini and the Ravel arrangement of Moussorgsky's "Pictures at an Exhibition."

PORTLAND,
ME.
EXPRESS
MAR 13 1925

KOUSSEVITZKY, PAVLOWA OF THE BATON

"In his conducting the embodiment of grace and of physical expressiveness, Serge Koussevitzky, conductor of the Boston Symphony, seems born to lead an orchestra as Pavlowa was born to dance or Melba to sing," says Warren Storey-Smith of the Boston Post. "His feeling for musical values is remarkable. To a rare degree he is the divining interpreter sensing to the last detail the tonal and spiritual content of the score before him; and as unmistakably can he transmit to his orchestra all that he discerns and feels."—Advertisement.

NEW YORK
WORLD
MAR 13 19

MUSIC

By Deems Taylor

THE BOSTON SYMPHONY.

Mr. Koussevitzky gave us an entire program of unhackneyed music last night in Carnegie Hall, and some of it was good. To dispose of the purely orchestral part of the concert, be it known that the evening began with a Boccherini symphony in C major (Opus 16, No. 3), continued with Paul Dukas's "La Peri," programmed as a "danced poem," and ended with Moussorgsky's "Pictures at an Exhibition" as orchestrated by Ravel.

The Boccherini symphony, one of six written about 1775 and dedicated to Don Louis of Spain, is a brief and amiable work, sounding about as important as a symphony would sound if written by a composer who was not Mozart and who could grind out six in a year. Music that one can take or leave alone, without the slightest discomfort. Mr. Koussevitzky gave it a spirited and delicate reading.

The Dukas piece, written as a ballet and first produced at the Chatelet, Paris, in 1912, is not what the French would call grande chose. It is attractive, melodious music, that goes on its tuneful way in a straightforward fashion, but that would need the comparative distraction of a stage action to give it any illusion of importance. The only thing about it that is first class is the scoring, which is superb.

The Moussorgsky pieces, originally written for the piano and first played here, I believe, by Harold Bauer, have been transcribed for orchestra by no less than four musicians. Toushmaloff scored some of them in 1891, Sir Henry Wood scored others for his London concerts, and Leonidas Leonardi later made another transcription for Paris. The present version, by Ravel, was made for Mr. Koussevitzky, and was first performed by him in Paris a year ago last May. Notwithstanding that the program notes of last night's concert intimated that no one but Mr. Koussevitzky has ever had the Ravel scoring, I have a distinct impression that the New York Symphony Orchestra, under Walter Damrosch, played it here some time last fall.

Ravel's orchestral treatment is a marvelously clever approximation of the scoring of "Boris"—indeed, as the program explained, he tried to "keep the size of the orchestra of Rimsky-Korsakoff * * * and added some more instruments only in a few movements of the suite." Inasmuch as that means an orchestra only slightly smaller than that of "Goetterdaemmerung," one wonders just what M. Ravel would have done if he had let himself go.

I cannot muster the superlatives that some enthusiasts hurl about when discussing this Ravelized Moussorgsky. The suite is good, but I think Moussorgsky was right when he wrote it as a set of piano pieces. Scored for a chamber orchestra, it might be vastly effective, but its present version, while undoubtedly lots of fun for conductor and players, merely inflates the composer's modest ideas to the bursting point—past it, in several instances.

But what of the music that, as we intimated above, was good? That came just after the Dukas ballet. It was a "Concerto Gregoriano" by Ottorino Respighi, for violin and orchestra, with Albert Spalding playing the solo part. The new concerto (Mr. Spalding introduced it to Boston on Jan. 9) is written, as the title indicates, in the spirit—if not the letter—of the Gregorian chants. It is music of the greatest purity and seriousness, always interesting and containing many passages of grave and haunting beauty.

The orchestration, while unobtrusive, is exquisitely wrought, and the solo instrument, while assigned most of the thematic material, is never allowed to speak solely for the sake of display. The one serious defect in the work—the only one, in fact, that might make its inclusion in the permanent violin repertoire something less than a certainty—is its too close adherence to a generally sombre mood throughout three rather lengthy movements. The piece lacks emotional relief, and would hold an audience much better if it could be shortened. Mr. Spalding played it with deep sincerity, and with such tenderness and beauty of tone, such fine authority and spaciousness of style as I have seldom heard him or any other violinist display. It was a performance thrillingly worthy of the music, and one that fully deserves the adjective, "masterly."

NEW YORK
EVENING SUN
MAR 13 1925

Spalding Plays With Orchestra

Violinist and Boston Symphony Delight Hearers in 'Gregorian Concerto.'

By W. J. HENDERSON.

The fourth evening concert of the Boston Symphony Orchestra in Carnegie Hall last evening was one of musical variety and general disconnection. Mr. Koussevitzky's programs usually puzzle the old fashioned music lover, who wonders how the cards were shuffled, but that is a matter of little moment. The concert began with Boccherini's symphony in B flat, a short, simple and ingenious composition by a respectable contemporary of Haydn. The music was pleasing and the solo passages, excellently performed, added to its charm.

Paul Dukas's "The Peri, a Danced Poem" followed. This work is one of the few that seem to justify the terpsichorean interpretation of music verging on the symphonic style. It was written to be danced and its music has all the seductions of changing rhythms and opulent instrumental color needed for such a business. It gave Mr. Koussevitzky opportunity to display his warmth of feeling and his poetic imagination and the orchestra scope for all the splendors of its tone and its technical finish.

The soloist of the evening was Albert Spalding, who played the principal part in Respighi's "Gregorian Concerto" for violin and orchestra. This concerto was recently produced here at a concert of Rudolph Polk. It is well worthy of early repetition, albeit it is longer than its matter or its development warrants, and if not performed with great judgment would become tiresome. But Mr. Spalding played it with so much beauty of tone and such exaltation of feeling that he vitalized it from beginning to end.

Travels Far Afield.

The Gregorianism of the composition consists in its employment of some plain song themes and its general adherence to scales, tonalities and harmonic modulations consistent with the traditions of a capella church music. Otherwise it travels far afield and since there is a close affiliation, sometimes identity, between certain ecclesiatic scales and the historic or pure minor which figures so frequently in the slave songs, one finds in the broken rhythms of some of Respighi's melody echoes of the negro spiritual.

However, this does not prevent the music from being grateful to the listener. The violin solo is one long and emotional song with a modicum of the virtuoso flourishing that occupies so many pages of less artistic compositions. The cadenza which forms the bridge passage between the first and second movements is particularly effective in its use of the low register of the violin. Mr. Spalding's tone here was especially beautiful, though it was excellent always. The concert was completed with Moussorgsky's "Pictures at an Exhibition," which is in itself picturesque music and rich in character.

PORTLAND
ME.
PRESS-HERALD
MAR 13 1925

BOSTON SYMPHONY

In Serge Koussevitsky lie—in the words of an eminent critic—"those four-fold powers which define and consumate a conductor of the first order. The ability to discover, unfold, curve and modulate the intrinsic and essential line of the music; to weave it into pattern; by pace and rythym to give it motion; by accent to impart to it character. The ability to distribute over the surface of this pattern; the harmonic and instrumenntal colors which are light and shade, heat and cold upon it. The ability to give to each piece and each composer his particular voice, quality, life. Last, the ability to draw from the orchestra the tone htat shall beat these powers and beauties in a manifold eloquence; the accent that shapes and marks; the color that is glamour and relief."—Adv.

NEW YORK
AMERICAN
MAR 13 1925

KOUSSETVITSKY LEADS BOSTON SYMPHONY

Fourth Evening Concert at Carnegie Hall—Andrea Chenier Repeated at Metropolitan—Other Music Notes

By GRENA BENNETT.

SERGE KOUSSETVITSKY escorted the Boston Symphony Orchestra here for its fourth evening concert at Carnegie Hall last night. Incidentally, his traveling bag was crammed with interesting manuscripts.

With a muchly reduced band he presented Boccherini's C major symphony—a work that was 150 years old before it received its first American performance, two seasons ago. Its smooth, fluent mellifluous measures, so typical of its period, were revealed with faultless musicianship, tone and proportion.

Following Dukas's picturesque "The Peri—A Danced Poem," the place of honor on the platform was allotted to Albert Spalding, distinguished American violinist, who played the solo part in Respighi's Concerto Gregoriano. It was interesting to note the adroit manner in which the ultra-modern composer utilized the simple, straightforward sequences invented by the ancient Gregory. Mr. Spalding's reading was marked by his usual sincerity and polish

Moussorgsky's "Pictures at an Exhibition" (which has had several performances recently) was the last number on the list.

* * *

NEW YORK
Herald & Tribun
MAR 13 1925

n and N.Y. estras Top s Programs

Walter and Koussevitzky Offer Wide Range of Dates and Places in Choice of Selections

Giannini in Good Voice

Albert Spalding Sings at Night With Technical Smoothness and Finish

By F. D. Perkins

The symphonies of New York and Boston occupied Carnegie Hall yesterday under the respective batons of Bruno Walter and Serge Koussevitzky, offering between them music of a variety of dates and places. The only common factor of the performances was that both orchestras were in excellent form.

On his afternoon program Mr. Walter introduced a quasi-novelty: the "Fantastic Apparitions on a Theme by Berlioz," by Walter Braunfels, which has been heard here from the enterprising Leopold Stokowski and his Philadelphians on October 18, 1921. The composer, one learned through the informative program notes of Mr. La Prade, is a Münchner of twenty-two years' standing, and this work, of the vintage of 1919, has as its theme the Song of the Flea from "La Damnation de Faust." It is also suggested that these apparitions are such as might result from a nocturnal Welsh rarebit on top of an intensive hearing of the theme—and some of the variations were indeed of a type to haunt uneasy slumber.

Brilliant Composition

It appeared a brilliantly written work—one of the most skillfully wrought post-Straussian German works we have heard so far. The second and third apparitions, which most suggested the nightmare, seemed the most effective, with an atmosphere that would have served Weber well for the Wolf's Glen in "Der Freischutz." Later, however, there seemed a lack of variety, an effect of repetitiousness in spite of the wealth of color on Braunfels's orchestral palette. It finished in a cheerful mood, with a somewhat Stravinskyesque flourish, though on the whole the music recalled, if anyone, Richard Strauss.

Dusolina Giannini was the soloist in "Ocean, Thou Mighty Monster," from "Oberon" (sung in German), and "Plus Grand Dans Son Obscurite," from Gounod's "Reine de Saba." Her remarkable volume of tone, her smooth, soaring high notes were thoroughly in evidence, and the sustained altitudes at the end of the Weber aria rang out with a notably full, ear-filling quality. At times there seemed a certain effect of strain, with an interval or two of harder tone and vibration in some lower notes, but the impression remaining was not of these, but of a voice of unusual quality.

Mr. Walter opened his program with the "Oberon" overture, played with pleasing briskness and zest, and closed it with Smetana's melodiously fluent symphonic poem, "Vltava." Throughout, orchestra and conductor seemed very happy.

The Boston Symphony

Serge Koussevitzky, who offered his ourth Thursday concert in the evening, as proved that he is no devotee of exlusively twentieth-century music, but also has a high regard for that of the ighteenth. Last night's opening numer was a symphony in C major, Op. 6, No. 3, by Luigi Boccherini, who is nown mainly to fame as the writer of minuet. The program note at one f Mr. Koussevitzky's Paris concerts ad this work and its five companions omposed and played in Paris in 1775, ut Mr. Philip Hale observes that this annot be, as Boccherini was then livg in Madrid. Wherever its origin ay have been, the symphony was pical well-written music of its period, the grade below Haydn and Mozart, d scored a good performance last ght.

The soloist was Albert Spalding, who s been serving as the herald of torino Respighi's Concerto Gregoriano, which had its second hearing here last night. On a second hearing, Gregorianism seemed more apparent, manifested in the themes themselves rather than in their working-out, with unusual dignity and much grave beauty and a dash of romanticism, or post-romanticism, in the last movement. The Concerto is a work to be reckoned with. It has consequence, playability, and, despite an absence of flourish, gives the soloist ample chance to display technical virtuosity. At length, however, it lacks variety, with too little change of mood, an effect that might be described as too much of a good thing.

Spalding Sings Well

Mr. Spalding gave an excellent performance, with his usual technical finish and beauty of tone, and Mr. Koussevitzky, with whom he has played it more than once before this, furnished thorough co-operation. The resulting ovation was prolonged.

Between the symphony and the concerto came "Le Peri, Poeme Dance," by Paul Dukas, which has been heard here before. Now fifteen years old, it was distinctly conservative, giving an impression of melody and periods of marked charm, but on the whole some-

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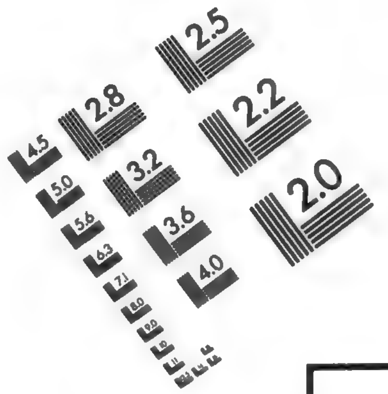

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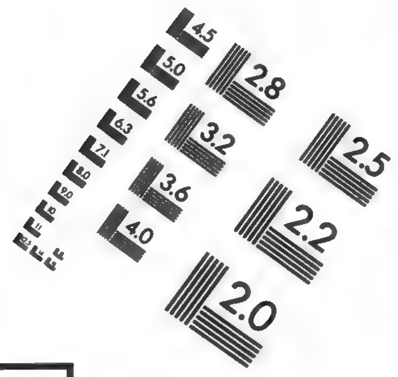

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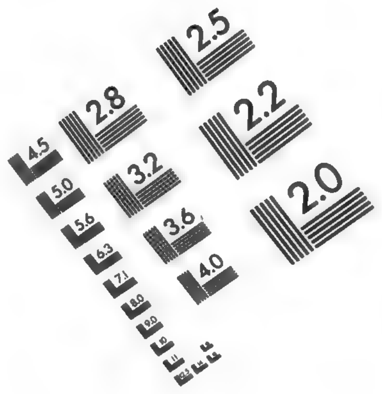

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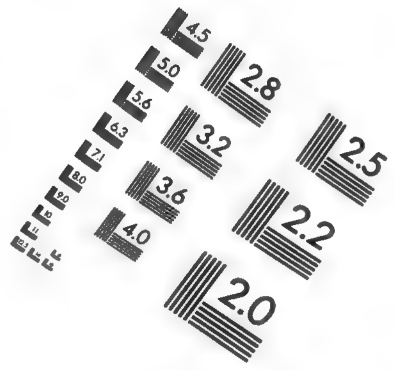

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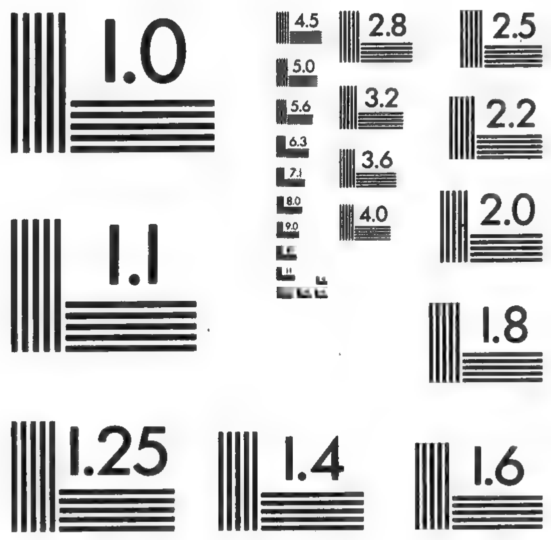

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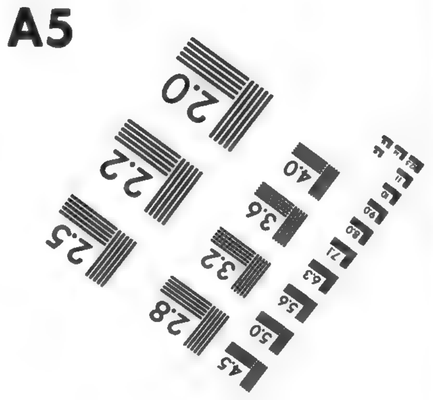

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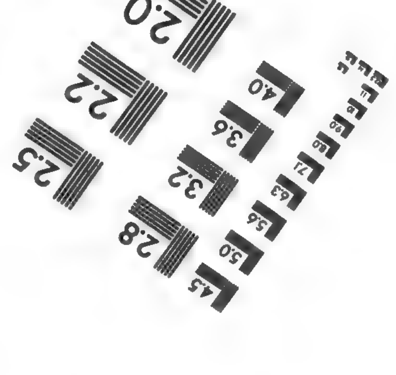

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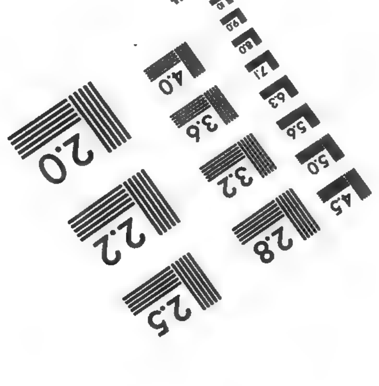

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INFORMATION OBSCURED

NEW YORK
N. Y.
JOURNAL
ISSUE OF

MAR 13 1925

NEW RESPIGHI VIOLIN MUSIC PLAYED

Albert Spalding Introduces "Gregorian" Concerto at Koussevitzky's Concert.

The concert of the Boston Symphony Orchestra last night at Carnegie Hall, under the direction of the now firmly popular Serge Koussevitzky, ranged from the sleepily dull to the weightily interesting. Comment on the unprofitable part of the evening can get along with a line or two later. The thing that brought us to life was Ottorino Respighi's new "Gregorian" concerto for violin and orchestra, with Albert Spalding as the authoritative and virile soloist.

Respighi, one of the most talented of the Italian composers of the day, had an idea, and a thoroughly original one, when he wrote this concerto—which is about 100 per cent more than most composers of violin concerti have had. And the idea would have reached something like the quality of the superb and probably have burst effulgently upon a world bored to death with mere fiddlesticks had not Respighi almost done it to death through sheer overwriting. If the thing were half, or even two-thirds as long as it is, it would be a new gem for the violin repertoire.

As it is, it is just another good thing gone wrong. But, perhaps, Respighi will see the lengthy terror of his ways and determinedly get out his blue pencil. If he does, there is still hope of a real violin concerto to set into the desperately meagre repertoire.

Bumping Into the "Spiritual."

Respighi's idea is implicit in the music's title—"Concerto Gregoriano." It is written largely in the modes of the Gregorian chants, the religious plainsong of the Middle Ages. But this isn't done as a stunt. The thing is the basis for music that has, in Respighi's words, "the purity and the sobriety of the religious musical style" of this ancient time. The composer imagines the solo instrument to act the role of the cantor of the old church services and the orchestra that of the congregation. And he succeeds admirably in carrying out his scheme, except that, at least to the people of to-day, he may be accused of making his matter so lengthy as to become prosy.

The piece is in the accustomed three movements of the concerto, the first leading continuously into the second through the medium of a cadenza for the solo violin. And his cadenza was the only incongruous affair in the whole work. Whether Respighi himself wrote it, perhaps Arrigo Serrato, to om it is dedicated, we don't w. But it is altogether out of racter with the intent of the t of the music.

he Gregorian modes, derived m the Greek scales, seem to have elightful and unexpected cousin- p to the melodic quality of Rus- n folksong; but quite the most onishing and intriguing aspect this matter of resemblances oc- rs in the final movement of the ncerto, called "Alleluia." Here principal theme, a stirringly autiful and effective melody, rsts upon you as a full-fledged d apparently pedigreed American gro spiritual! Of course, it isn't. t it is blood-brother to several of em. Things like this will happen, owever, when a composer gets to abbling in ancientry. Neverthe- ss, Respighi's concerto, with some tting, and a revision of the first ovement cadenza, would be the inest matter of its kind since Brahms.

Spalding's Superb Fiddling.

The chief factor in the success and effectiveness of the performance of the piece was Mr. Spalding, although Mr. Koussevitzky and his men were also on their toes about it. There was a splendid dash about the way the violinist played his part of the music, and a thoroughly well grasped knowledge of what the fiddle was expected to say. His tone was rich and alive. Except for a few slips in intonation, this was an arresting piece of violin playing.

The earlier part of the evening was not engrossing. It consisted of a Boccherini symphony that was as flat and trivial music as we have listened to in a long time, and it was done with a listlessness that was rather startling in Mr. Koussevitzky and the orchestra. Thereupon followed Paul Dukas's highly labored "dance poem," "La Peri," that never got you farther than first base. The evening ended with Moussorgsky's "Pictures at an Exhibition," as orchestrated by Maurice Ravel, and repeated from one of the Saturday concerts earlier in the season.

L. W.

Carreno-Like Pianist to Be Heard Here

YOLANDA MERO.

Mme. Mero comes nearer than any other pianist of the day to the grand style of the late Teresa Carreno. She is truly one of the valkyrs of the keyboard. She is to be heard for the last time this season in a recital at Aeolian Hall next Monday afternoon.

NEW YORK
POST

MAR 13 1925

Music

Boston Symphony Plays Superbly

WHEN AN ORCHESTRA provides such a feast as the Boston Sym- ony set forth last evening at Carnegie all under the superb conducting of Serge ussevitzky, it is invidious to single out any one item for particular praise. The soloist was Albert Spalding, whose playing of Respighi's concerto "Gregoriano" was on a level with that of the rest of the program. Mr. Spalding gave a characteristically finished interpretation of a composition which supplied ample opportunity for a display of his mastery of the violin.

The first number on the program was not worthy of that honor. Its sole interest was in showing what fine conducting and hat excellent orchestral response can be hrown away on an inferior production. If t had to be played, it was just as well to ome first so as to be forgotten in the orgeousness of the rest of the selections. was followed by Dukas' lovely "La Peri." hen came the concerto, and the program as concluded with Moussorgsky's delight- l and impressive "Pictures at an Exhibi- on" as arranged for orchestra by M. avel.

Koussevitzky, coaxing and commanding turns, brought out every shade of the ried harmonies in the works he had osen for the evening's delectation. The hestra responded as if by instinct to wonderful leadership. It was as if man were somehow playing a hun- instruments at once, so perfect was understanding between conductor and ducted.

oth in perfection of detail and in total ctiveness, last evening's performance one of the most brilliant of the sea- of several seasons. It sent the au- away in a glow of artistic pleasure can be created only by a masterly of inspired music.

PORTLAND
ME.
PRESS-HERALD

MAR 13 1925

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A Great Musical Treat

The Portland Music Commission has arranged for the Boston Symphony Orchestra to come here on March 25. The price of tickets for this concert run from $1 to $2. Nowhere in the country has such a low price been made for a concert by this premier musical organization. It could not be done by the Portland Music Commission if its purpose was to make a profit from its undertaking.

Bringing the Boston Symphony Orchestra here will wind up in a blaze of glory the Music Commission's year of activities, so far as concerts of this character are concerned. That it is appreciated by the lovers of music in Portland and this portion of Maine goes without saying. "Standing room only" should be the sign displayed at the entrance to the City Hall Auditorium on March 25.

The purpose of the Music Commission is to provide educational opportunities for the music lovers in this city. So far it has met with remarkable success in this work. Never before has there been such patronage of the Sunday afternoon concerts in City Hall. They are growing in popularity and show that there is an ever increasing demand for this sort of thing. They afford better musical treats for Portland people than are offered in cities of much larger population. The Music Commission is helping make possible the realization of the dream of those who originally created it and who believed that the cultivation of a desire for good music among the people would result in making this city one of the leading musical centers in this part of the country. Bringing the Boston Symphony Orchestra here and fixing the price of tickets within the reach of everyone is one of the progressive steps towards the goal which the Music Commission is striving to attain.

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TIMES

MAR 13 1925

OUR ORCHESTRAS AS OTHERS SEE THEM

Players in America's great symphony orchestras are less adventurous than those of staid London, so testified the famous English music critic, Ernest Newman, who has been serving as guest critic for the New York Evening Post. Mr. Newman was asked to give his impressions of American orchestras. These are based upon hearings only of the New York Philharmonic, New York Symphony, the Philadelphia Orchestra and the Boston Symphony. Of these four organizations Mr. Newman considers the Philadelphia the best—which recalls a similar statement from Richard Strauss during his last visit to America. However, Mr. Newman considers the Philharmonic a close second.

In giving his reasons for the more adventurous quality of the London playing, Mr. Newman instances first the initial advantage of the American orchestras in being economically secure, whereas the London orchestras are not sure of their existence from year to year. As a result the London orchestras engage a number of visiting conductors during a season—the Queen's Hall Orchestra being the only one that always plays under the same conductor. As a consequence, the London players seem to Mr. Newman more quickly adaptable than the American. The Londoners are gamblers, says he, and they develope a gambler's virtues and defects. Among the former are an unusual sharpness of apprehension and quickness of response. It is that sense of adventure that gives their playing a nervous intensity that Mr. Newman has not often met with in New York. In all the finest playing that he has heard in New York the impression has been one not of nervous adventure, but of steady confidence—a feeling that the magnificent machine could not possibly go wrong.

BROOKLYN, N. Y.
EAGLE

MAR 14 1925

BACH and Albert Spalding easily walked off with the honors of last evening's Boston Symphony concert at the Academy of Music. The Concerto in E major is among the finest things that Bach wrote for the violin—the Adagio is a page of most extraordinary loveliness; a mood of meditative serenity, over which floated the long rhapsody of the violin. And Mr. Spalding played as we have seldom heard him play before. Among violinists of the day he seems specially fitted by temperament to such music. His fine, sonorous tone—a tone smooth as silk yet of great depth—in combination with the Adagio of the Concerto, went to make one of those memorable moments that cannot be forgotten even in the face of 40 concerts a week.

Mr. Koussewitsky, besides the admirable ~~accompaniment~~ to the Concerto, contributed to the evening the Boccherini Symphony in C major, Dukas' "La Peri," the "La Procession Nocturne" of Rabaud and Salome's Dance from the Strauss opera. The premiere of "Petruschka" at the opera house delayed us so that we reached the Academy just as Mr. Spalding played the first bars of the concerto, and as a result we failed to hear the Boccherini and the Dukas. Both of these works, however, were performed at Carnegie Hall on Thursday evening and fully commented upon in yesterday's Eagle.

The Rabaud poem, built on a Lenau text, is in many respects impressive music. It has all the manner if not the matter of greatness. But when one has listened to it carefully the impression of a very tiny voice speaking through a very large megaphone is bound to rise in one's mind. It is what the Germans would call Kappelmeistermusik — no better, no worse.

Mr. Koussewitsky gave a good account of himself and his orchestra, both in this poem and in the Strauss dance, from which he extracted what sensualism Strauss managed to distill into his music. But it was in the concerto that Mr. Koussewitsky, like Mr. Spalding, outdid himself. If the conductor had not changed his style over night, we may hazard the performance of the Symphony and Dukas' dance poem were as illuminating and effective as they were on Thursday in the Manhattan hall.

EDWARD CUSHING.

DULUTH, MINN.
HERALD

MAR 14 1925

ALBERT SPALDING SCORES IN BOSTON

Albert Spalding, who has many admirers in Duluth, was soloist with the Boston Symphony orchestra last week when he received an ovation from a critical Boston audience. The critic of the Boston Globe said of his performance:

"Albert Spalding, an American violinist deservedly much admired, was cordially applauded by yesterday's symphony audience both before and after he played the solo part in Respighi's new "Gregorian Concerto." Mr. Spalding, a fine musician and therefore bored by mere show pieces has sought diligently and successfully on more than one occasion for new pieces. The performance was a beautiful example of controlled and intense emotion from Mr. Spalding and the orchestra.

HERALD

MAR 14 192

George Longy, first oboe of the Boston Symphony Orchestra, will resign ~~his position~~ at the end of the present season.

He will retire, says The Boston Transcript, at his own request, and Mr. Koussevitzky as conductor not a little regrets the decision. Not only will Mr. Longy leave the orchestra. He will also depart from Boston, returning for the remainder of his days to France, whence he came. He passing middle age. His work oboist taxes him. The direction music school leaves him little leisu He is disposed to sit in the sun a be idle.

The public of the symphony concerts, which has listened to Mr. Longy for a quarter of a century and weekly recognized his presence and his voice, will keep him in remembrance and companion him with good wishes. In Europe and in America no oboist of his time has surpassed him in quality and finesse of tone: while few have equaled him in evenness and felicity of performance.

BROOKLYN, N. Y.
TIMES

MAR 14 1925

BOSTON SYMPHONY.

With Albert Spalding, violinist, as the soloist, the Boston Symphony Orchestra gave its fourth concert in a series of five, last night, at the Academy of Music. Under the skillful baton of Serge Koussevitzky, the orchestra rendered a program of fine music.

Mr. Spalding played Bach's Concerto for violin in E Major, a delightful piece, and to which he gave real feeling. The violinist has great beauty of tone, peculiarly suited to ~~the Bach concerto~~. The orchestra opened the program with Boccherini's Symphony in C Major, rather heavy music, but perfectly played.

Duke's "La Peri," a poeme danse, and a familiar number on Boston Symphony programs, was gracefully rendered. This bit of French music, originally written for a ballet, was a favorite of Pierre Monteux, the little Frenchman who conducted the orchestra before Koussevitzky.

"La Procession Nocturne," a symphonic poem by Rabaud, and Straus' Dance of Salome, by the orchestra, completed the program.

59

BROOKLYN, N. Y.
STANDARD UNI

MAR 14 192

MUSIC

Bach Concerto Dominates Boston Symphony Program

Last night's concert by the Boston Symphony Orchestra at the Academy of Music, under Institute auspices, was interesting for a number of reasons, not the least of which was the presence of an ample supply of Philip Hale's programme notes. In the past Brooklyn concerteers have had to go after these helpful and scholarly pamphlets as stealthily as after a copy of "Ulysses," but last night they were there in all their New England solidity —there for the asking. One elects to regard this as a triumph for Brooklyn, in view of the protests voiced in these columns following the previous concerts of this season.

Serge Koussevitzky was conductor and Albert Spalding violin soloist at last night's concert. Mr. Koussevitzky's choice of music for the occasion offered unusual contrast between what may be chronologically termed the music of yesteryear, and more than chronologically, perhaps, the music of to-day. Boccherini's Symphony in C, a rather drab antique, opened the programme, followed by Paul Dukas' "The Peri: A Danced Poem." The Dukas number had a significance greater than itself, for it served to demolish the effect of Richard Strauss' "Dance of the Seven Veils" from the opera "Salome," nearly an hour later.

Dukas has a lavish palette, no doubt, but he chooses to subtly spray his canvas with a brush of soft greens and crimson. It is orchestrally modern music, as compared with the bitter steadiness of Bach's E major violin concerto, which it preceded. Dukas plays with a mood and a hue; Bach has essayed to fiddle. Bach drives with unrelenting fervor at a clearly visioned goal, using his solo instrument as well as the associate strings, all in a carefully schemed manner. He is writing masterly music. Dukas toys and pirouettes; he is dancing, exquisitely, too exquisitely.

Henri Rabaud's "The Nocturnal Procession," a symphonic poem after Lenau, is heavily programmed and almost, so it seems, a monotone of harmonies. Rabaud, like Dukas, is after a sensuous rather than a spiritual effect—and he achieves it. And thus the programme came to Strauss' "Salome's Dance." Strauss is also burdened with programme; he, too, achieves his effect. But by this time an audience, sated with musical paint, can no longer respond, even to a brilliant performance. The fine conducting of Koussevitzky and the superb playing of the Boston orchestra were awarded perfunctory applause. So, too, the music of Strauss.

The abiding memory of last night's concert was Mr. Spalding's rendition of Bach, a clear, sharp jewel of composition that glows steadily down the corridor of the centuries, filtering with the miraculous beauty of genius through the artificial spectrums of mere talent.

Transcript
Mar 14

Monday evening, March 30, in Symphony Hall, the fourth of the supplementary concerts of the Symphony Orchestra to a public overflowing from the regular series or preferring a shorter shrift and programs seldom disturbed by novel or exacting pieces. Mr. Koussevitzky will conduct, and Miss Hess of the fine hand and the finer spirit will be the assisting pianist. Never before in Boston has she played with orchestra.

Friday afternoon, March 27, in Symphony Hall, the twentieth of the afternoon concerts of the Symphony Orchestra, with Mr. Koussevitzky conducting, and Skriabin's "Prometheus: the Poem of Fire," for the chief item of the program. Never before has it been played in Boston.

Orchestral

OUT of the youngest and the middle generation, Parisian composers, little known hereabouts, have an inning at the Symphony Concerts of next week: Roland-Manuel with an Overture to the operetta, "Isabelle and Pantalon"; Borchard with a piece labelled "L'Elan"; Caplet, once of the Boston Opera House, with "Epiphany," a "Fresco" for violoncello and orchestra drawn from Ethiopian legend. Between these newcomers, Mr. Koussevitzky has sandwiched Ravel transcribing for orchestra a Dance of Debussy. Chaikovsky's Fifth Symphony rounds out the list. With it, at a concert for the Pension Fund of the orchestra, Mr. Koussevitzky excelled. In Caplet's "Poem," Mr. Bedetti, the first violoncellist, will play the solo-part.

On Thursday evening, Mr. Koussevitzky and the Symphony Orchestra will make a seventh expedition to Sanders Theater at Cambridge, where they will be heard in Mahler's Intermezzo to Weber's operetta, "The Three Pintos; Brahms's Symphony in F Major; Ravel's transcription for full orchestra of Musorgsky's graphic piano-pieces, "Pictures at an Exhibition."

BROOKLYN, N. Y.
TIMES

MAR 14 1925

Music Events

BOSTON SYMPHONY.

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"La Procession Nocturne," a symphonic poem by Rabaud, and Straus' Dance of Salome, by the orchestra, completed the program.

NEW YORK
TIMES

MAR 15 1925

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

It is not easy to understand why Mr. Koussevitsky elected to play Glazounof's Eighth Symphony at the concert of the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall. This is one of the longest and dullest of Glazounof's efforts in the symphonic form. Well played, it could have been turned out by any German kapellmeister who had lived a few years in Petrograd. Glazounof is not always so academic. In the work heard yesterday there is little or no saving grace, even though the structure is elaborate, the instrumentation sonorous, and the finale written, according to the composer's words, with thoughts of "heathen feats" and "the triumph of Christianity in opposition to the faith of the heathens." Other things than piety are required to produce a symphony. On this occasion a gifted heathen would have been welcomed.

The soloist was Albert Spalding, who had given a stirring performance of Respihi's "Concerto Gregoriano" with the same orchestra two days previous. On this occasion Mr. Spalding played Bach's E major concerto. He performed with due breadth of style, with a beautiful singing tone and ample technical resource; he did not, however, appear to be able to do complete justice to himself. This must largely be laid to the door of Mr. Koussevitsky. The slow movement of the concerto lost much of its character and gained little save a certain fuzziness of tone by the subordination of the persistent figure in the lower strings which gives the movement its physiognomy. Yesterday the figure merged in a kind of impressionistic blur with the sustained tone of the other instruments. Sense of line was lost; and, anyhow, there were too many strings employed. Bach's orchestra for the E major concerto required not more than ten players.

If the strings of the modern orchestra are not reduced in number for such a composition there is thickness of tone which it is difficult to avoid. Even when the desired subordination of the ensemble is secured it is accomplished at the expense of the spontaneity and brilliancy of style which Bach's music asks of the orchestra as well as the solo player. The orchestral players are walking on eggs and they know it. They cannot forget themselves or let loose for an instant. Consequently there was nothing red-blooded, nothing lusty and vigorous as Bach's music in the allegross as heard yesterday, and the whole work was given a tame performance.

The remainder of the program consisted of Henri Rabaud's "Nocturnal Procession," after an episode of the "Faust" of Nicholas Lenau, and the Dance of Salome from Strauss's opera of that name. Although it is, perhaps, "dated," and a kind of poetic sublimation of Gounod, Rabaud's tone poem has atmosphere, a fine line and poetic feeling. It is a little long and there is not an overwhelming amount of contrast in the music, although Mr. Koussevitsky's reading was very sensitive and sympathetic. But it is sincere and emotional art.

The orchestra played the Dance of Salome with sufficient energy and plasticity of phrase, but it must be admitted that this piece, at least when separated from the stage, has aged greatly in a few years. There was a large audience at this concert, as at the Boston Symphony concerts of the season; there was warm applause for the conductor and for the soloist.

PORTLAND, ME.
TELEGRAM

MAR 15 1925

Koussevitzky, the famous Rus- ian conductor, head of the Boston ymphony Orchestra, will receive a reat hand when he advances on the age of City Hall on March 25 to onduct the orchestra at its Port- nd concert.

Koussevitzky was born in Tver, in e northern part of Russia, in 1874. e was leading a theater orches- a in his home town at the age of elve, keeping at the post for two ears. Part of his duties were to ompose whatever music might be eeded.

When he was fourteen Kousse- itzky went to Moscow to continue is studies. He practised upon the ouble-bass, soon acquiring such traordinary facility that he was ppointed soloist in the Imperial pera orchestra and succeeded his acher, the celebrated Rambaussec, professor of the Conservatoire.

Then, for ten years, Koussevitzky ured Europe as a virtuoso. He mposed a number of works for his strument, including a concerto, at have been much played. He turned to Russia in 1909 and or- nized the Koussevitzky Orchestra at soon became so famous; it as made up of the best players om the other Russian orchestras. e men were engaged by the year d were barred from giving their services to any other organization.

The formal Moscow and Perograd seasons ending at Easter, Koussevitzky in the spring gave Beethoven festivals, Bach festivals, Tchaikovsky festivals, Rimsky-Korsakoff festivals, etc., in the two capital towns.

Appointed director of Russian State orchestras after the Revolution of 1917, Koussevitzky remained at home until 1920. His famous Paris concerts were begun the next year and have been continued until his American engagement.

If anyone thinks that the members of an orchestra such as the Boston Symphony tuck their instruments under their arm and take the train for a destination like the Portland concert, that person is very much mistaken. The business of transporting an orchestra like the Boston organization is a big, scheduled undertaking. Niel Patterson has been baggage man for the orchestra 37 years.

About 100 players travel for concerts and approximately 100 trunks go along too, each containing the musician's instrument, his evening suit and his music. Enormous trunks are built especially for the harp and other big instruments. On arriving at the place of the concert, these trunks are found awaiting the orchestral members, each with the owner's name attached. Everything is in care of Mr. Patterson and his assistant. Their names are not in the program but they do a substantial share of the concert's business.

These officials do not leave until long after the orchestra takes the return train for the Hub. About 4 A. M., the packing of the big instruments is all accomplished and by 10 o'clock next morning (perhaps for a rehearsal) everything must once more be unpacked and placed in readiness for the players to commence the opening work.

Ordinarily Mr. Koussevitzky, with his manager Mr. Brennan, goes ahead, in order that he may have time for a leisurely dinner before the event in the city visited, or perhaps he dines at home and departs (for some nearby place) in a private compartment of an express train.

Mr. Koussevitzky lives in Jamaica Plain.

The concert in Portland is anticipated as the most distinguished musical event of the season.

ROCHESTER, N. Y.
DEMOCRAT

MAR 15 1925

The Music Parade.

New York surely does not stint the public in its supply of music. What a quantity, and how infinite the variety! The Philharmonic, New York, Philadelphia, and Boston Symphony orchestras have been playing away during recent days with almost no cessation. And mostly it has been music worth hearing, and superlatively played. Mengelberg, Walter, and Stokowski are sterling musicians and conductors; I cannot enthuse so much over Koussevitzky.

Then Wanda Landowska gave us a harpsichord program of aristocratic beauty and elegance; tinkly music interpreted with flawless technique and equally flawless taste. Cecilia Hansen's violin recital left pleasurable recollections, for this young artiste is maturing

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Mar. 15

This week's Symphony program includes Tchaikovsky's Fifth Symphony, of which Mr Koussevitzky has already given a notable interpretation here this season, at a pension fund concert. The soloist is Jean Bedetti, who will take the solo part in a piece called "Epiphanie," by Andre Caplet, once one of the conductors of the old Boston Opera. A number from an opera bouffe, "Isabelle et Pantalon," by Roland-Manuel, a young French composer, pupil of Roussel and Ravel and musical critic in "La Revue Musicale" and "L'Eclair"; a piece by Borchard, a composer so far unknown to this department of the Globe and not to be found in available reference books, will be included in the miscellany, according to the advance announcement. But Mr Koussevitzky may change his mind.

The hyphen in M Roland-Manuel's name may be due to the fact that his name was once Levy. He has apparently gotten his nom de plume as Joseph Conrad did his by abandoning an unsatisfactory last name. Conrad's was several syllables of Polish beginning with a "K," which one will not attempt to spell offhand.

mood.

PORTLAND, ME.
TELEGRAM

MAR 15 1925

BOSTON SYMPHONY PRESENTS POPULAR PROGRAM HERE

Music For All Classes Says Director Koussevitzky

Those who, awed by the musical repute of the Boston Symphony Orchestra might expect from it when it appears here on March 25 a program of such ambitious character that the element of popular appeal is almost forgotten, will find their expectations agreeably shattered.

Serge Koussevitzky, the brilliant new conductor, is a master of program building. He believes in presenting music for all the people: not merely for a few highly culturel, musicians. While every selection that his great orchestra plays under the magic of his baton is directed with a perfection of technical skill and resource and is an exquisite delight to the musical ear, Kussevitzky's music appeals to the unlearned as to the learned. In the more pretentious numbers there is life and color and rhythm. In the lesser numbers there is novelty and charm.

One of the daintiest and most attractive selections on the program he is promising for Portland will be the suite The Flight of the Bumble Bee, from Rimsky-Korsakov's fairy opera, Tsar Saltan. In this opera the prince transforms himself into a bumble bee to suit purposes of his own, and then rising from the seas buzzes about the Swan-Maiden. So skilfully is the music written that even to the unimaginative man the flight of the bee is suggested, and the tiny piece exacts an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity.

Koussevitzky invariably includes on his program something from modern or comparatively modern composers, and there is practically no Koussevitzky concert that does not have at lease one Russian number in it. None of these Russian selections have been more cordially received in the current season's concerts than the scherzo, Flight of the Bumble Bee.

"Best by attest"
Original Romeike
PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860
THIS CLIPPING FROM

HARTFORD, CONN.
COURANT

MA 15 1925

BOSTON

The Boston Symphony is deservedly world famous and is perhaps best known to those in Hartford closely following music. This orchestra's quite recent appearance in Hartford was an occasion that will be long remembered. To some, hearing the Boston Symphony for the first time was a revelation of what symphonic music can be; to those who heard it on previous occasions it served to increase the already well founded appreciation.

Henry L. Higginson of Boston brought together the first Boston Symphony in 1881 and during his lifetime it was a beneficiary of his particular interest. It grew to be practically self-supporting and is now aided through an endowment provided by the generosity of Mr. Higginson.

The Boston Symphony has for a motive the establishment of a pension for its members—in fact it was with this symphony that the idea of pensions for members originated. Surely those devoting themselves constantly to preparation for public concerts deserve such encouragement for their sacrifices.

Hartford has the distinction of having organized the first symphonic orchestra in Connecticut, according to the best recollections of those most conversant with music throughout the state. The Capital city of Connecticut, has a place for such an organization and the new Hartford Symphony can inherit fine traditions from the Philharmonic and develop into a body, rightfully representative of Hartford.

PHILADELPHIA, PA.
INQUIRER

MAR 15 1925

Farewell of Georges Longy

There are many persons in this city who recall with pleasure and satisfaction the visits many years ago of the Boston Symphony Orchestra, and who feel that a large part of their present enjoyment of orchestral music wa awakened by the concerts given by that organization when Colonel Higginson was its guiding patron. Word has come Boston that Georges Longy who played first oboe all these years, will retire at the end of the present season from his professional activities and return to France from whence he came, and there pass the remainder of his days.

The visits of M. Longy have been infrequent of recent years, but there are doubtless many who will readily recall his fine quality of tone and the finesse of his phrasing upon one of the most difficult instruments in the entire orchestra. No doubt there will arise some one to occupy his chair in the oboe section of the orchestra, as there is always some one ready to take up work laid down by another.

BIRMINGHAM
ALA.
News
ISSUE OF
MAR 15 1925

* * *

Music Parade

New York surely does not stint the public in its supply of music. What a quantity, and how infinite the variety! The Philharmonic, New York, Philadelphia, and Boston symphony orchestra have been playing away during recent days with almost no cessation. And mostly it has been music worth hearing, and superlatively played. Mengelberg, Walter and Stokowski are sterling musicians and conductors; I cannot enthuse so much over Koussevitzky.

Then Wanda Landowska gave us a harpsichord program of aristocratic beauty and elegance; tinkly music interpreted with flawless technique and equally flawless taste. Cecilia Han- 's violin recital left pleasurable rec- ctions, for this young artiste is ma- ng steadily and must be pronounced of the foremost in her art.

PITTSBURG, PA.
GAZETTE TIMES

925

The Music Parade.

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COURANT

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60

NEW YORK
POST

MAR 16 1925

Spalding Soloist With the Boston

THE feature of the Boston Symphony's concert in Carnegie Hall, Saturday afternoon, was the appearance of Albert Spalding as solist in Bach's "E Major Concerto." Again, as in the Respighi "Concerto Gregoriano," played by the Boston orchestra on last Thursday evening, Mr. Spalding demonstrated a technical mastery of his instrument that was only equaled by the spirit of his playing. His tone was nothing short of ravishingly beautiful.

His great opportunity came, of course, in the Adagio, and he took full advantage of it. Mr. Spalding has grown steadily and surely in artistic stature for a number of years; he can no longer be denied a place among the great violinists of the day. He has never played better here than in his last two performances. Mr. Koussevitzky's good strings gave him splendid, full-bodied support in the Bach work.

The afternoon's symphony was the Eighth of Glazounov in E flat major, a long and highly complex composition in which the inspiration seemed thinly spread. It is without a program, and as well as it was played, did not seem in any sense a candidate for the permanent society of great symphonies.

The orchestra also played the Rabaud symphonic poem, "Le Procession Nocturne," based upon the "Faust" of Nicholas Lenau, an atmospheric study in an almost continuous mood of still, rather somber beauty, lacking in color and contrast, but impressive withal, and given a good performance.

Strauss' "Salome's Dance," from the opera "Salome," followed the Rabaud work, and formed a striking contrast to its melancholy monotonies. It was stirringly played, but one does not grow to love it somehow with repeated hearings. Perhaps it is aging.

Carnegie Hall was filled for the concert, and there was the greatest enthusiasm for Mr. Koussevitzky, Mr. Spalding and the orchestra.

PORTLAND,
ME.
EXPRESS

MAR 16 1925

CITY FAVORED BY CHANCE TO HEAR BOSTON SYMPHONY

Great Demand For Services of Hub Musical Organization

That Portland is rarely favored in being able to hear the Boston Symphony Orchestra this season, and particularly at prices lower than ever have been offered before when this attraction visited Maine, is the consensus of opinion of concert-goers.

In a year when the Boston Symphony is tremendously sought after, and when concerts in all cities where it plays are subscribed far in advance, this is a most unusual policy to pursue. The Portland Music Commission is pursuing it, however, because it desires to put really fine music within the reach of all the people. The rush to secure desirable seats for the concert, and the enthusiasm with which it is spoken of in the musical clubs and in various local organizations as well as in individual homes indicates that this altrustic attitude on the part of the commission is by no means unappreciated, and Serge Koussevitzky, the distinguished conductor, and his unrivalled aggregation of players should be greeted by a tremendous audience on the 25th.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
~~GAZETTE~~
Union

MAR 16 1925

Boston Symphony with Albert Spalding as soloist plays "Concerto Gregoriano" in New York.

NEW YORK
AMERICAN

MAR 16 19

SPALDING MAKES BIGGEST HIT OF HIS CAREER

American Violinist, Fresh from an Enthusiastic Reception in California, Is Heard Here with Boston Symphony Orchestra

By LEONARD LIEBLING

FRESH from an enthusiastic recent reception in California, Albert Spalding, U. S. A., returned to his home town and won one of the big successes of his career, at the Carnegie Hall matinee of the visiting Boston Symphony Orchestra.

Spalding's vehicle was the Bach concerto in E major, a work which exposes mercilessly any lack of musical authority or interpretative ability in th eplayer. It calls for the highest degree of art, for the most serene and sincere conception, for the utter abscence of self-display and self-exploitation.

The American violinist possesses the Bach spirit in a marked measure, for his musical ideals always have been exceptionally lofty, and almost his entire life has been spent in the devoted study of the classics. His playing of Bach was fine, rounded, elevated, mature. In mentality, musicianship, temperament, he was controlled and commanding. Nothing more musically thorough and magnificent has been done here by a violinist this season. It was a performance to be proud of, both on the part of the artist and of his compatriots in the audience, who applauded him unreservedly.

Serge Koussevitzky, the conductor, was ~~not~~ overlooked in the plaudits. He and his orchestra and Spalding all were one unified force in the ensemble of the Bach presentation.

Koussevitzky gave a notable reading also of the Glazounow symphony in E flat, an interesting, fluently written work, with strong resemblances to Tchaikowsky.

Other items on the programme were Rabaud's symphonic poem, "La Procession Nocturne" (based on an episode in Lenau's "Faust"), an atmospheric and artful piece of orchestral writing, and the dance from Strauss' "Salome."

NEW YORK
Herald & Tribune

MAR 16 1925

Saturday's Boston Symphony matinee raised one ~~of those~~ questions of program making the answer to which no feller can find out: namely, Why do conductors, normally of dependable taste, play the symphonies of Glazounoff? Montague-Nathan once called Glazounoff "the Mendelssohn of Russian music," which causes one to weep for the outraged shade of Mendelssohn. We have no cankering passion for the music of Mendelssohn, but by the side of Glazounoff he seems as rare and exquisite as Debussy by the side of Gounod. Glazounoff is no Mendelssohn. He is merely a salon composer with an incurable case of megalomania. He has written eight symphonies, and all of those that we know are insufferably long-winded, pretentious and blatantly commonplace. The Eighth (in E flat, Op. 83), which Mr. Koussevitzky gave us on Saturday, is no exception. Mr. Koussevitzky played it superbly, but why he played it at all we are unable to guess. It cannot have been merely because Glazounoff is a Russian. There are symphonies by the younger men of contemporary Russia, unknown in America, which Mr. Koussevitzky might well introduce to us. Miaskovsky, for instance, has written seven, and not one of them has been heard here. They can scarcely be worse than Glazounoff's.

* * *

TEMPERED ADMIRATION

Transcript Mar 17

The Reviewers in New York and the Latest Visit of the Boston Orchestra—Mr. Koussevitzky's Programs Questioned—Contempt for Glazunov's Symphony—Musorgsky via Raval Variously Viewed

IN time past and time present, the Boston Symphony Orchestra has enjoyed a lengthier and more laudatory "press" than was its lot when it revisited New York last week. The obstacle appears to have been Mr. Koussevitzky's programs—as sometimes befalls at home. Either they failed, as on Thursday, to lure this and that reviewer into the concert-hall, or, as on Saturday, the choice of pieces displeased those who heard Thus in the Herald-Tribune, Mr. Gilman exclaims against the inclusion in the latter concert of Glazunov's Eighth Symphony, already inflicted upon Boston:

> Why do conductors, normally of dependable taste, play the symphonies of Glazunov? He has written eight symphonies, and all of those that we know are insufferably long-winded, pretentious and blatantly commonplace. The Eighth is no exception. Mr. Koussevitzky played it superbly; but why he played it at all we are unable to guess. It cannot have been merely because Glazunov is a Russian. There are symphonies by the younger men of contemporary Russia, unknown in America, which Mr. Koussevitzky might well introduce to us. Miaskovsky, for instance, has written seven, and not one of them has been heard here. They can scarcely be worse than Glazunov's.

Mr. Taylor of The World declined even to listen to the boresome stuff; while The Times declared the Symphony to be "one of the longest and dullest of Glazunov's efforts. Well played, it could have been turned out by any German kapellmeister who had lived a few years in Leningrad. Glazunov is not always so academic. In the music heard yesterday there is little or no saving grace, though the structure is elaborate; the instrumentation sonorous. The

Continued on Following Page

finale written, according to the composer, with thought of 'heathen feats,' and 'the triumph of Christianity in opposition to the faith of the heathen.' Other things than piety are required to produce a symphony."

The concert of Thursday evening fared better. It began with the little Symphony of Boccherini long since played in Boston. In Mr. Taylor's ears, "Mr. Koussevitzky gave it a spirited and delicate reading." Next followed Dukas's ballet, "The Peri," as tone-poem. According to Mr. Henderson of The Sun, "it gave Mr. Koussevitzky opportunity to display his warmth of feeling and his poetic imagination; while the orchestra had scope for all the splendors of its tone and its technical finish." Thereafter, Mr. Spalding, the violinist, joined the orchestra in Respighi's "Concerto Gregoriano," and both gained no little applause in the concert-hall by night and in the newspapers by day. Finally, conductor and band played Ravel's version for orchestra of Musorgsky's piano-pieces "Pictures at an Exhibition." Of the arrangement and of the orchestra, Mr. Taylor writes sagely:

> Ravel's orchestral treatment is a marvelously clever approximation of the scoring of "Boris." Indeed, as the program-book explained, he tried to "keep the size of the orchestra of Rimsky-Korsakov . . . and added some more instruments only in a few movements of the suite." Inasmuch as that means an orchestra only slightly smaller than that of "Götterdämmerung," one wonder just what Ravel would have done if he had let himself go. I cannot muster the superlatives that some enthusiasts hurl about when discussing this "Ravelized" Musorgsky. The suite is good, but I think Musorgsky was right when he wrote it as a set of piano-pieces. Scored for a chamber orchestra, it might be vastly effective, but the present version, while undoubtedly lots of fun for conductor and players, merely inflates the composer's modest ideas to the bursting point—past it in several instances.

The Times, however, received the transcription with joyous shouts and gyrations, even to "utterlys" and like superlatives: "Ravel has wrought with a skill and intuition which place him at the right hand of Musorgsky himself. For once, pieces originally written for piano appear to have been mis-conceived; it was as if Musorgsky had only given Ravel a rough preliminary sketch for the appearance in orchestral guise of his curious inventions. On the piano the pieces are seldom more than suggestive, and sometimes ludicrously inadequate. Ravel, with the most economical means, fills in the rough outlines and glorifies the originals, with the most expressive colors. Moreover, his orchestration is utterly Muscovite in character. The modern Frenchman is no longer heard; but a musician with the stride, the accent, the evocative power, of the greatest of the Russian 'Five.' The performance was a triumph for the composer, the transcriber and the conductor. It shed glory divided equally between the three."

BANGOR
ME.
COMMERCIAL

MAR 17 1925

SYMPHONY ENCORE IS DEMANDED

Boston Organization in Portland, March 25, Breaks Old Rule

Serge Koussevitzky, the popular conductor of the Boston Symphony orchestra, who has made a tremendous name for himself in the music world in his first season in America, has set an entirely new record for Boston Symphony concerts.

For 40 years the Boston Symphony has not granted an encore. Applause has been enthusiastic many, many times, but never so enthusiastic that the rule forbidding encores has been broken.

A week or two ago Mr. Koussevitzky was obliged to set aside this precedent. Enthusiasm reached such heights after the performance of The Flight of the Bumble Bee, a little Scherzo from Rimsky-Koreakov's fairy opera, Tsar Saltan, that an encore had to be given to satisfy concert-goers and bring the storm of handclapping at an end.

The Flight of the Bumble Bee describes how a prince transforms himself into a bee for his own purposes, and rising from the ocean buzzes about the Swan Maiden. It exacts an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity.

The Flight of the Bumble Bee will be one of the selections given when Koussevitzky and the Boston Symphony visit Portland on March 25 for a concert at City Hall under the auspices of the Portland Music Commission.

BANGOR
ME.
NEWS

MAR 17 1925

BOSTON SYMPHONY IN PORTLAND

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The Flight of the Bumble Bee will be one of the selections given when Koussevitzky and the Boston Symphony visit Portland on March 25 for a concert at City Hall under the auspices of the Portland Music Commission.—advt.

PORTLAND,
ME.
EXPRESS

MAR 17 1925

REAL TREAT IN STORE FOR LOCAL MUSIC LOVERS

Koussevitzky Has Risen To World Heights as A Conductor

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has come suddenly into the position of almost world dominance in music which he holds at the present time. Before the war he was known as a conductor only in eastern Europe. He was held in highest esteem by the Russian people because of his efforts to give really fine music to them at prices within the means of all.

In western Europe he was known only as a remarkable virtuoso of the double bass, which was his chosen instrument before he began his career of orchestral leadership.

From 1921 on he conducted a yearly series of concerts in London and Paris, and by virtue of these and his splendid performances as leader at the Grand Opera in Paris he rose in the estimation of France and England as head and shoulders above any other conductor of the day. With this fame to herald him, America was keenly curious about the new conductor of the Boston Symphony when he first came to the United States last Autumn. Expectations have been most eloquently realized in the Boston Symphony concerts this season, and Portland has a rare treat in store when Koussevitzky and his musicians visit this City on the 25th.

PORTLAND
ME.
PRESS-HERALD

MAR 17 1925

BOSTON SYMPHONY

There is no phase of the conducting of Serge Koussevitzky of the Boston Symphony ~~Orchestra~~ which is more interesting to concert-goers than his interpretation of modern Russian music. Every musician is at his best in directing the music of his own country, and much stimulus has been lent to the vogue for Russian music in the United States this year through Koussevitzky's presentation of many Russian compositions hitherto unfamiliar on this side of the ocean.

Two of these little known Russian numbers will be features of his program in this City March 25. These will be The Flight of the Bumble Bee from Rimsky-Korsakov's fairy opera, Tsar Salten, which is light and dainty and a charming exposition of Russian composition, and the Prelude to Moussorgsky's opera Khovantchina, which depicts the coming of dawn over the Red Square in the Kremlin at Moscow. This is descriptive Russian music in one of its most interesting phases, and presents sharp contrast to the Bumble Bee number. Koussevitzky is practically responsible for introducing these two selections to the western world.—Adv.

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 17 1925

Unique Concert by The Boston Orchestra

The program selected by Serge Kousevitsky as the Boston Symphony fourth of a series of five concerts at the Academy of Music, arnd played before a capacity audience, departed somewhat from the conventional program in its numbers and diversity.

First was Boccherini's new and quaint Symphony in C major, which called for the strings alone. Koussevitzky read it with a full appreciation of its other-day idiom.

"La Peri," by Dukas, a Boeme dance, followed with its wealth of rhythmic intricacies. But by far the most satisfying number was Bach's concerto for violin in B major, for which Albert Spaulding was the soloist. It brings with it a peace and rest sensation, an at-homeness that few of the masters, even, can induce. Spaulding's playing was superb, containing the proper amount of feeling balanced with a fine aloofness.

Completing the program were Raban's "La Procession Nocturne," a symphonic poem, and Strauss' dance of Salome, from "Salome."

PROVIDENCE, R. I.
JOURNAL

MAR 18 1925

BOSTON SYMPHONY PLAYS HERE SUNDAY

Koussevitzky to Lead Famous Orchestra in Concert at Albee Theatre.

ENDS MUSIC LEAGUE SERIES

Famous Russian Expected to Add to Unqualifiedly High Approval Accorded Him in Other American Cities

The Boston Symphony Orchestra of 104 pieces under its new Russian conductor, Serge Koussevitzky, will appear at the E. F. Albee Theatre next Sunday afternoon at 3 o'clock in the last of the notable series of concerts which which the Music League has provided Providence this season.

Interest centred in this concert, is twofold; interest in the famous orchestra and interest in its brilliant leader. For, although the Boston Symphony Orchestra, which has so long stood for the very highest achievement in symphonic performance, has had a most distinguished line of conductors, certainly not one of them has drawn more general attention nor had more rapturous praise heaped upon him at all hands. Indeed, it is recorded that the orchestra concerts have attained an additional country-wide prominence through the genius of its new leader.

Naturally, then, interest on the part of Providence lovers of music who have never encountered the personality and musicianship of Koussevitzky is at high pitch. He is easily one of the outstanding figures in the musical world, and as such warrants such interest in any community so fortunate as to be favored with a visit from him. Preceded to America by the most glowing reports from Europe, it will not be denied that Koussevitzky's latest conquest, the conquest of America, has been both sudden and complete. He is talked about the country over, every one of his concert series is subscribed and seats for the Boston Symphony concerts are at a premium.

America expected much of Koussevitzky, but it is not too much to say that he has surpassed those expectations. In Boston, in New York, in every city he has visited, the verdict has been unanimously complimentary to him. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretive artist, and his rare and absolute control, all of which are manifest in the perfect response of the famous orchestra which he now commands.

America has heard many of the great conductors—all of them, perhaps—in the past few seasons, and probably concerning no other one of them has the opinion been so high and so unqualified.

Koussevitzky enjoys a triple fame in the scope of his international interpretations. Some praise him most highly for his readings of the classical masters, which are fresh and engrossing. No one can instil a more vivid and beautiful life in the music of the 18th century. Koussevitzky the romanticist is also irresistible. The fervors of Wagner or Tchaikovsky flame gloriously under his baton. Then there is the third angle to his striking achievements—his flair for the music of the modern schools. No conductor scrutinizes more eagerly and champions more staunchly and understandingly the truly important music of to-day and to-morrow.

Koussevitzky's programme for next Sunday holds brilliant and engrossing promise. It will include Weber's Overture to "Oberon;" Moussorgsky's Prelude to the opera "Khovantchina;" Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee;" Grieg's Suite No. I from the incidental music to "Peer Gynt," and three Wagnerian excerpts—"The Ride of the Valkyries," Prelude to "Lohengrin" and the Overture to "Rienzi."

Those holding tickets for Sunday's concert which they will be unable to use are requested to return them as early as possible that they may become available for others.

LOWELL MASS.
COURIER-CITIZEN
MAR 18 192

At the Boston Symphony concerts this week the programs will include an overture to the operetta "Isabella and Pantalon," by Roland-Manuel; "L'Elan," Bourchard; "Epiphany," a musical fresco for violoncello and orchestra drawn from an Ethiopian legend, by Caplet, formerly one of the conductors of the Boston opera, and a Dance of Debussy arranged for orchestra by Ravel. Mr. Bedetti will play the solo part in the Caplet number. The symphony will be Tschaikowski's Fifth.

PROVIDENCE, R. I.
BULLETIN

MAR 18 1925

BOSTON SYMPHONY TO BE HEARD HERE FOR 13 1-3 CENT FEE

Rare Treat Offered Next Sunday When Famous Organization Appears at the Albee Theatre in Final Concert of Music League Series.

To be able to hear a musical organization like the Boston Symphony Orchestra for 13 1-3 cents should prove one of the rarest treats ever offered a music-loving public. It is through the Providence Music League that such an event is made possible. The orchestra, under its new Russian conductor, Serge Koussevitzky, will appear in the E. F. Albee Theatre Sunday afternoon at 3 o'clock in the final concert of the Music League series.

Interest centred in this concert, is twofold; interest in the famous orchestra and interest in its brilliant leader. For, although the Boston Symphony Orchestra, which has so long stood for the very highest achievement in symphonic performance, has had a most distinguished line of conductors, certainly not one of them has drawn more general attention nor had more rapturous praise heaped upon him at all hands. Indeed, it is recorded that the orchestra concerts have attained an additional country-wide prominence through the genius of its new leader.

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ception which probably few noticed, was eloquent and brilliant.

Bach's Suite was played delightfully. The overture is stirring and at times grand music. Mr. Koussevitzky did not sentimentalize the lovely and familiar Air. The Gavottes, Bourree and Gigue, except for those who believe in the plenary inspiration of a composer, are hardly worth playing, much less hearing.

The concerts next week will be on Thursday (not Friday) afternoon and Saturday evening. Purcell-Wood, trumpet voluntary; Block, Concerto Grosso for strings and piano obligator; Wagner, prelude to "Parsifal"; Saint-Saens, Symphony, C minor, with organ.

ALLOTS $967,852,000 TO

SERGE KOUSSEVITZKY, WHO WILL CONDUCT MUSIC LEAGUE CONCERT

Providence Music Lovers Will be Given the Opportunity Sunday Afternoon of Hearing the Boston Symphony Orchestra Under the Leadership of Its New Russian Conductor in the E. F. Albee Theatre, When the Last of the Popular Series is Given.—Hundreds Will Take Advantage of the Opportunity to Hear This Famous Organization for 13 1-3 Cents.

PORTLAND
ME.
PRESS-HERALD

MAR 18 1925

Boston Symphony To Play A Novel Russian Number Here

For the first time in 40 years, the Boston Symphony Orchestra has departed from precedent and encored a number.

To Serge Koussevitsky, the briliant new conductor of the orchestra, belongs the credit for having chosen such a well liked number and directed it so skilfully that the insistent applause of the audience could not be quieted until the satisfying encore had been given.

The selection that occasioned this furore was "The Flight of the Bumble Bee", the dainty little scherzo which has already been announced for the Portland program, and which is taken from Rimsky-Korsakov's fairy opera, "Tsar Saltan." This tiny piece excites an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity, and which is invariably attractive to concert-goers.

This and another Russian number will constitute an exceedingly interesting portion of the local program, while two Wagner selections will also recommend themselves strongly to a Maine audience. These selections are the Bacchanale from "Tannhauser" and the Prelude to "The Meistersingers."

BANGOR
ME.
NEWS
MAR 18 1925

RUSSIAN MUSIC ON SYMPHONY PROGRAM

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is credited with having introduced to he western world the compositions f Moussorgsky and Rimsky-Korakov, two of the most noted of Russian composers.

The two were little known outide Russia until Koussevitzky bean to feature their music at his oncerts in the various European apitals. Excerpts from the music f these two composers will make p a part of the program for his ortland concert at City Hall, March 5.

The principal monuments of the enius of Moussorgsky are the peras Boris Godunov and Khovanthina.

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PORTLAND,
ME.
EXPRESS

MAR 1 7 1925

REAL TREAT IN STORE FOR LOCAL MUSIC LOVERS

Koussevitzky Has Risen To World Heights as A Conductor

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has come suddenly into the position of almost world dominance in music which he holds at the present time. Before the war he was known as a conductor only in eastern Europe. He was held in highest esteem by the Russian people because of his efforts to give really fine music to them at prices within the means of all.

In western Europe he was known only as a remarkable virtuoso of the double bass, which was his chosen instrument before he began his career of orchestral leadership.

From 1921 on he conducted a yearly series of concerts in London and Paris, and by virtue of these and his splendid performances as leader at the Grand Opera in Paris he rose in the estimation of France and England as head and shoulders above any other conductor of the day. With this fame to herald him, America was keenly curious about the new conductor of the Boston Symphony when he first came to the United States last Autumn. Expectations have been most eloquently realized in the Boston Symphony concerts this season, and Portland has a rare treat in store when Koussevitzky and his musicians visit this City on the 25th.

PORTLAND
ME.
PRESS-HERALD

MAR 1 7 1925

BOSTON SYMPHONY

There is no phase of the conducting of Serge Koussevitzky of the Boston Symph~~ony Orchestra~~ which is more interesting to concert-goers than his interpretation of modern Russian music. Every musician is at his best in directing the music of his own country, and much stimulus has been lent to the vogue for Russian music in the United States this year through Koussevitzky's presentation of many Russian compositions hitherto unfamiliar on this side of the ocean.

Two of these little known Russian numbers will be features of his program in this City March 25. These will be The Flight of the Bumble Bee from Rimsky-Korsakov's fairy opera, Tsar Salten, which is light and dainty and a charming exposition of Russian composition, and the Prelude to Moussorgsky's opera Khovantchina, which depicts the coming of dawn over the Red Square in the Kremlin at Moscow. This is descriptive Russian music in one of its most interesting phases, and presents sharp contrast to the Bumble Bee number. Koussevitzky is practically responsible for introducing these two selections to the western world.—Adv.

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 1 7 1925

Unique Concert by The Boston Orchestra

The program selected by Serge Koussevitsky as the Boston Symphony' fourth of a series of five concerts at the Academy of Music, arnd played before a capacity audience, departed somewhat from the conventional program in its numbers and diversity.

First was Boccherini's new and quaint Symphony in C major, which called for the strings alone. Koussevitzky read it with a full appreciation of its other-day idiom.

"La Peri," by Dukas, a Boeme dance, followed with its wealth of rhythmic intricacies. But by far the most satisfying number was Bach's concerto for violin in B major, for which Albert Spaulding was the soloist. It brings with it a peace and rest sensation, an at-homeness that few of the masters, even, can induce. Spaulding's playing was superb, containing the proper amount of feeling balanced with a fine aloofness.

Completing the program were Raban's "La Procession Nocturne," a symphonic poem, and Strauss' dance of Salome, from "Salome."

PROVIDENCE, R. I.
JOURNAL

MAR 1 8 1925

BOSTON SYMPHONY PLAYS HERE SUNDAY

Koussevitzky to Lead Famous Orchestra in Concert at Albee Theatre.

ENDS MUSIC LEAGUE SERIES

Famous Russian Expected to Add to Unqualifiedly High Approval Accorded Him in Other American Cities

The Boston Symphony Orchestra of 104 pieces under its new Russian conductor, Serge Koussevitzky, will appear at the E. F. ~~Albee Theatre~~ next Sunday afternoon at 3 o'clock in the last of the notable series of concerts which which the Music League has provided Providence this season.

Interest centred in this concert, is twofold; interest in the famous orchestra and interest in its brilliant leader. For, although the Boston Symphony Orchestra, which has so long stood for the very highest achievement in symphonic performance, has had a most distinguished line of conductors, certainly not one of them has drawn more general attention nor had more rapturous praise heaped upon him at all hands. Indeed, it is recorded that the orchestra concerts have attained an additional country-wide prominence through the genius of its new leader.

Naturally, then, interest on the part of Providence lovers of music who have never encountered the personality and musicianship of Koussevitzky is at high pitch. He is easily one of the outstanding figures in the musical world, and as such warrants such interest in any community so fortunate as to be favored with a visit from him. Preceded to America by the most glowing reports from Europe, it will not be denied that Koussevitzky's latest conquest, the conquest of America, has been both sudden and complete. He is talked about the country over, every one of his concert series is subscribed and seats for the Boston Symphony concerts are at a premium.

America expected much of Koussevitzky, but it is not too much to say that he has surpassed those expectations. In Boston, in New York, in every city he has visited, the verdict has been unanimously complimentary to him. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretive artist, and his rare and absolute control, all of which are manifest in the perfect response of the famous orchestra which he now commands.

America has heard many of the great conductors—all of them, perhaps—in the past few seasons, and probably concerning no other one of them has the opinion been so high and so unqualified.

Koussevitzky enjoys a triple fame in the scope of his international interpretations. Some praise him most highly for his readings of the classical masters, which are fresh and engrossing. No one can instil a more vivid and beautiful life in the music of the 18th century. Koussevitzky the romanticist is also irresistible. The fervors of Wagner or Tchaikovsky flame gloriously under his baton. Then there is the third angle to his striking achievements—his flair for the music of the modern schools. No conductor scrutinizes more eagerly and champions more staunchly and understandingly the truly important music of to-day and to-morrow.

Koussevitzky's programme for next Sunday holds brilliant and engrossing promise. It will include Weber's Overture to "Oberon;" Moussorgsky's Prelude to the opera "Khovantchina;" Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee;" Grieg's Suite No. I from the incidental music to "Peer Gynt," and three Wagnerian excerpts—"The Ride of the Valkyries," Prelude to "Lohengrin" and the Overture to "Rienzi."

Those holding tickets for Sunday's concert which they will be unable to use are requested to return them as early as possible that they may become available for others.

LOWELL MASS.
COURIER-CITIZEN

MAR 1 8 1

At the Boston Symphony concerts this week the programs will include an overture to the operetta "Isabella and Pantalon," by Roland-Manuel; "L'Elan," Bourchard; "Epiphany," a musical fresco for violoncello and orchestra drawn from an Ethiopian legend, by Caplet, formerly one of the conductors of the Boston opera, and a Dance of Debussy arranged for orchestra by Ravel. Mr. Bedetti will play the solo part in the Caplet number. The symphony will be Tschaikowski's Fifth.

PROVIDENCE, R. I.
BULLETIN

MAR 1 8 1925

BOSTON SYMPHONY TO BE HEARD HERE FOR 13 1-3 CENT FEE

Rare Treat Offered Next Sunday When Famous Organization Appears at the Albee Theatre in Final Concert of Music League Series.

To be able to hear a musical organization like the Boston Symphony Orchestra for 13 1-3 cents should prove one of the rarest treats ever offered a music-loving public. It is through the Providence Music League that such an event is made possible. The orchestra, under its new Russian conductor, Serge Koussevitzky, will appear in the E. F. Albee Theatre Sunday afternoon at 3 o'clock in the final concert of the Music League series.

Interest centred in this concert, is twofold; interest in the famous orchestra and interest in its brilliant leader. For, although the Boston Symphony Orchestra, which has so long stood for the very highest achievement in symphonic performance, has had a most distinguished line of conductors, certainly not one of them has drawn more general attention nor had more rapturous praise heaped upon him at all hands. Indeed, it is recorded that the orchestra concerts have attained an additional country-wide prominence through the genius of its new leader.

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ception which probably few noticed, was eloquent and brilliant.

Bach's Suite was played delightfully. The overture is stirring and at times grand music. Mr. Koussevitzky did not sentimentalize the lovely and familiar Air. The Gavottes, Bourree and Gigue, except for those who believe in the plenary inspiration of a composer, are hardly worth playing, much less hearing.

The concerts next week will be on Thursday (not Friday) afternoon and Saturday evening. Purcell-Wood, trumpet voluntary; Block, Concerto Grosso for strings and piano obligator; Wagner, prelude to "Parsifal"; Saint-Saens, Symphony, C minor, with organ.

ALLOTS $867 852 000 TO

SERGE KOUSSEVITZKY, WHO WILL CONDUCT MUSIC LEAGUE CONCERT

Providence Music Lovers Will be Given the Opportunity Sunday Afternoon of Hearing the Boston Symphony Orchestra Under the Leadership of Its New Russian Conductor in the E. F. Albee Theatre, When the Last of the Popular Series is Given.—Hundreds Will Take Advantage of the Opportunity to Hear This Famous Organization for 13 1-3 Cents.

PORTLAND
ME.
PRESS-HERALD

MAR 1 8 1925

Boston Symphony To Play A Novel Russian Number Here

For the first time in 40 years, the Boston Symphony Orchestra has departed from precedent and encored a number.

To Serge Koussevitsky, the brilliant new conductor of the orchestra, belongs the credit for having chosen such a well liked number and directed it so skilfully that the insistent applause of the audience could not be quieted until the satisfying encore had been given.

The selection that occasioned this furore was "The Flight of the Bumble Bee", the dainty little scherzo which has already been announced for the Portland program, and which is taken from Rimsky-Korsakov's fairy opera, "Tsar Saltan." This tiny piece excites an aerial lightness and fleetness from the wood wind which is a marvel of virtuosity, and which is invariably attractive to concert-goers.

This and another Russian number will constitute an exceedingly interesting portion of the local program, while two Wagner selections will also recommend themselves strongly to a Maine audience. These selections are the Bacchanale from "Tannhauser" and the Prelude to "The Meistersingers."

BANGOR
ME.
NEWS

1 8 1925

RUSSIAN MUSIC ON SYMPHONY PROGRAM

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is credited with having introduced to he western world the compositions of Moussorgsky and Rimsky-Korsakov, two of the most noted of Russian composers.

The two were little known outside Russia until Koussevitzky began to feature their music at his concerts in the various European capitals. Excerpts from the music of these two composers will make up a part of the program for his Portland concert at City Hall, March 5.

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620

PROVIDENCE, R. I.
TRIBUNE

MAR 1 8 1925

Symphony Here Sunday

The Boston Symphony Orchestra will be heard in the Albee Theatre, Sunday afternoon, in the third and last of the series of concerts given this winter under the Providence Music League.

This opportunity which gives a large portion of those who cannot and do not attend the regular Symphony Concerts, a chance to hear this magnificent musical organization, under the direction of one of the most magnetic, and forceful of leaders of large groups of musicians, is one which should be very much appreciated by those who benefit by it, and it is most creditable to the Music League to provide this opportunity in Providence.

The Sunday evening program will include Weber's Overture to "Oberon"; Moussorgsky's Prelude to the opera "Khovantchina;" Rimsky - Korsakov's Scherzo, "The Flight of the Bumble Bee"; Grieg's Suite No. 1 from the incidental music to "Peer Gynt," and three Wagnerian excerpts—"The Ride of the Valkyries," prelude to "Lohengrin" and the overture to "Rienzi."

Those holding tickets for Sunday's concert which they will be unable to use are requested to return them as early as possible that they may become available for others.

Transcript Mar 18

Koussevitzkiana

Mr. Koussevitzky conducted the Eighth Symphony of Glazunov at the fourth Boston Orchestra matinée in Carnegie Hall, Saturday afternoon, as if his reputation depended on his interpretation of the music. It did not. Neither did Glazunov's. If the composer had to earn his spurs with this Eighth Symphony, they would be small ones made of tin. It is prolix, dull and heavy. [The New York Sun

For the first time in Boston, Mr. Koussevitzky will set his hand to choral music when he leads the Harvard Glee Club, the Radcliffe Choir, the Symphony Orchestra and sundry solo-singers through Brahms's German Requiem. The concert befalls at Symphony Hall on Thursday evening, April 16. Dr. Davison has been schooling the chorus for nearly two years past. By his invitation, Mr. Koussevitzky conducts.

Says the Lndon Telegraph: "By all accounts Mr. Koussevitzky has certainly fluttered the dovecots of Boston by the 'modernity' of at least parts of his programs during the period of his office as conductor of the Boston Symphony Orchestra, wherein he succeeded Pierre Monteux." Yet, scrutinized and compared, his programs seem hardly a whit more "modern" than Mr. Monteux's; while they are far less catholic and ranging. H. T. P.

MAIL

MAR 19 1925

Orchestral Concerts

Five symphony orchestras provided concerts during the week, the resident Philharmonic, the New York Symphony and the State Symphony, with the Boston Symphony and the Philadelphia Orchestra as visitors. Strangely enough, in all this diversified crowd there was not a single "first time" on any of the programs, though there were several numbers that were sufficiently unfamiliar as to be almost novelties.

Ignatz Waghalter closed the State Symphony's season with an only fair-to-middlin' concert, the program including the Leonore Overture No. 3, the Lalo Symphonie Espagnole with Ilse Niemack as soloist, and as a closing piece, Brahms' C Minor Symphony. The State Symphony, contrary to expectations, has announced that it will continue next season, and Mr. Waghalter will again be its conductor.

Mr. Koussevitzky in his two programs, both of which were beautifully played, be it said, gave some curious and interesting music, though none of it was really arresting in content. The Boccherini Symphony, composed in 1775, had a certain interest, though it is a journeyman work of a composer who ground out six in a year, and hence could hardly be expected to grind out six masterpieces. Dukas' "Danced Poem" "La Peri" was also given, and though the orchestration provoked admiration, the melodic content of the piece was not startling.

NEWCOMERS TO BOSTON

Mar. 19— Trans.

Three Parisian Composers Enter the Lists at the Symphony Concerts of the Week—Fresco in Tones—Intoxication of Movement—Orchestral Merriment

THERE ARE new names on the program for the Symphony Concerts of Friday and Saturday—Roland-Manuel, Borchard, André Caplet. True, Monsieur Caplet knew his passing Bostonian hour when this town nurtured an opera company wherein he was a conductor. As composer, however, he has flourished only of recent years in Paris; while "Epiphany," the piece in which he will return to these parts, is no older than Christmas of 1923. It was then played at the Colonne Concerts as "Fresco for Violoncello and Orchestra after Ethiopian Legend." The program also quoted a note by the composer as clew to the music:

> Melchior, the black and gold king, made his way in gorgeous procession to Bethlehem. There, greatly affected, he was enraptured, and to honor the King of the World, he bade his little negroes dance.

By these signs, Monsieur Caplet has painted his tonal "Fresco" out of the legends of the three Kings of Orient who did homage to Jesus in the manger at Bethlehem. By report in Paris, the composer has become in middle years a pietist and a mystic. He would draw inspiration from the Gospels, from the legends festooned about them, from the deeds, words and visions of the fathers of Holy Church. Furthermore: he would have his music suggest the line and color, the simple realism and naive emotion, of altar-pieces by primitive painters. Elsewhere than in "Epiphany" he has found voice for these new faiths and impulses. More particularly, that piece falls into three divisions: "The Procession," wherein we hear the progress of the Ethiopian King and his train and know their splendor; "The Ecstasy," wherein the saintly monarch kneels in pious rapture before the Holy Manger; "The Dance"—of the little black boys. The cadenza, which releases "The Ecstasy," is played by the solo-violoncello, improvising, as it were, while a tambourine insistently and monotonously marks the rhythm.

In turn, Monsieur Adolphe Borchard is composer and pianist of the newer Parisian generation. If memory runs true, he once visited the United States as virtuoso—coming and going almost unheeded. The Parisians lend him more attentive ear. Did he not descend upon them loaded with first prizes from the Conservatory—in counterpoint, in fugue, upon the piano? Has he not also written for them a tone-poem, "On the Margins of Shakespeare"; an Ode for Piano, Orchestra and a Singing Voice within its ranks; another tone-poem, "Eseual Herria," for Piano and Orchestra; songs and other trifles? Here in Boston Monsieur Borchard will emerge in a piece named "L'Elan" and bearing upon the fly-leaf these lines from the poet, Henri de Regnier—the translation is free:

> I have seen you surging before me; you were
> beautiful.
> The setting sun reddened you, from your head
> to your sabots
> With a savage splendor.
> Ardent was your speed and upright your course
> You threw back upon the bloody sky behind you
> Man and horse, the double effort of your trans-
> port!

As a Parisian program-book further explains: "These verses are but a sort of illustration for the musical text which stays independent of any literary fiction. In "L'Elan" the composer endeavors to express the drunkenness of movement, by that gesture in which man stretches his hands toward the infinite."

From all sides in Paris come good words for Monsieur Roland-Manuel. He is a composer of the youngest generation. For the most part, he has busied himself, thus far, with music for the theater—for the lighter stage, indeed, of operetta and the dance. Two months ago this department described a piece that he had written for the Swedish Ballet; while on Saturday next it will reprint an article from him about Ravel in the eyes and ears of his juniors. (For Monsieur Roland-Manuel is also writer upon music and musicians.) The Sinfonia or Overture which will introduce him to Bostonian ears is prelude to an opéra-bouffe, "Isabelle et Pantalon," originally produced at the Trianon-Lyrique in Paris two seasons ago.

Continued on Page Twelve

Amusements
LOEW'S ORPHEU
Continuous 9.15 A. M. to 10.30 P. M.
METRO-GOLDWYN offers | VAUDEVILLE

NEWCOMERS TO BOSTON

Continued from Page Ten

was there scored for the small orchestra a theater. Even then, however, e foresighted composer had rewrit a it for the full orchestra of the ncert-hall, and in this version it vill be played tomorrow. The "book" of Monsieur Roland-Manuel's operetta assembles the personages of old Italian folk-comedy. Each has a motiv, and these motivs pursue each other through the Sinfonia. When it was played at the Concerts Koussevitzky in Paris, the composer wrote in the program:

> Without departing from the classical plan of the overture, the Sinfonia to "Isabelle et Pantalon" anticipates the situations of the farce. After a lively introduction, the motiv of Doctor Pantalon, the old gallant, is announced by the trumpet. To this motiv is opposed the sentimental motiv of the languorous Isabelle, the impatient captive of a crafty old dotard. These two primordial elements contend with each other according to the traditional rites of the sonata-form; while the short motif of Harlequin, the beloved one, seeks to insinuate itself into the "symphony." It does not succeed until a peroration of majestic character proclaims the triumph of the lovers at last united.

Pieces in Prospect

In Symphony Hall on Sunday evening next, Mr. Carlos Salzedo, the imaginative and innovating harpist, above any other in these days and regions, will play from the ancients a Saraband of Couperin; a Gigue of Corelli; a Solfeggietto of Emanuel Bach; and, with an ensemble of six other harps, a French Suite of the paternal Johann Sebastian. From the moderns, with the same ensemble, he will be heard in transcriptions of Debussy's "Danseuses de Delphes," "La Danse de Puck," "La Cathédrale Engloutie"; and in two pieces of his own. Finally, as pianist, and with his pupil, Miss Miller, as harpist, he will try an experiment which of late has engaged him—chamber-music for harp and piano. Not in his own Sonata for the two instruments, but in a Chorale and Variations by the Parisian, Widor, will they be heard.

For the time, Mr. Arthur Whiting will end his "Expositions of Chamber Music" to the youth of Harvard with a concert next Wednesday evening in Paine Hall. With him will come the Lenox String Quartet of New York to play Ravel's Quartet; Schumann's Quintet in E-flat for Piano and Strings; two movements of a Divertimento of Mozart for the same instruments.

At his concert in Jordan Hall next Wednesday evening Mr. Julius Risman, the violinist, will play three pieces by Ernest Bloch, hitherto unheard in Boston. They are titled in Hebrew, which, being interpreted, signifies "Three Pictures of Religious Life; Contrition; Improvisation; Rejoicing." From the heart as well as the mind the composer writes such music.

Trans Mar 19

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Pleasures at Hand

Skriabin's "Prometheus" and the Polovtsian Dances, with Chorus, in Near Prospect

FOR THE Symphony Concerts of next week, on Friday afternoon, March 27, and Saturday evening, March 28, Mr. Koussevitzky proposes a program to waken anticipation. It contains "Prometheus: The Poem of Fire"—the piece with which Skriabin believed he had sounded and capped his symphonic music. Seldom is it heard anywhere; never before has it been announced for performance in Boston; while Skriabin sounds at Mr. Koussevitzky's will. On the list also stand the Polovtsian Dances out of Borodin's opera, "Prince Igor." Alike from the Diaghylev Ballet and the Symphony Orchestra, they have hitherto been heard in Boston without the interspersed choruses. Next week at Symphony Hall, The Cecilia will sing them. Only dancers—the more the pity—will be lacking. The Cecilia will also join the orchestra through sundry pages of "Prometheus," and Mr. Alexander Steinert will take a passing place in the band to play the piano part. A Concerto Grosso of Handel—number Five in D major—will begin the concerts, with solo-parts for the leaders of the string choir. Into the midst of all this promise, Mr. Koussevitzky strangely thrusts a repetition of Monsieur Rabaud's tone-poem, "La Procession Nocturne." Why this tepid tedium of sugary Gounod and watery Wagner should be imposed on the public twice within a few weeks is past finding out. H. T. P.

PORTLAND,
ME.
EXPRESS
MAR 1 9 1925

BOSTON SYMPHONY

Interest in the approaching concert of the Boston Symphony Orchestra in this City mounts with the passing of the days, and indications are that attendance at this event will be phenomenally large. Increasing numbers of reservations from out-of-town will take up large portions of City Hall Auditorium, where the concert is to be held. Serge Koussevitzky, the new conductor, will lead the Boston Symphony in Portland. Koussevitzky is offering a program that shows his remarkable orchestra at its best, and that runs the gamut

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BANGOR
ME.
COMMERCIAL
MAR 1 9 1925

Koussevitzky Responsible For Introducing Famous Composers to America

SERGE KOUSSEVITZKY

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, is credited with having introduced to the western world the compositions of Moussorgsky and Rimsky-Korsakov, two of the most noted of Russian composers.

The two were little known outside Russia until Koussevitsky began to feature their music at his concerts in the various European capitals. Excerpts frfom the music of these two composers will make up a part of the program for his Portland concert at City Hall March 25.

The principal monuments of the genius of Moussorgsky are the operas Boris Godunov and Khovantchina.

The prelude to the latter will be played in Portland. This depicts the coming of dawn over the Red Square in the Kremlin at Moscow, and has its distinct color and mood suggestive of the subject. It is an interesting sample of Russian music. As a native Russian Koussevitsky is perhaps at his best in the interpretation of Russian music, and there will be much interest in his interpretation of this prelude and The Flight of the Bumble Bee, a scherzo from Rimsky-Korsakov's fairy opera, Tsar Saltan, which is quite as different in mood from the other selection as may be imagined, and shows the Russian composer in lighter mood.

Herald

NOTES and LINES

By PHILIP HALE

The program of the Symphony concerts tomorrow afternoon and Saturday evening announces the performance of some unfamiliar works. The "Sinfonia" from Roland Manuel's opera-bouffe "Isabelle and Pantalon" is really an overture, for in going back to the old Italian comedy the composer remembered that the word "symphony" was applied to any instrumental movement in lyric composition. Adolphe Borchard's symphonic poem, "L'Elan," was suggested by some lines of Henri de Regnier. The "Dance" of Debussy, written for the piano, was orchestrated with a "Sarabande" by Ravel for one of Mr. Koussevitzky's concerts in Paris. Andre Caplet is a name well known here, for he conducted performances at the Boston Opera House in the years 1910-14 and disported himself in other ways. He has busied himself in Paris as conductor and composer. As a composer he has written much sacred music. His "Epiphany" for the violoncello and orchestra (the excellent Mr. Bedetti will be the soloist) was inspired—if "inspired" will turn out to be the fitting word—by an Ethiopian legend in which Melchior, one of the three royal wise men at the cradle in Bethlehem, makes his little negroes dance to amuse the Divine Child. The piece is in three movements; the procession, the ecstasy (of Melchior seeing the Infant Jesus) and the dance. The "ecstasy" is in the form of a cadenza. Tchaikovsky's Fifth Symphony is also included. It has not been played at a subscription concert of this orchestra in Boston since December, 1910.

The program of the concerts of next week, as now arranged, will comprise a Concerto Grosso by Locatelli, Scriabin's "Prometheus," the dances with chorus from Barodin's "Prince Igor" and Rabaud's "Nocturnal Procession," which was performed earlier in the season. The Cecilia Society will furnish the singers.

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made his way in gorgeous procession to Bethlehem. There, greatly affected, he was enraptured, and to honor the King of the world, he bade his little Negroes dance." A suggestive programme, indeed, yet all that Mr. Caplet has achieved is labored contrivance. There is fine command of musical means; the part for the solo violoncello, admirably played yesterday by Jean Bedetti, is expertly written. But save in the opening measures and in the ingenious form of the middle section—a lengthy cadenza for the sole instrument accompanied by a tambourine and a sustained tone in the double basses—the music seems devoid of true intensiveness. Its entire rformance was, however, excellent, d a triumph for Mr. Bedetti, who was plauded loud and long.

COURIER

MAR 19 1

day, March

GEORGE KOUSSEVITZKY

Noted Boston Symphony Conductor To Be In Portland Concert.

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The two were little known outside Russia until Koussevitsky began to feature their music at his concerts in the various European capitals. Excerpts from the music of these two composers will make up a part of the program for his Portland concert at City Hall, March 25.

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The prelude to the latter will be played in Portland. This depicts the coming of dawn over the Red Square in the Kremlin at Moscow, and has its distinct color and mood suggestive of the subject. It is an interesting sample of Russian music. As a native Russian Koussevitsky is perhaps at his best in the interpretation of Russian music, and there will be much interest in his interpretation of this prelude and The Flight of the Bumble Bee, a scherzo from Rimsky-Korsakov's fairy opera Tsar Saltan, which is quite as different in mood from the other selection as may be imagined, and shows the Russian composer in lighter mood.

620

PROVIDENCE, R. I.
TRIBUNE

MAR 18 1925

Symphony Here Sunday

The Boston Symphony Orchestra will be heard in the Albee Theatre, Sunday afternoon, in the third and last of the series of concerts given this winter under the Providence Music League.

This opportunity which gives a large portion of those who cannot and do not attend the regular Symphony Concerts, a chance to hear this magnificent musical organization, under the direction of one of the most magnetic, and forceful of leaders of large groups of musicians, is one which should be very much appreciated by those who benefit by it, and it is most creditable to the Music League to provide this opportunity in Providence.

The Sunday evening program will include Weber's Overture to "Oberon"; Moussorgsky's Prelude to the opera "Khovantchina;" Rimsky - Korsakov's Scherzo, "The Flight of the Bumble Bee"; Grieg's Suite No. 1 from the incidental music to "Peer Gynt," and three Wagnerian excerpts—"The Ride of the Valkyries," prelude to "Lohengrin" and the overture to "Rienzi."

Those holding tickets for Sunday's concert which they will be unable to use are requested to return them as early as possible that they may become available for others.

Koussevitzkiana

Mr. Koussevitzky conducted the Eighth Symphony of Glazunov at the fourth Boston Orchestra matinée in Carnegie Hall, Saturday afternoon, as if his reputation depended on his interpretation of the music. It did not. Neither did Glazunov's. If the composer had to earn his spurs with this Eighth Symphony, they would be small ones made of tin. It is prolix, dull and heavy. [The New York Sun

For the first time in Boston, Mr. Koussevitzky will set his hand to choral music when he leads the Harvard Glee Club, the Radcliffe Choir, the Symphony Orchestra and sundry solo-singers through Brahms's German Requiem. The concert befalls at Symphony Hall on Thursday evening, April 16. Dr. Davison has been schooling the chorus for nearly two years past. By his invitation, Mr. Koussevitzky conducts.

Says the Lndon Telegraph: "By all accounts Mr. Koussevitzky has certainly fluttered the dovecots of Boston by the 'modernity' of at least parts of his programs during the period of his office as conductor of the Boston Symphony Orchestra, wherein he succeeded Pierre Monteux." Yet, scrutinized and compared, his programs seem hardly a whit more "modern" than Mr. Monteux's; while they are far less catholic and ranging. H. T. P.

MAIL

MAR 19 1925

Orchestral Concerts

Five symphony orchestras provided concerts during the week, the resident Philharmonic, the New York Symphony and the State Symphony, with the Boston Symphony and the Philadelphia Orchestra as visitors. Strangely enough, in all this diversified crowd there was not a single "first time" on any of the programs, though there were several numbers that were sufficiently unfamiliar as to be almost novelties.

Ignatz Waghalter closed the State Symphony's season with an only fair-to-middlin' concert, the program including the Leonore Overture No. 3, the Lalo Symphonie Espagnole with Ilse Niemack as soloist, and as a closing piece, Brahms' C Minor Symphony. The State Symphony, contrary to expectations, has announced that it will continue next season, and Mr. Waghalter will again be its conductor.

Mr. Koussevitzky in his two programs, both of which were beautifully played, be it said, gave some curious and interesting music, though none of it was really arresting in content. The Boccherini Symphony, composed in 1775, had a certain interest, though it is a journeyman work of a composer who ground out six in a year, and hence could hardly be expected to grind out six masterpieces. Dukas "Danced Poem" "La Peri" was also given, and though the orchestration provoked admiration, the melodic content of the piece was not startling.

NEWCOMERS TO BOSTON

Mar. 19 — Trans.

Three Parisian Composers Enter the Lists at the Symphony Concerts of the Week—Fresco in Tones—Intoxication of Movement—Orchestral Merriment

THERE ARE new names on the program for the Symphony Concerts of Friday and Saturday—Roland-Manuel, Borchard, André Caplet. True, Monsieur Caplet knew his passing Bostonian hour when this town nurtured an opera company wherein he was a conductor. As composer, however, he has flourished only of recent years in Paris; while "Epiphany," the piece in which he will return to these parts, is no older than Christmas of 1923. It was then played at the Colonne Concerts as "Fresco for Violoncello and Orchestra after Ethiopian Legend." The program also quoted a note by the composer as clew to the music:

> Melchior, the black and gold king, made his way in gorgeous procession to Bethlehem. There, greatly affected, he was enraptured, and to honor the King of the World, he bade his little negroes dance.

By these signs, Monsieur Caplet has painted his tonal "Fresco" out of the legends of the three Kings of Orient who did homage to Jesus in the manger at Bethlehem. By report in Paris, the composer has become in middle years a pietist and a mystic. He would draw inspiration from the Gospels, from the legends festooned about them, from the deeds, words and visions of the fathers of Holy Church. Furthermore: he would have his music suggest the line and color, the simple realism and naive emotion, of altar-pieces by primitive painters. Elsewhere than in "Epiphany" he has found voice for these new faiths and impulses. More particularly, that piece falls into three divisions: "The Procession," wherein we hear the progress of the Ethiopian King and his train and know their splendor; "The Ecstasy," wherein the saintly monarch kneels in pious rapture before the Holy Manger; "The Dance"—of the little black boys. The cadenza, which releases "The Ecstasy," is played by the solo-violoncello, improvising, as it were, while a tambourine insistently and monotonously marks the rhythm.

In turn, Monsieur Adolphe Borchard is composer and pianist of the newer Parisian generation. If memory runs true, he once visited the United States as virtuoso—coming and going almost unheeded. The Parisians lend him more attentive ear. Did he not descend upon them loaded with first prizes from the Conservatory—in counterpoint, in fugue, upon the piano? Has he not also written for them a tone-poem, "On the Margins of Shakespeare"; an Ode for Piano, Orchestra and a Singing Voice within its ranks; another tone-poem, "Eseual Herria," for Piano and Orchestra; songs and other trifles? Here in Boston Monsieur Borchard will emerge in a piece named "L'Elan" and bearing upon the fly-leaf these lines from the poet, Henri de Regnier—the translation is free:

> I have seen you surging before me; you were beautiful.
> The setting sun reddened you, from your head to your sabots
> With a savage splendor.
> Ardent was your speed and upright your course
> You threw back upon the bloody sky behind you
> Man and horse, the double effort of your transport!

As a Parisian program-book further explains: "These verses are but a sort of illustration for the musical text which stays independent of any literary fiction. In "L'Elan" the composer endeavors to express the drunkenness of movement, by that gesture in which man stretches his hands toward the infinite."

From all sides in Paris come good words for Monsieur Roland-Manuel. He is a composer of the youngest generation. For the most part, he has busied himself, thus far, with music for the theater—for the lighter stage, indeed, of operetta and the dance. Two months ago this department described a piece that he had written for the Swedish Ballet; while on Saturday next it will reprint an article from him about Ravel in the eyes and ears of his juniors (For Monsieur Roland-Manuel is also writer upon music and musicians.) The Sinfonia or Overture which will introduce him to Bostonian ears is prelude to an opéra-bouffe, "Isabelle et Pantalon," originally produced at the Trianon-Lyrique in Paris two seasons ago.

Continued on Page Twelve

Amusements

LOEW'S ORPHEU
Continuous 9.15 A. M. to 10.30 P. M.
METRO-GOLDWYN offers | VAUDEVILLE

NEWCOMERS TO BOSTON

Continued from Page Ten

was there scored for the small orchestra a theater. Even then, however, e foresighted composer had rewrit n it for the full orchestra of the ncert-hall, and in this version it vill be played tomorrow. The "book" of Monsieur Roland-Manuel's operetta assembles the personages of old Italian folk-comedy. Each has a motiv, and these motivs pursue each other through the Sinfonia. When it was played at the Concerts Koussevitzky in Paris, the composer wrote in the program:

> Without departing from the classical plan of the overture, the Sinfonia to "Isabelle et Pantalon" anticipates the situations of the farce. After a lively introduction, the motiv of Doctor Pantalon, the old gallant, is announced by the trumpet. To this motiv is opposed the sentimental motiv of the languorous Isabelle, the impatient captive of a crafty old dotard. These two primordial elements contend with each other according to the traditional rites of the sonata-form; while the short motif of Harlequin, the beloved one, seeks to insinuate itself into the "symphony." It does not succeed until a peroration of majestic character proclaims the triumph of the lovers at last united.

Pieces in Prospect

In Symphony Hall on Sunday evening next, Mr. Carlos Salzedo, the imaginative and innovating harpist, above any other in these days and regions, will play from the ancients a Saraband of Couperin; a Gigue of Corelli; a Solfeggietto of Emanuel Bach; and, with an ensemble of six other harps, a French Suite of the paternal Johann Sebastian. From the moderns, with the same ensemble, he will be heard in transcriptions of Debussy's "Danseuses de Delphes," "La Danse de Puck," "La Cathédrale Engloutie"; and in two pieces of his own. Finally, as pianist, and with his pupil, Miss Miller, as harpist, he will try an experiment which of late has engaged him—chamber-music for harp and piano. Not in his own Sonata for the two instruments, but in a Chorale and Variations by the Parisian, Widor, will they be heard.

For the time, Mr. Arthur Whiting will end his "Expositions of Chamber Music" to the youth of Harvard with a concert next Wednesday evening in Paine Hall. With him will come the Lenox String Quartet of New York to play Ravel's Quartet; Schumann's Quintet in E-flat for Piano and Strings; two movements of a Divertimento of Mozart for the same instruments.

At his concert in Jordan Hall next Wednesday evening Mr. Julius Risman, the violinist, will play three pieces by Ernest Bloch, hitherto unheard in Boston. They are titled in Hebrew, which, being interpreted, signifies "Three Pictures of Religious Life; Contrition; Improvisation Rejoicing." From the heart as well as the mind the composer writes such music.

Trans Mar 19

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Pleasures at Hand

Skriabin's "Prometheus" and the Polovtsian Dances, with Chorus, in Near Prospect

FOR THE Symphony Concerts of next week, on Friday afternoon, March 27, and Saturday evening, March 28, Mr. Koussevitzky proposes a program to waken anticipation. It contains "Prometheus: The Poem of Fire"—the piece with which Skriabin believed he had sounded and capped his symphonic music. Seldom is it heard anywhere; never before has it been announced for performance in Boston; while Skriabin sounds at Mr. Koussevitzky's will. On the list also stand the Polovtsian Dances out of Borodin's opera, "Prince Igor." Alike from the Diaghylev Ballet and the Symphony Orchestra, they have hitherto been heard in Boston without the interspersed choruses. Next week at Symphony Hall, The Cecilia will sing them. Only dancers—the more the pity—will be lacking. The Cecilia will also join the orchestra through sundry pages of "Prometheus," and Mr. Alexander Steinert will take a passing place in the band to play the piano part. A Concerto Grosso of Handel—number Five in D major—will begin the concerts, with solo-parts for the leaders of the string choir. Into the midst of all this promise. Mr. Koussevitzky strangely thrusts a repetition of Monsieur Rabaud's tone-poem, "La Procession Nocturne." Why this tepid tedium of sugary Gounod and watery Wagner should be imposed on the public twice within a few weeks is past finding out. H. T. P.

PORTLAND,
ME.
EXPRESS

MAR 19 1925

BOSTON SYMPHONY

Interest in the approaching concert of the Boston Symphony Orchestra in this City mounts with the passing of the days, and indications are that attendance at this event will be phenomenally large. Increasing numbers of reservations from out-of-town will take up large portions of City Hall Auditorium, where the concert is to be held. Serge Koussevitzky, the new conductor, will lead the Boston Symphony in Portland. Koussevitzky is offering a program that shows his remarkable orchestra at its best, and that runs the gamut

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BANGOR
ME.
COMMERCIAL

MAR 19 1925

Koussevitzky Responsible For Introducing Famous Composers to America

SERGE KOUSSEVITZKY

Serge Koussevitsky, conductor of the Boston Symphony Orchestra, is credited with having introduced to the western world the compositions of Moussorgsky and Rimsky-Korsakov, two of the most noted of Russian composers.

The two were little known outside Russia until Koussevitsky began to feature their music at his concerts in the various European capitals. Excerpts frfom the music of these two composers will make up a part of the program for his Portland concert at City Hall March 25.

The principal monuments of the genius of Moussorgsky are the operas Boris Godunov and Khovantchina.

The prelude to the latter will be played in Portland. This depicts the coming of dawn over the Red Square in the Kremlin at Moscow, and has its distinct color and mood suggestive of the subject. It is an interesting sample of Russian music. As a native Russian Koussevitsky is perhaps at his best in the interpretation of Russian music, and there will be much interest in his interpretation of this prelude and The Flight of the Bumble Bee, a scherzo from Rimsky-Korsakov's fairy opera, Tsar Saltan, which is quite as different in mood from the other selection as may be imagined, and shows the Russian composer in lighter mood.

NOTES and LINES

By PHILIP HALE

The program of the Symphony concerts tomorrow afternoon and Saturday evening announces the performance of some unfamiliar works. The "Sinfonia" from Roland Manuel's opera-bouffe "Isabelle and Pantalon" is really an overture, for in going back to the old Italian comedy the composer remembered that the word "symphony" was applied to any instrumental movement in lyric composition. Adolphe Borchard's symphonic poem, "L'Elan," was suggested by some lines of Henri de Regnier. The 'Dance' of Debussy, written for the piano, was orchestrated with a "Sarabande" by Ravel for one of Mr. Koussevitzky's concerts in Paris. Andre Caplet is a name well known here, for he conducted performances at the Boston Opera House in the years 1910-14 and disported himself in other ways. He has busied himself in Paris as conductor and composer. As a composer he has written much sacred music. His "Epiphany" for the violoncello and orchestra (the excellent Mr. Bedetti will be the soloist) was inspired—if "inspired" will turn out to be the fitting word—by an Ethiopian legend in which Melchior, one of the three royal wise men at the cradle in Bethlehem, makes his little negroes dance to amuse the Divine Child. The piece is in three movements; the procession, the ecstasy (of Melchior seeing the Infant Jesus) and the dance. The "ecstasy" is in the form of a cadenza. Tchaikovsky's Fifth Symphony is also included. It has not been played at a subscription concert of this orchestra in Boston since December, 1910.

The program of the concerts of next week, as now arranged, will comprise a Concerto Grosso by Locatelli, Scriabin's "Prometheus," the dances with chorus from Barodin's "Prince Igor" and Rabaud's "Nocturnal Procession," which was performed earlier in the season. The Cecilia Society will furnish the singers.

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made his way in gorgeous procession to Bethlehem. There, greatly affected, he was enraptured, and to honor the King of the world, he bade his little Negroes dance." A suggestive programme, indeed, yet all that Mr. Caplet has achieved is labored contrivance. There is fine command of musical means; the part for the solo violoncello, admirably played yesterday by Jean Bedetti, is expertly written. But save in the opening measures and in the ingenious form of the middle section—a lengthy cadenza for the sole instrument accompanied by a tambourine and a sustained tone in the double basses—the music seems devoid of true intensiveness. Its entire rformance was, however, excellent, d a triumph for Mr. Bedetti, who was plauded loud and long.

COURIER

MAR

day, March

GEORGE KOUSSEVITZKY

Noted Boston Symphony Conductor To Be In Portland Concert.

George Koussevitsky, conductor of the Boston Symphony Orchestra, is credited with having introduced to the western world the compositions of Moussorgsky and Rimsky-Korsakov, two of the most noted of Russian composers.

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63

PORTLAND
ME.
PRESS-HERALD
MAR 19 1925

Out-of-Town Music Clubs Will Attend Symphony Concert

The program presented by Serge Koussevitzky and the Boston Symphony Orchestra at City Hall next Wednesday will prove of tremendous interest to music students. That they appreciate the fact is indicated by the large number of seats that have been reserved by music clubs and students of music in outlying cities and towns who will come in delegations of considerable size to attend the concert.

They will see Koussevitzky in a variety of moods, for his numbers will include the romantic, the Wagnerian, and the modern with a selection which more nearly approaches classic vein as an added interesting feature. With modern Russian composers. Directed by one in the music world today it is interesting to note that the program contains two selections by modern Russion composers. Directed by one of the greatest conductors in the world, and played by one of the greatest orchestras in the world these will be a revelation to the concert-goer.

PROVIDENCE, R. I.
TRIBUNE
MAR 20 1925

Mrs. Edgar J. Lownes will have as her house guests during their stay in Providence, the director of the Boston Symphony Orchestra, Serge Koussevitzky, and Mrs. Koussevitzky. The orchestra is to give the program in the third and last concert at the Albee Theatre, Sunday afternoon, under the auspices of the Providence Music League.

PROVIDENCE, R. I.
BULLETIN
MAR 20 1925

Mrs. Edgar J. Lownes will have as her week-end guests Mr. and Mrs. Serge Koussevitzky. Mr. Koussevitzky is the conductor of the Boston Symphony Orchestra.

PROVIDENCE, R. I.
JOURNAL
MAR 20 1925

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TIMES
[illegible]
MAR 20 1925

WOMAN MUSICIAN GRANTED EXTENSION OF STAY IN AMERICA

BOSTON, March 20.—While facing compulsory departure from this country after a six months' stay, Mme. Lydia Savitzkaya, second harpist in the Boston Symphony orchestra, and the ~~only woman~~ member of that organization, has obtained a special ruling from the immigration authorities by which she may remain here six months more.

The ruling, issued from the Department of Labor at Washington, comes as a great relief to Mme. Savitzkaya, who had been worried over her future, she having expended considerable time during the last two months trying to convince the immigration authorities, both here and in Washington, of the merits of her plea for a further extension of time.

Mr. Koussevitzky, conductor of the Boston Symphony orchestra, who summoned Mme. Savitzkaya from Paris at the opening of the concert season, also was keenly interested in the outcome. Under the terms of the "visitor's" permit, under which the harpist was allowed to enter this country for a six months' stay, she was supposed to leave the United States by April 16. This would have precluded her remaining even to the end of the present concert season. The new ruling allows her to stay until Oct. 16.

A Russian of aristocratic lineage, Mme. Savitzkaya was admitted to this country last October as a "non-alien," the quota of Russia already having been filled. But the permit and her vise were granted previously in Paris only after she had satisfied the American embassy officials of her high character and integrity, and had produced evidence of her contract with Mr. Koussevitzky.

Having glimpsed America and learned of its opportunities for furthering her career, Mme. Savitzkaya is desirous of remaining for some time longer and hopes to be able to gain a still further extension of the time now allotted her by the immigration authorities. Her husband, formerly a captain of artillery in the Russian army and subsequently adjutant military attache at the Russian embassy in Holland, to which country he escaped from captivity in Germany during the war, is now in Paris, but he hopes to be able to join her here as soon as a new quota is to be admitted.

PROVIDENCE, R. I.
JOURNAL
MAR 21 1925

SYMPHONY PLAYS HERE TO-MORROW

Last of Providence Music League Concerts to Be Given in Albee Theatre.

PERFORMANCE AT 3 O'CLOCK

Boston Orchestra of 104 Pieces Under Direction of Serge Koussevitzky Will Present Varied Programme

To-morrow afternoon at 3 o'clock in the E. F. Albee Theatre, the regular Boston Symphony Orchestra of 104 musicians will give the final concert under the auspices of the Providence Music League.

Serge Koussevitzky, the new conductor of this ~~world-famous~~ orchestra, who is generally considered one of the greatest leaders, has arranged a programme of beauty and direct appeal for the occasion. It will open with Weber's Overture to "Oberon," fairy music abounding with melody and with a strikingly brilliant close.

Two Russian numbers which the Russian conductor has virtually introduced to America will be Moussorgsky's Prelude to the opera "Khovantchina," and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee." The latter piece in particular was so delightful in its humorous suggestion of the buzzing bee that it has caused the breaking of the traditional rule of no encores at the Symphony concerts.

Music more familiar will be the suite from Grieg's Incidental Music to "Peer Gynt," including Morning Mood, Aase's Death, Anitra's Dance, and In the Troll King's Grotto. The programme will conclude with three notable excerpts from the music dramas of Richard Wagner—"The Ride of the Valkyries," in which the warrior maidens are described musically as they gallop through the heavens on their winged horses, each with a slain hero across her saddle. There will also be the Prelude to "Lohengrin" and the Overture to "Rienzi."

PORTLAND, ME.
EXPRESS
MAR 20 1925

BOSTON SYMPHONY

"Koussevitzky vitalizes everything he touches."

In that fashion does Penfield Roberts of the Boston Globe speak of the world famous conductor who is to visit this City next week with the Boston Symphony Orchestra. And Portland people will have admirable opportunity to test the truth of this statement in next week's concert, which features selections in a variety of moods, and touches the classic, the romantic and the modern. It has been said of Koussevitzky that he infuses with emotion even selections that under other conductors have seemed dull and lacking in vitality, while to hear him in selections glowing with life and color is a vibrant emotional experience.—Advertisement.

VARIED PROGRAM AT SYMPHONY CONCERT

Tchaikovsky's Fifth and French Novelties

Globe Mar 21

Mr Koussevitzky chose a varied program for this week's Symphony concerts. Before the intermission yesterday various French novelties were played, only to be eclipsed later by a superb performance of the finest of Tchaikovsky's symphonies, his Fifth, in E minor. The listener was almost persuaded against his cooler judgment that Tchaikovsky was a composer of the highest order. But a really superb performance such as this can glorify music far more vulgar than Tchaikovsky's symphonies.

The French novelties were of various genres. The first number, the overture to Roland-Manuel's opera buffa "Isabel and Pantalon," is light music written with conscious cleverness, in a rather labored mixture of the archaic and the ultra modern idioms. The latest Parisian fashion in music seems to be the blending of the 20th and 17th centuries. M Roland-Manuel calls his overture a "sinfonia," thus mystifying everyone unaware of the historic fact that 150 years ago overtures were always so entitled. His music uses too much percussion and has too little thematic originality to be first-rate light music.

The next number, played for the first time anywhere yesterday, but composed in 1923 and presumably refused by Paris orchestras, was "L'Elan" by Adolphe Borchard, a pianist and composer now living in Paris. The piece has a motto, verses by Henri de Regnier. M Borchard, according to a note in the programs yesterday, has endeavored to express "the intoxication of movement," "the gesture of one stretching hands toward the infinite.

This music is quite as noisy and almost as dissonant as the louder portions of Stravinsky's "Rites of Spring." Listening as sympathetically as possible, all that was discoverable in it was an unholy racket about nothing. This may be the "music of the future," but one could detect in it nothing but inane, inept themes toyed with in conventionally aimless succession. The only emotional impression was sheer boredom.

As to the reasons why a hearer thrilled by Stravinsky and Honegger and not opposed to modern music on principle or prejudice should get so negative a reaction from M Borchard's piece, possibly future generations may see them as clearly as we see why people who liked Wagner's music did not always like that of his followers.

Ravel's orchestral version of Debussy's piano piece "Danse," published in 1890 in its original form, was made for Koussevitzky's concerts in Paris. Revel has changed the character of the music, made it harder, more shallow. But to orchestrate Debussy's piano works seems more difficult and quite as needless as to orchestrate those of Chopin.

"Epiphanie" a "Fresco" for violoncello and orchestra by Andre Caplet, who used to be one of the conductors of the Boston Opera, gave Jean Bedetti a chance to display his notable abilities as soloist. In this piece, the composer's posing for the gallery, for the art-struck women and idle men whose fickle adulation is not worth the winning, is irritating. The title, the program note ascribed to "An Ethiopian Legend," the freakish orchestration, all annoy. Who has ever, or will ever again, express "ecstacy" by a very long cadenza for solo cello accompanied only by a pedal point in the double basses and a monotonously ticking tambourine, as here?

Tchaikovsky's familiar symphony in a remarkably brilliant performance seemed both sincere and noble by comparison with what had gone before. But it does not seem so beside Beethoven and Wagner. Mr Koussevitzky labored not wholly with success to do justice to this modern French miscellany. But one could not help wondering whether he were not at this concert redeeming in a bunch all the promises he in moments of expansiveness made his Paris acquaintances about playing their works here.

P. R.

PAEAN FOR SYMPHONY CONDUCTOR

Post Mar 21

Tribute to Genius of Koussevitzky Paid by Hearers

BY WARREN STOREY SMITH

Not since Mr. Koussevitzky's first appearance here has a Friday afternoon audience at the Symphony Concerts bestowed upon him and upon the orchestra applause more hearty than that which yesterday greeted the performance of Tchaikovsky's Fifth Symphony.

And this ovation, like the performance itself exciting to hear, was tribute richly deserved.

RUSSIA'S MUSICAL CROWN

Last autumn at the Pension Fund concert, Mr. Koussevitzky led the orchestra through this symphony, and it was a matter of general agreement that not in many a year, if ever before, had the piece come to such eloquent performance in this city. Yesterday even that performance was surpassed in one or another detail: here and there instrumental strokes were sharpened and intensified, melodies were sung with even greater warmth and passion. And again the final climax was irresistible, overwhelming.

Hearing this Symphony yesterday it was easy to believe it not only Tchaikovsky's masterpiece but the crown of Russian instrumental music. Yet at the hands of other conductors the piece has seemed distinctly less impressive. Here, then, would appear to be proof positive of Mr. Koussevitzky's genius. Only to the greatest conductors is it given so to transfigure a composition that the listener may not be quite sure where the composer's achievement ends and the conductor's begins. Yesterday, indeed, Tchaikovsky, Koussevitzky and the Boston Symphony Orchestra were as one; for the time his Symphony was music of supreme power and eloquence; and that was sufficient.

First American Performance

Contrast, not unity, marks this programme of the 19th pair of concerts; contrast that is not without a touch of irony since Tchaikovsky is not greatly esteemed as composer by the Parisians, and it is from the hands of modern or contemporary Frenchmen that the remaining pieces all are sprung.

To head the list comes a "Sinfonia," from Roland-Manuel's comic opera "Isabelle et Pantalon," the first American performance of the piece and the first appearance of its composer's name upon the programmes of the Boston Symphony Orchestra. Plainly Roland-Manuel has both skill and talent. His "Sinfonia" breathes the spirit of comedy; it epitomizes the spirit of the sprightly opera from which it is dra It is fresh, assurant and well ma and it expresses individuality with straining after effect.

To this diverting composition succee a symphonic poem, "L'Tlan," Adolphe Borchard, hitherto unpe formed. Borchard, who has been hear in Boston as pianist (in 1910), but who virtually unknown here as compose has in this "Elan" written music considerable originality and force. Th piece, which begins in the depths of t orchestra against clanging bells, ca tures the attention at the outset, a holds it till the final chord. A pity th the composer might no. hear a perform ance that must have been all-reveali of his intention and that yesterday w enthusiastically received.

Andre Caplet's Contribution

With light interlude of Debussy early piano-piece "Danse," in Ravel ingenious orchestration, also new Boston, there followed yet another no elty, and this time one which yesterda proved distinctly disappointing. Fro the hand of Andre Caplet, one-time co ductor of the Boston Opera Compan comes this music, by full tit "Epiphanie," Fresco for Violoncello Orchestra (after an Ethiopian Lege

Mr. Caplet would have give expressi to this argument, printed in the scor "Melchior, the black and gold kin

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PORTLAND
ME.
PRESS-HERALD
MAR 21 1925

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[illegible] Mar 21

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American
Mar 21

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63

PORTLAND
ME.
PRESS-HERALD
MAR 1 9 1925

Out-of-Town Music Clubs Will Attend Symphony Concert

The program presented by Serge Koussevitzky and the Boston Symphony Orchestra at City Hall next Wednesday will prove of tremendous interest to music students. That they appreciate the fact is indicated by the large number of seats that have been reserved by music clubs and students of music in outlying cities and towns who will come in delegations of considerable size to attend the concert.

They will see Koussevitzky in a variety of moods, for his numbers will include the romantic, the Wagnerian, and the modern with a selection which more nearly approaches classic vein as an added interesting feature. With modern Russian composers. Directed by one in the music world today it is interesting to note that the program contains two selections by modern Russion composers. Directed by one of the greatest conductors in the world, and played by one of the greatest orchestras in the world these will be a revelation to the concert-goer.

PROVIDENCE, R. I.
TRIBUNE
MAR 2 0 1925

Mrs. Edgar J. Lownes will have as her house guests during their stay in Providence, the director of the Boston Symphony Orchestra, Serge Koussevitsky, and Mrs. Koussevitsky. The orchestra is to give the program in the third and last concert at the Albee Theatre, Sunday afternoon, under the auspices of the Providence Music League.

PROVIDENCE, R. I.
BULLETIN
MAR 2 0 1925

Mrs. Edgar J. Lownes will have as her week-end guests Mr. and Mrs. Serge Koussevitzky. Mr. Koussevitzky is the conductor of the Boston Symphony Orchestra.

PROVIDENCE, R. I.
JOURNAL
MAR 2 0 1925

TIMES
MAR 2 0 1925

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WOMAN MUSICIAN GRANTED EXTENSION OF STAY IN AMERICA

BOSTON, March 20.—While facing compulsory departure from this country after a six months' stay, Mme. Lydia Savitzkaya, second harpist in the Boston Symphony orchestra, and the only woman member of that organization, has obtained a special ruling from the immigration authorities by which she may remain here six months more.

The ruling, issued from the Department of Labor at Washington, comes as a great relief to Mme. Savitzkaya, who had been worried over her future, she having expended considerable time during the last two months trying to convince the immigration authorities, both here and in Washington, of the merits of her plea for a further extension of time.

Mr. Koussevitzky, conductor of the Boston Symphony orchestra, who summoned Mme. Savitzkaya from Paris at the opening of the concert season, also was keenly interested in the outcome. Under the terms of the "visitor's" permit, under which the harpist was allowed to enter this country for a six months' stay, she was supposed to leave the United States by April 16. This would have precluded her remaining even to the end of the present concert season. The new ruling allows her to stay until Oct. 16.

A Russian of aristocratic lineage, Mme. Savitzkaya was admitted to this country last October as a "non-alien," the quota of Russia already having been filled. But the permit and her vise were granted previously in Paris only after she had satisfied the American embassy officials of her high character and integrity, and had produced evidence of her contract with Mr. Koussevitzky.

Having glimpsed America and learned of its opportunities for furthering her career, Mme. Savitzkaya is desirous of remaining for some time longer and hopes to be able to gain a still further extension of the time now allotted her by the immigration authorities. Her husband, formerly a captain of artillery in the Russian army and subsequently adjutant military attache at the Russian embassy in Holland, to which country he escaped from captivity in Germany during the war, is now in Paris, but he hopes to be able to join her here as soon as a new quota is to be admitted.

PORTLAND,
ME.
EXPRESS
MAR 2 0 1925

BOSTON SYMPHONY

"Koussevitzky vitalizes everything he touches."

In that fashion does Penfield Roberts of the Boston Globe speak of the world famous conductor who is to visit this City next week with the Boston Symphony Orchestra. And Portland people will have admirable opportunity to test the truth of this statement in next week's concert, which features selections in a variety of moods, and touches the classic, the romantic and the modern. It has been said of Koussevitzky that he infuses with emotion even selections that under other conductors have seemed dull and lacking in vitality, while to hear him in selections glowing with life and color is a vibrant emotional experience.—Advertisement.

PROVIDENCE, R. I.
JOURNAL
MAR 2 1 1925

SYMPHONY PLAYS HERE TO-MORROW

Last of Providence Music League Concerts to Be Given in Albee Theatre.

PERFORMANCE AT 3 O'CLOCK

Boston Orchestra of 104 Pieces Under Direction of Serge Koussevitzky Will Present Varied Programme

To-morrow afternoon at 3 o'clock in the E. F. Albee Theatre, the regular Boston Symphony Orchestra of 104 musicians will give the final concert under the auspices of the Providence Music League.

Serge Koussevitzky, the new conductor of this ~~world-famous~~ orchestra, who is generally considered one of the greatest leaders, has arranged a programme of beauty and direct appeal for the occasion. It will open with Weber's Overture to "Oberon," fairy music abounding with melody and with a strikingly brilliant close.

Two Russian numbers which the Russian conductor has virtually introduced to America will be Moussorgsky's Prelude to the opera "Khovantchina," and Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee." The latter piece in particular was so delightful in its humorous suggestion of the buzzing bee that it has caused the breaking of the traditional rule of no encores at the Symphony concerts.

Music more familiar will be the suite from Grieg's Incidental Music to "Peer Gynt," including Morning Mood, Aase's Death, Anitra's Dance, and In the Troll King's Grotto. The programme will conclude with three notable excerpts from the music dramas of Richard Wagner—"The Ride of the Valkyries," in which the warrior maidens are described musically as they gallop through the heavens on their winged horses, each with a slain hero across her saddle. There will also be the Prelude to "Lohengrin" and the Overture to "Rienzi."

VARIED PROGRAM AT SYMPHONY CONCERT

Tchaikovsky's Fifth and French Novelties

Mr Koussevitzky chose a varied program for this week's Symphony concerts. Before the intermission yesterday various French novelties were played, only to be eclipsed later by a superb performance of the finest of Tchaikovsky's symphonies, his Fifth, in E minor. The listener was almost persuaded against his cooler judgment that Tchaikovsky was a composer of the highest order. But a really superb performance such as this can glorify music far more vulgar than Tchaikovsky's symphonies.

The French novelties were of various genres. The first number, the overture to Roland-Manuel's opera buffa "Isabel and Pantalon," is light music written with conscious cleverness, in a rather labored mixture of the archaic and the ultra modern idioms. The latest Parisian fashion in music seems to be the blending of the 20th and 17th centuries. M Roland-Manuel calls his overture a "sinfonia," thus mystifying everyone unaware of the historic fact that 150 years ago overtures were always so entitled. His music uses too much percussion and has too little thematic originality to be first-rate light music.

The next number, played for the first time anywhere yesterday, but composed in 1923 and presumably refused by Paris orchestras, was "L'Elan" by Adolphe Borchard, a pianist and composer now living in Paris. The piece has a motto, verses by Henri de Regnier. M Borchard, according to a note in the programs yesterday, has endeavored to express "the intoxication of movement," "the gesture of one stretching hands toward the infinite.

This music is quite as noisy and almost as dissonant as the louder portions of Stravinsky's "Rites of Spring." Listening as sympathetically as possible, all that was discoverable in it was an unholy racket about nothing. This may be the "music of the future," but one could detect in it nothing but inane, inept themes toyed with in conventionally aimless succession. The only emotional impression was sheer boredom.

As to the reasons why a hearer thrilled by Stravinsky and Honegger and not opposed to modern music on principle or prejudice should get so negative a reaction from M Borchard's piece, possibly future generations may see them as clearly as we see why people who liked Wagner's music did not always like that of his followers.

Ravel's orchestral version of Debusy's piano piece "Danse," published in 1890 in its original form, was made for Koussevitzky's concerts in Paris. Revel has changed the character of the music, made it harder, more shallow. But to orchestrate Debussy's piano works seems more difficult and quite as needless as to orchestrate those of Chopin.

"Epiphanie" a "Fresco" for violoncello and orchestra by Andre Caplet, who used to be one of the conductors of the Boston Opera, gave Jean Bedetti a chance to display his notable abilities as soloist. In this piece, the composer's posing for the gallery, for the art-struck women and idle men whose fickle adulation is not worth the winning, is irritating. The title, the program note ascribed to "An Ethiopian Legend," the freakish orchestration, all annoy. Who has ever, or will ever again, express "ecstacy" by a very long cadenza for solo cello accompanied only by a pedal point in the double basses and a monotonously ticking tambourine, as here?

Tchaikovsky's familiar symphony in a remarkably brilliant performance seemed both sincere and noble by comparison with what had gone before. But it does not seem so beside Beethoven and Wagner. Mr Koussevitzky labored not wholly with success to do justice to this modern French miscellany. But one could not help wondering whether he were not at this concert redeeming in a bunch all the promises he in moments of expansiveness made his Paris acquaintances about playing their works here.

P. R.

PAEAN FOR SYMPHONY CONDUCTOR

Tribute to Genius of Koussevitzky Paid by Hearers

BY WARREN STOREY SMITH

Not since Mr. Koussevitzky's first appearance here has a Friday afternoon audience at the Symphony Concerts bestowed upon him and upon the orchestra applause more hearty than that which yesterday greeted the performance of Tchaikovsky's Fifth Symphony.

And this ovation, like the performance itself exciting to hear, was tribute richly deserved.

RUSSIA'S MUSICAL CROWN

Last autumn at the Pension Fund concert, Mr. Koussevitzky led the orchestra through this symphony, and it was a matter of general agreement that not in many a year, if ever before, had the piece come to such eloquent performance in this city. Yesterday even that performance was surpassed in one or another detail: here and there instrumental strokes were sharpened and intensified, melodies were sung with even greater warmth and passion. And again the final climax was irresistible, overwhelming.

Hearing this Symphony yesterday it was easy to believe it not only Tchaikovsky's masterpiece but the crown of Russian instrumental music. Yet at the hands of other conductors the piece has seemed distinctly less impressive. Here, then, would appear to be proof positive of Mr. Koussevitzky's genius. Only to the greatest conductors is it given so to transfigure a composition that the listener may not be quite sure where the composer's achievement ends and the conductor's begins. Yesterday, indeed, Tchaikovsky, Koussevitzky and the Boston Symphony Orchestra were as one; for the time his Symphony was music of supreme power and eloquence; and that was sufficient.

First American Performance

Contrast, not unity, marks this programme of the 19th pair of concerts; contrast that is not without a touch of irony since Tchaikovsky is not greatly esteemed as composer by the Parisians, and it is from the hands of modern or contemporary Frenchmen that the remaining pieces all are sprung.

To head the list comes a "Sinfonia," from Roland-Manuel's comic opera "Isabelle et Pantalon," the first American performance of the piece and the first appearance of its composer's name upon the programmes of the Boston Symphony Orchestra. Plainly Roland-Manuel has both skill and talent. His "Sinfonia" breathes the spirit of comedy; it epitomizes the spirit of the sprightly opera from which it is dra[illegible] It is fresh, assurant and well ma[illegible] and it expresses individuality with[illegible] straining after effect.

To this diverting composition succee[illegible] a symphonic poem, "L'Tlan," [illegible] Adolphe Borchard, hitherto unpe[illegible] formed. Borchard, who has been hear[illegible] in Boston as pianist (in 1910), but who [illegible] virtually unknown here as compose[illegible] has in this "Elan" written music [illegible] considerable originality and force. The piece, which begins in the depths of the orchestra against clanging bells, captures the attention at the outset, and holds it till the final chord. A pity th[illegible] the composer might not hear a performance that must have been all-reveali[illegible] of his intention and that yesterday w[illegible] enthusiastically received.

Andre Caplet's Contribution

With light interlude of Debussy['s] early piano-piece "Danse," in Ravel['s] ingenious orchestration, also new [to] Boston, there followed yet another novelty, and this time one which yesterd[ay] proved distinctly disappointing. Fro[m] the hand of Andre Caplet, one-time co[n]ductor of the Boston Opera Compan[y] comes this music, by full tit[le] "Epiphanie," Fresco for Violoncello [and] Orchestra (after an Ethiopian Lege[nd]).

Mr. Caplet would have give expressi[on] to this argument, printed in the scor[e]: "Melchior, the black and gold kin[illegible]

PORTLAND
ME.
PRESS-HERALD
MAR 2 1 1925

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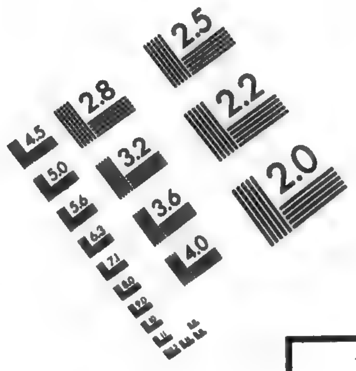

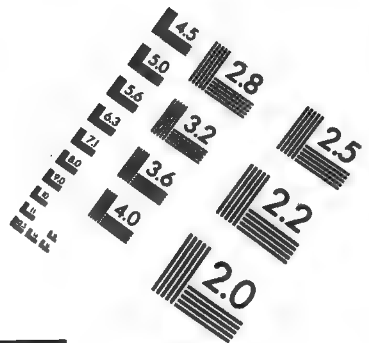

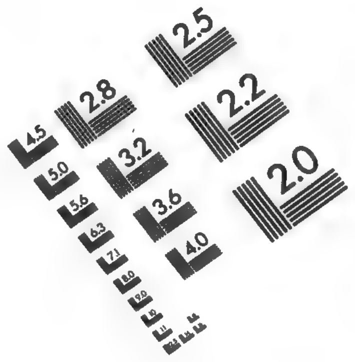

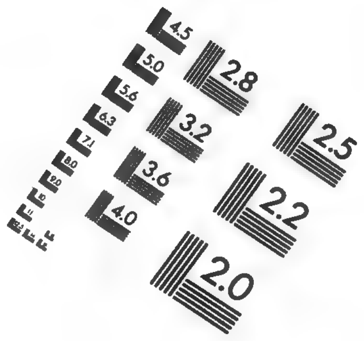

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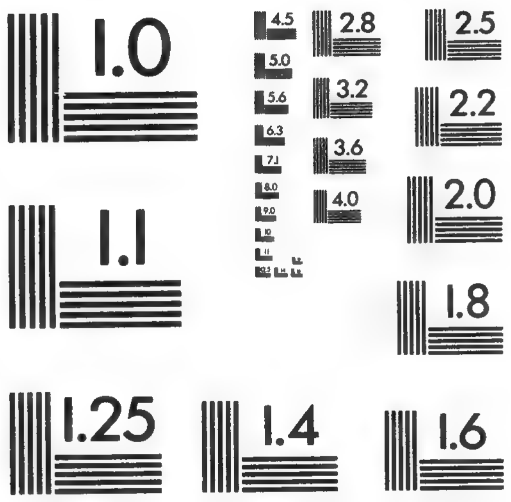

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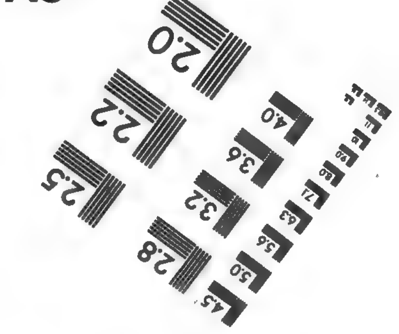

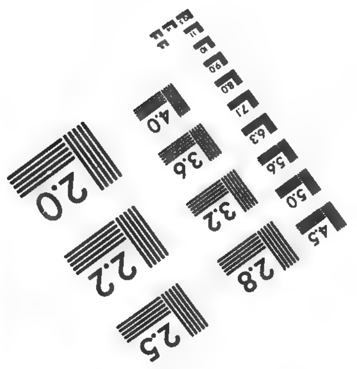

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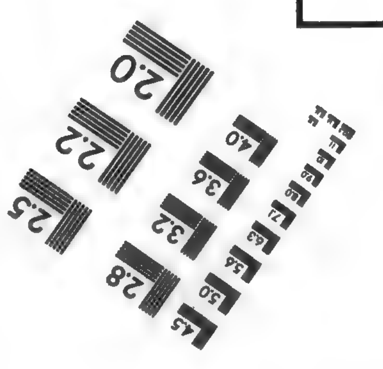

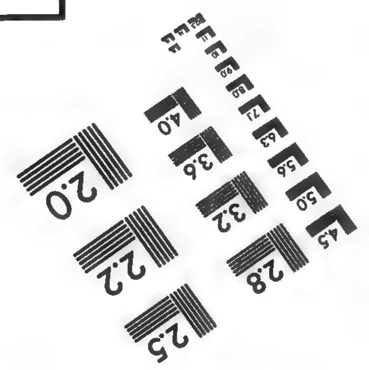

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Herald
Mar 22

Weekly Comment

Some, they are not a few, are seriously disturbed, not to say vexed because Mr. Koussevitzky has introduced works of the ultra-modern school, is continuing to produce them, and, we earnestly hope, will go on producing them.

That there is a revolt is not surprising. Free discussion should be encouraged, when the arguments pro and con are reasonable, when the disputants argue with some show of intelligence and are not like the peppery gentleman who shouted: "I ain't arguin', I'm tellin' yer." Some one said of deep thinking but disputatious Germans years ago that when two of them entered into an argument, one at least should be tied securely to his chair.

The composers, unknown here before Mr. Koussevitzky's arrival, and now under the ban, are called by the poker-backed listeners revolutionaries, anarchists. No leader of a progressive movement has escaped blazing hostility. It is not necessary to go back to Monteverde. Mozart, Beethoven, Schumann, Berlioz, Chopin, Liszt, Wagner were in turn roundly abused as dangerous fellows. But this is ancient history.

Here in Boston when the amiable second symphony of Johannes Brahms was performed for the first time (1879) many agreed with John S. Dwight, then one of the leading critics in Boston. He declared that he could conceive of Sterndale Bennett writing a better symphony.

When Strauss's "Till Eulenspiegel" was first played here at a Symphony concert (1896) there were letters of protest, and a prominent critic, a well-grounded musician who had studied in Germany, accused in his review the composer of being insane.

When Cesar Franck's symphony was produced here (1899) there were still angrier protests. Mr. Gericke was harshly condemned for putting it on the program. There were persons who for some years refused to attend any concert in which a work by Franck was performed.

And was not Debussy at first characterized as an insolent poseur, a man who having been denied the gift of melody hoped by musical eccentricity to attract attention? Did Ravel at first fare much better?

When Mr. Ellis brought out Puccini's "La Boheme" at the Boston Theatre old opera goers could not see anything in it. "There are no tunes," was the opinion of the great majority that night drawn to the theatre by Mme. Melba, not by the wish to hear a new opera.

We do not say that the men whose music has been heard at Symphony concerts this season are embryo Strausses, Francks, Debussys, Ravels. We do not say that the music has always been of a high order. There were one or two pieces that we found pretentious, laboriously eccentric and dull. Other performances might weaken, might even remove this impression. But in nearly all the instances the composer had a right to be heard.

① Mr. Koussevitzky would be unfaithful to his trust if he did not acquaint us with the works of contemporaneous composers, especially those of the Europeans who are influenced by contemporaneous life and opinions and are honestly seeking new forms of expression.

Stravinsky's piano concerto; Arthur Bliss's concerto for two pianos and wind instruments; and Copland's symphony excited particular hostility. These pieces were certainly out of the common, often disagreeable to the ears, that is to ears as yet not accustomed to new idioms. It was very easy for anyone to say: "I don't like them." It is also easy to say, as some have said: "We pay our money to hear music that will please us. We don't wish to hear music that is freakish, full of discords."

How many of these objectors would agree on a program to be handed in to Mr. Koussevitzky? Would they agree even on Goldmark's "Rustic Wedding," Mendelssohn's "Calm Sea and Prosperous Voyage" or Raff's "Lenore" symphony, pieces that would be surely demanded by some?

There are many in every town who, attending concerts, would like to hear only the music they have known from childhood. They would like to hear eight symphonies of Beethoven every season. (The ninth is to them still a stumbling block.) If they go to a song recital they feel safe when they see the names of Schubert, Schumann, Brahms, and a few American composers on the program. They shake their heads and are uncomfortable, when Gabriel Faure, Duparc, Debussy, Bax, or some Frenchman or Italian, now living but utterly unknown to them are represented. So it is with piano recitals. These hearers fear for the worst.

These praisers of times past, patrons and admirers of dead composers, insist that at concerts nothing unusual, nothing surprising should shake their equanimity. They would agree to the dictum of Athenaeus: "Music softens moroseness of temper; for it dissipates sadness and produces affability and a sort of gentlemanlike joy."

They might change "gentlemanlike" to "ladylike."

Many who cry out against this "new" music are pleased by pictures that would have distressed their parents. They read and discuss extremely "modern" novels and plays, they even wax enthusiastic in praise, but they draw the line at music.

They are honest in their disapproval and dislike, and for this are no doubt to be respected. Unfortunately they have no wish to become more intimately acquainted with new musical thought.

It has been said of a little mutual admiration of writers in New York that they sit at a lunch table and solemnly declare that nothing worth while in art, literature, the theatre, music occurred before 1914. There are many in Boston, as in New York and London, who really believe that there has been no progress in music since the death of Johannes Brahms.

There is so much music that they do not wish to hear for the first time.

~~Yet their objections and this dissension are not to be deplored.~~ Without controversy art is stagnant. Once in Paris a duel was fought over Sarah Bernhardt's portrayal of Hamlet and her expressed opinion that the Prince of Denmark was in reality a woman.

It would be a pleasure to find two subscribers to Symphony concerts entertaining opposite views, fighting with rapiers, or exhanging shots on Boston Common, say at high noon so that pretty shop girls could enliven the scene; whose bright eyes would "rain influence." What a glorious death to die, sword in hand, or even an axe in hand, defending the good old conservatives, expiring with the name of Mendelssohn on one's lips!

The negro preacher at Richmond, Va., exclaimed: "The sun do move." The musical world has moved, is moving, will move.

No work of genuine strength or beauty will die. No work that is impotently pretentious will live, no matter if for a time it soothes the ears of complacent conservatives. We are creatures of our time and environment. We must hear music of our time, as well as the music of glorious masters of the past, who speak to us as from another planet.

If Stravinsky is putting too much importance on unusual rhythmic devices, his sin will surely find him out; his very extravagance may benefit composers to come, who, not following him blindly, will find a freer and more eloquent expression.

As for Mr. Bliss there were pages of genuine beauty in his wild and whirring concerto.

Is Mr. Copland, then, a hopeless case? Is his symphony the abomination of desolation spoken of by the Hebrew prophet? Mr. Koussevitzky has thought of a second performance, for he regards the composer as a man of pronounced talent. If there is a second performance, it might occur at the end of a regular concert, so that those who did not wish to hear it, might leave, and others might stay. Mr. Monteux thus arranged the second performance of "Sacre du Printemps." But those going out should not scowl, make threatening gestures, stamp on the floor, or curse loudly composer, conductor, and those who remain.

P. H.

Providence Journal
Mar 22

Boston Symphony Orchestra with Serge Koussevitzky Gives Providence Music League Concert at Albee Theatre This Afternoon

Mme. Schumann-Heink Coming.

Through the beneficence of the Providence Music League, subscribers to its concerts will hear the Boston Symphony Orchestra with Serge Koussevitzky, for about 13 cents this afternoon at the Albee Theatre. Subscribers to the orchestra's regular series here at Infantry Hall pay something more than that. Though it may seem mercenary to speak of art in terms of cash, the monetary contrast is sufficiently startling to be worthy of note.

Mr. Koussevitzky and his players will offer some of the works they have presented here this season. The programme will include Weber's Overture to "Oberon;" Moussorgsky's Prelude to the opera "Khovantchina;" Rimsky-Korsakov's Scherzo, "The Flight of the Bumble Bee;" Grieg's Suite No. 1 from the incidental music to "Peer Gynt," and three Wagnerian excerpts—"The Ride of the Valkyries," Prelude to "Lohengrin" and the Overture to "Rienzi."

This is a programme of great variety and tested popularity, good music and melodious. The opportunity to see Koussevitzky, the Boston orchestra's new leader, and listen to an organization that is considered second to none among symphonic bands in this country, is a fitting climax to the concerts given under the auspices of the Providence Music League this season. The programme is scheduled to commence at 3 o'clock.

* * *

nade Club next Thursday morning at 11 o'clock in Froebel Hall, at which Miss Loretta C. O'Hara will be hostess. The numbers have been arranged as follows: "Coming Home," Willerby; "Lilac Time," Willerby; "Don't Care," Carpenter, Mrs. George H. Lomas, Miss Ruth Tripp at the piano. Sonata for Violin and Piano, op. 45, Grieg; Allegro molto ed appassionata, Allegretto espressivo alla romanzo, Allegro animato, Mrs. Evelyn Fellowes Offers, Mrs. Edward H. Scattergood. "Time and I," Cadman; Pastoral, Veraccini

©Balmoral

Lucy Marsh Gordon

Assisting Soloist at Monday Morning Musical Club Concert in Memorial Hall Next Friday Night

Serge Koussevitzky

Conductor of Boston Symphony Orchestra at Providence Music League Concert This Afternoon at E. F Albee Theatre

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PORTLAND, ME.
TELEGRAM
MAR 2 2 1925

The appearance of the Boston Symphony Orchestra at City Hall next Wednesday evening will be an event of great magnificence. From the seat sale, it seems as if City Hall would be packed. Of course the fact that the orchestra will be led by Koussevitzky, the great Russian conductor, lends added interest to the concert, though no inducement is needed to urge people to hear this organization, which is one of the finest in the world. For many seasons, Portland has hailed the appearance of this orchestra as a great event, and the concert this week will be one of the most notable ever given here.

An especially low price arranged by the Music Commission will give everyone an opportunity of hearing this superb body of musicians.

A portion of a description of Koussevitzky's debut with the Boston Symphony last October will be interesting to the large number who intend to be present at the concert next Wednesday evening:—

BOSTON, Oct. 14.—Serge Koussevitzky made his first appearances before expectant audiences at the pair of concerts which opened the Boston Symphony's forty-fourth season, on Oct. 10 and 11, in Symphony Hall. His dignified entrance made the occasion a courteous demonstration of welcome by both audience and orchestra. With little ado, Mr. Koussevitzky launched into the first work on his program, Vivaldi's Concerto in D Minor for Orchestra and Organ, edited by Siloti, played for the first time in America. From the moment he raised his arms as if invoking attention, Mr. Koussevitzky revealed himself a master of dramatic values. The lyric phrases of the concerto were chiseled with meticulous regard for their inherent expressiveness. At no moment was the music permitted to mark time. In the final Allegro, the conductor showed his fondness for incisive rhythms and sparkling colors.

In Brahms' Variations on a Theme by Haydn, the conductor once more disclosed his skill in delineation of phrase and his felicity of stroke in telling details.

The much discussed "Pacific 231," an "orchestral movement" by Arthur Honegger, was then given its first American performance. It was first performed in Paris last Spring at Mr. Koussevitzky's concerts.

ST. PAUL, MINN.
PIONEER PRESS
_ 2 1925

The "Pacific 2-3-1."

"Unquestionably the greatest sensation in orchestral music in America during the present season was the playing of Arthur Honegger's "Pacific 2-3-1" by the Boston Symphony orchestra at the first appearance of Mr. Koussevitzky as conductor. Arguments pro and con have been many any vigorous, but there can be no question that the work is one of the most interesting products of the new school of composition in France. It describes a railway locomotive, and anyone who maintains that this is not a suitable subject for art is referred to Rudyard Kipling's poem on the subject.

"Mr. Spalding, the soloist, is well known to St. Paul audiences, and is one of the musicians of whom America is most justly proud. Born in Chicago in 1888, he received his musical training first in New York and then in Florence and Paris. Since 1905 he has appeared in practically every important musical center in Europe and America, and in addition to his fame as a violinist he has won considerable renown as a composer. During the war he served as a lieutenant in the aviation corps of the United States Signal Service.

"The next symphony concert will be given on April 9, and will be devoted to Mendelssohn's "Elijah," with Mary Mellish, Agnes Rast Snyder, Judson House and Bernard Ferguson as the soloists, and with the symphony chorus in support of the orchestra."

SYMPHONY PROGRAM

The Cecilia Society, trained by Malcolm Lang, will assist in two choral numbers at the 20th regular pair of Boston Symphony concerts to be given in Symphony hall next Friday afternoon and Saturday evening, March 27 and 28. These numbers will be Borodin's Polovtsian Dances from his opera, "Prince Igor," and Scriabin's "Prometheus, a Poem of Fire," which has not yet been heard in Boston. Mr. Koussevitzky will open the concert with Handel's Concerto Grosso No. 5, D major for string orchestra. He will also repeat Rabaud's "La Procession Nocturne

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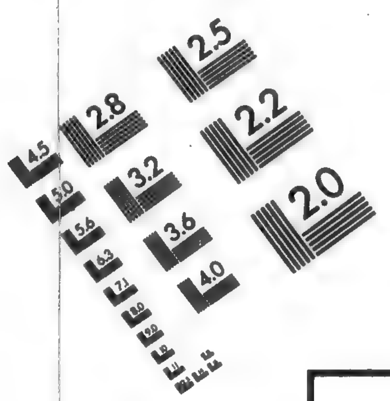
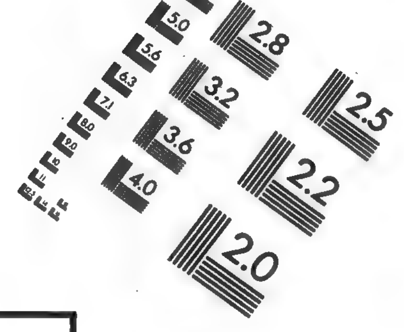

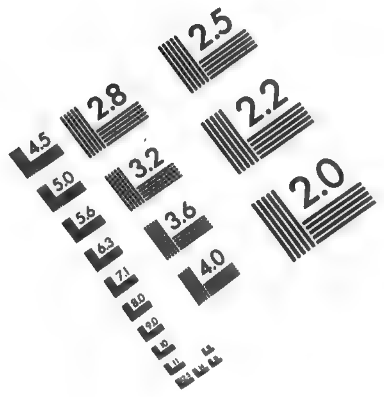
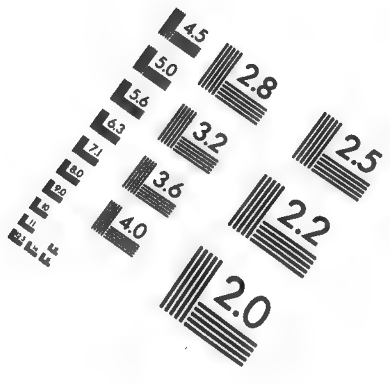

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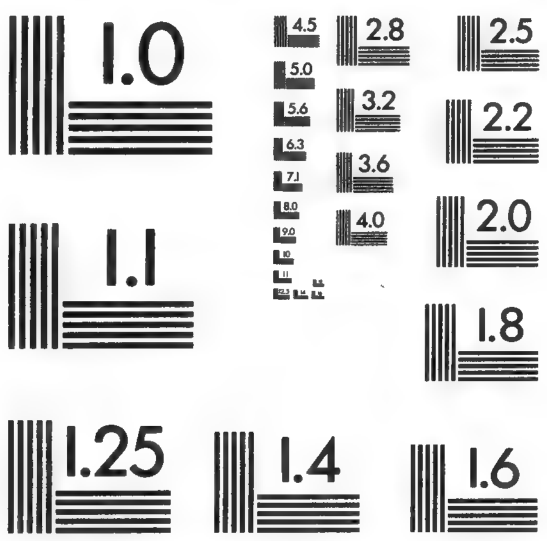

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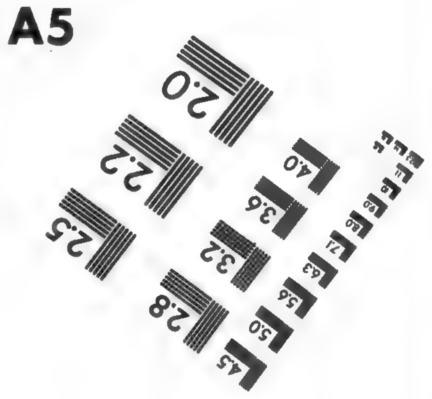

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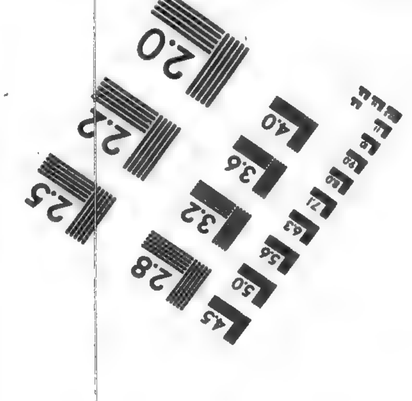
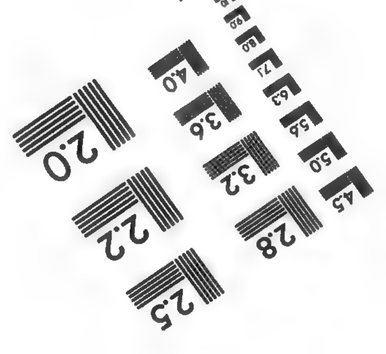

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1303 Geneva Avenue
St. Paul, MN 55119

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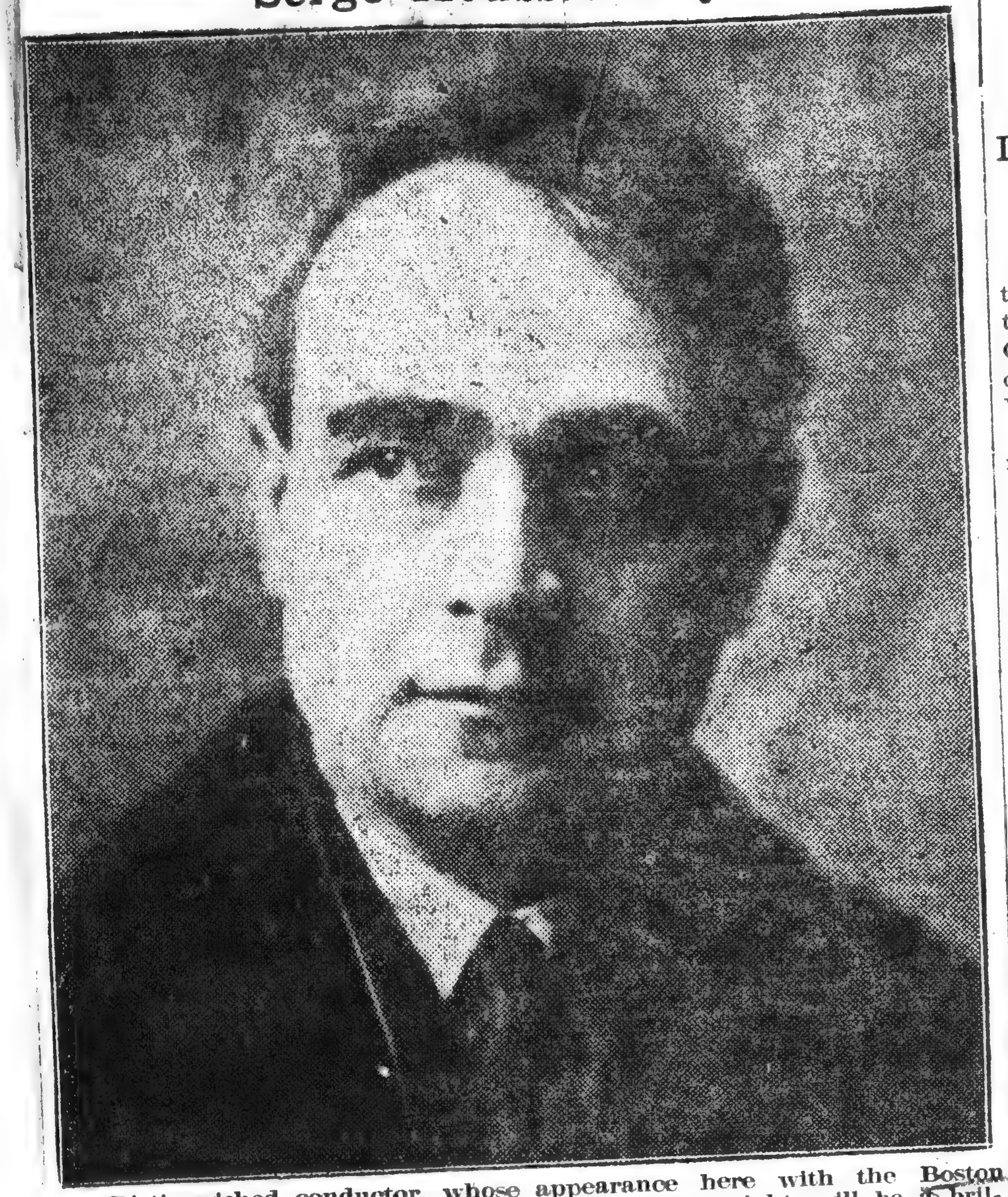
INFORMATION OBSCURED

PORTLAND, ME.
TELEGRAM
MAR 2 2 1925

Serge Koussevitzky



Distinguished conductor, whose appearance here with the Boston Symphony Orchestra of 104 musicians Wednesday night, will be a brilliant climax to the music events of the winter.

PROGRAM OF BOSTON SYMPHONY ORCH. CONCERT MARCH 25

Director Koussevitzky Plans to Appeal to All Tastes

Standing out pre-eminent among the concert events of the Winter is the concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the City Hall Auditorium Wednesday evening.

This event gains interest from many sources. One of these is the fact that it is the only incursion into the concert field that has been made this Winter by the Portland Music Commission. Large numbers of people in this City have been subscribers each year to the municipal music course, and this year when the course has narrowed down to a single concert they are sure to be out in large numbers to attend the Boston Symphony concert.

Again the concert of interest because it offers Portland and Maine people their first opportunity to greet that great genius of the baton, Serge Koussevitzky, whose name has been ringing the length and breadth of the American music world throughout the Winter.

A man who has attained the brilliant worldwide reputation of Koussevitzky cannot but be the object of interest and even curiosity when he pays his first visit to a section.

Again the concert is of interest because the Boston Symphony Orchestra is said to have gained phenominally under Koussevitzky's direction till it is capable of attaining effects that in spite of its reputation and achievements it never gained before.

Koussevitzky's concert is therefore of absorbing interest from a musical and from an emotional angle, for with the wizardry of his baton the famous conductor is sure to evoke emotional response to the playing of his orchestra.

Koussevitzky has selected the program for his Portland engagement with great care, and it reveals him in varied moods.

As an interpreter of Russian music and particularly of modern Russian music, he is far famed. As a Wagnerian conductor he is almost equally noted. There will be two modern Russian numbers, two Wagnerian numbers, and the remainder of the program will incline to the gay and the brilliant.

The program will allow an intermission of 10 minutes and the two Wagner numbers will follow this intermission. In the early part of the program will be given, the Roman Carnival Overture of Berlioz, and the two Russian selections, which are quite different in mood, one, from Rimsky-Korsakov, being a scherzo of the lightest and daintiest order, while the other from Moussorgsky is of the exotic and colorful type. Other selections more attuned to the classic will round out an interesting program.

PORTLAND, ORE.
OREGONIAN
MAR 2 2 1925

At the Boston symphony orchestra concert Koussewitsky played an uninspired symphony by Glazounov, a symphonic poem by Rabaud called "La Procession Nocturne" (a not very modern work of some emotional beauty) and Strauss' "Dance of Salome." But for me the crux of the afternoon was Albert Spalding's exquisite playing of Bach's concerto in E major for violin and orchestra. Rarely beautiful and reposeful was the adagio, with the lovely deliberative phrases of the solo instrument singing gravely over the reiterated figure in the accompaniment. The first and last movements were lucid and vigorous, with clearly-defined rhythmical patterns. Spalding's deep-throated tone throughout was a panacea for the ills of existence. Here is an American who is attaining his majority as a ripe artist and coming into his own in public appreciation. The audience acclaimed his playing with warmest enthusiasm.

It is hard to understand why a country which spends so much money on music as America does should acknowledge native artists so tardily and foreign ones so eagerly. As I listened to a Philharmonic concert today I remembered that Teodore Spiering conducted the Philharmonic orchestra for a third of a season at the time of Mahler's breakdown. Spiering, at that time concert master, stepped into the breach so successfully that there was no dissenting voice among the critics as to his fitness for the place. [illegible] he was an American and the directors had not the courage to appoint him permanently. So he went abroad and got an orchestra and a reputation. Spiering is recognized as a distinguished musical personality. He is, moreover, a man of culture and high ideals—and he is an American.

NEW YORK
TIMES
MAR 2 2 1925

Final visits for the season are scheduled by the Boston Symphony at Carnegie Hall on April 9 and 11 and by the Philadelphia Orchestra on April 14.

PORTLAND
ME.
PRESS-HERALD
[illegible] 3 1925

Interest Is Great In Symphony Concert

Serge Koussevitzky And Boston Orchestra To Appear Here Wednesday

The appearance of Serge Koussevitsky, distinguished conductor of the Boston Symphony Orchestra in this city Wednesday is anticipated with keenest interest.

Never was the advent of a conductor in this country awaited with greater eagerness than was Koussevitsky's last Fall, and expectations regarding him have been fully realized. His success, indeed, has been so great as to be absolutely unprecedented.

His greatest fame has been won in the interpretation of such composers as Wagner and Berlioz, and both are to be included in his local program.

Koussevitsky has a triple fame in the scope of his interpretations. Some praise him most highly for his readings of the classical masters, which are fresh and engrossing. No one can instill a more vivid and beautiful life in the music of the 18th century. Koussevitsky, the romanticist, also is irresistible. The fervors of Wagner or Berlioz or Tohaikevsky flame gloriously under his baton. Then there is the third angle to his striking achievements—his flair for the music of the modern schools.

SAN DIEGO, CAL.
UNION
MAR 2 2 1925

MUSIC PARADE

New York surely does not stint the public in its supply of music. What a quantity, and how infinite the variety! The Philharmonic, New York, Philadelphia and Boston symphony orchestra have been playing away during recent days with almost no cessation. And mostly it has been music worth hearing, and superlatively played. Mengelberg, Walter and Stokowski are sterling musicians and conductors; I cannot enthuse so much over Koussevitsky.

HOUSTON, TEXAS
CHRONICLE
MAR 2 2 1925

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The Music Parade.

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Then Wanda Landowska gave us a harpischord program of aristocratic beauty and elegance; tinkly music interpreted with flawless technique and equally flawless taste. Cecilia Hansen's violin recital left pleasureable recollections, for this young artiste is maturing steadily and must be pronounced one of the foremost in her art.

I discovered some novel effects in the new Stringwood Ensemble (a body of instrumentalists composed, as the title suggests, of strings and woodwinds); a fine bit of playing was heard during the Elshuco Trio concert, and Louis Graveure delighted my sense of good singing by his finished vocalism and authoritative style.

Dainty Maria Ivogun also appeared and, as usual with her, she charmed her listeners. If this soprano would adhere more to a smooth vocal line and concede less to what she recognizes as the "popular demand" she could take with me a higher place than I now accord her. Still, she "gets" her audiences. Which prompts me to wonder what is to become of our singing greatness . . . if those who are capable of it will not insist on doing what they readily can do.

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PROVIDENCE, R. I.
JOURNAL
MAR 2 3 1925

BOSTON SYMPHONY

As a fitting climax to the concerts under the auspices of the Providence Music League, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon concluded the series at the E. F. Albee Theatre.

Designed to assist in the development of musical appreciation in this community among the many who ordinarily do not attend concerts which provide highest attainment in vocal and instrumental music, the series has proved an unqualified success.

This is the third year of the Music League's activities in cultural work and, as in preceding seasons, public response has been extremely gratifying to the sponsors of the movement. Audiences which filled the big theatre have thoroughly enjoyed and enthusiastically applauded programmes arranged to please the average musical taste and at the same time feature music by the greatest composers of vocal and instrumental music.

Yesterday's programme did not include a symphony; in place of this usual number at Boston Symphony concerts Conductor Koussevitzky played the well-known Grieg "Peer Gynt" suite. With this, the Weber overture to "Oberon," pieces by Russian composers and excerpts from Wagnerian operas formed a list of numbers which offered excellent variety.

The programme was played as follows:

Weber..................Overture to "Oberon"
Moussorgsky..............................
......Prelude to the Opera "Khovantchina"
Rimsky-Korsakov.."The Flight of the Bumble
Bee," Scherzo, from the "Tsar Saltan"
Grieg...............................Suite No. 1
from the incidental music to "Peer Gynt"
Morning Mood.
Aase's Death.
Anitra's Dance.
In the Troll King's Grotto.
Wagner..............................."The Ride
of the Valkyries," from "The Valkyrie"
Wagner................Prelude to "Lohengrin"
Wagner................Overture to "Rienzi"

Mr. Koussevitzky's players were present in full strength, although but one number, "The Ride of the Valykries," called for the entire orchestral force. The "Oberon" overture and Rimsky-Korsakov's little descriptive piece, "The Flight of the Bumble Bee," were repetitions of numbers played by the Boston orchestra at previous appearances at these concerts.

Whtaever Koussevitzky elects to play is made thoroughly enjoyable by the splendid technical finish he exacts of his men. Whether in the nimble finger work required in the violins in picturing the bumble bee's rapid flight or in the measures of Wagner where the entire orchestra joins in a storm of harmony, there is splendid unanimity of effort. This, however, is but the foundation upon which the imaginative Russian builds. It is his sense of beauty, of proportion, of fine contrast, that grips one's attention and carries the delighted listener through eac musical story.

The Grieg suite offers an example this artistic ability. Koussevitzky's reading of this work is one of keen appreciation of contrasted moods. Unlike conceptions of this popular suite at the hand of many conductors, Koussevitzky's reading is extremely delicate in the use o tonal contrast. He paints in colors tha charm by their softness, their effectiv blending. This, of course, is particularl noticeable in the first three movements.

The "Morning Mood" pictured the fres sweetness of flowers upon which gentl fall the sun's first rays. The quiet stirring of nature, newly awakened, was delicately traced in lovely tonal tints, and delicious breath of summer morning a came in the soft harmony which rose a the command of his baton.

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A. F. P.

PROVIDENCE, R. I.
BULLETIN
MAR 2 3 1925

BOSTON SYMPHONY CONCLUDES SERIES

Providence Music League Concerts Have Fitting Climax.

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A. F. P.

PROVIDENCE, R. I.
JOURNAL
MAR 2 2 1925

Mrs. Edgar J. Lownes has as her week-end guests Mr. and Mrs. Serge Koussevitzky. Mr. Koussevitzky is the conductor of the Boston Symphony Orchestra.

INFORMATION OBSCURED

PORTLAND, ME.
TELEGRAM
MAR 22 1925

Serge Koussevitzky

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PORTLAND, ORE.
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SAN DIEGO, CAL.
UNION
MAR 22 1925

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NEW YORK
TIMES
MAR 22 1925

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PORTLAND
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PRESS-HERALD
MAR 23 1925

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His greatest fame has been won in the interpretation of such composers as Wagner and Berlioz, and both are to be included in his local program.

Koussevitzky has a triple fame in the scope of his interpretations. Some praise him most highly for his readings of the classical masters, which are fresh and engrossing. No one can instill a more vivid and beautiful life in the music of the 18th century. Koussevitzky, the romanticist, also is irresistible. The fervors of Wagner or Berlioz or Tohaikevsky flame gloriously under his baton. Then there is the third angle to his striking achievements—his flair for the music of the modern schools.

PROGRAM OF BOSTON SYMPHONY ORCH. CONCERT MARCH 25

Director Koussevitzky Plans to Appeal to All Tastes

Standing out pre-eminent among the concert events of the Winter is the concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, at the City Hall Auditorium Wednesday evening.

This event gains interest from many sources. One of these is the fact that it is the only incursion into the concert field that has been made this Winter by the Portland Music Commission. Large numbers of people in this City have been subscribers each year to the municipal music course, and this year when the course has narrowed down to a single concert they are sure to be out in large numbers to attend the Boston Symphony concert.

Again the concert of interest because it offers Portland and Maine people their first opportunity to greet that great genius of the baton, Serge Koussevitzky, whose name has been ringing the length and breadth of the American music world throughout the Winter.

A man who has attained the brilliant worldwide reputation of Koussevitzky cannot but be the object of interest and even curiosity when he pays his first visit to a section.

Again the concert is of interest because the Boston Symphony Orchestra is said to have gained phenomnally under Koussevitzky's direction till it is capable of attaining effects that in spite of its reputation and achievements it never gained before.

Koussevitzky's concert is therefore of absorbing interest from a musical and from an emotional angle, for with the wizardry of his baton the famous conductor is sure to evoke emotional response to the playing of his orchestra.

Koussevitzky has selected the program for his Portland engagement with great care, and it reveals him in varied moods.

As an interpreter of Russian music and particularly of modern Russian music, he is far famed. As a Wagnerian conductor he is almost equally noted. There will be two modern Russian numbers, two Wagnerian numbers, and the remainder of the program will incline to the gay and the brilliant.

The program will allow an intermission of 10 minutes and the two Wagner numbers will follow this intermission. In the early part of the program will be given, the Roman Carnival Overture of Berlioz, and the two Russian selections, which are quite different in mood, one, from Rimsky-Korsakov, being a scherzo of the lightest and daintiest order, while the other from Moussorgsky is of the exotic and colorful type. Other selections more attuned to the classic will round out an interesting program.

HOUSTON, TEXAS
CHRONICLE
MAR 22 1925

The Music Parade.

New York surely does not stint the public in its supply of music. What a quantity, and how infinite the variety! The Philharmonic, New York, Philadelphia and Boston symphony orchestras have been playing away during recent days with almost no cessation. And mostly it has been music worth hearing, and superlatively played. Mengelberg, Walter and Stokowski are sterling musicians and conductors; I can not enthuse so much over Koussevitzy.

Then Wanda Landowska gave us a harpischord program of aristocratic beauty and elegance; tinkly music interpreted with flawless technique and equally flawless taste. Cecilia Hansen's violin recital left pleasureable recollections, for this young artiste is maturing steadily and must be pronounced one of the foremost in her art.

I discovered some novel effects in the new Stringwood Ensemble (a body of instrumentalists composed, as the title suggests, of strings and woodwinds); a fine bit of playing was heard during the Elshuco Trio concert, and Louis Graveure delighted my sense of good singing by his finished vocalism and authoritative style.

Dainty Maria Ivogun also appeared and, as usual with her, she charmed her listeners. If this soprano would adhere more to a smooth vocal line and concede less to what she recognizes as the "popular demand" she could take with me a higher place than I now accord her. Still, she "gets" her audiences. Which prompts me to wonder what is to become of our singing greatness . . . . if those who are capable of it will not insist on doing what they readily can do.

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PROVIDENCE, R. I.
JOURNAL
MAR 23 1925

BOSTON SYMPHONY

As a fitting climax to the concerts under the auspices of the Providence Music League, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon concluded the series at the E. F. Albee Theatre.

Designed to assist in the development of musical appreciation in this community among the many who ordinarily do not attend concerts which provide highest attainment in vocal and instrumental music, the series has proved an unqualified success.

This is the third year of the Music League's activities in cultural work and, as in preceding seasons, public response has been extremely gratifying to the sponsors of the movement. Audiences which filled the big theatre have thoroughly enjoyed and enthusiastically applauded programmes arranged to please the average musical taste and at the same time feature music by the greatest composers of vocal and instrumental music.

Yesterday's programme did not include a symphony; in place of this usual number at Boston Symphony concerts Conductor Koussevitzky played the well-known Grieg "Peer Gynt" suite. With this, the Weber overture to "Oberon," pieces by Russian composers and excerpts from Wagnerian operas formed a list of numbers which offered excellent variety.

The programme was played as follows:

Weber..................Overture to "Oberon"
Moussorgsky..............................
......Prelude to the Opera "Khovantchina"
Rimsky-Korsakov.."The Flight of the Bumble Bee," Scherzo, from the "Tsar Saltan"
Grieg.................................Suite No. 1
from the incidental music to "Peer Gynt"
Morning Mood.
Aase's Death.
Anitra's Dance.
In the Troll King's Grotto.
Wagner................................"The Ride of the Valkyries," from "The Valkyrie"
Wagner...............Prelude to "Lohengrin"
Wagner.................Overture to "Rienzi"

Mr. Koussevitzky's players were present in full strength, although but one number, "The Ride of the Valykries," called for the entire orchestral force. The "Oberon" overture and Rimsky-Korsakov's little descriptive piece, "The Flight of the Bumble Bee," were repetitions of numbers played by the Boston orchestra at previous appearances at these concerts.

Whtaever Koussevitzky elects to play is made thoroughly enjoyable by the splendid technical finish he exacts of his men. Whether in the nimble finger work required in the violins in picturing the bumble bee's rapid flight or in the measures of Wagner where the entire orchestra joins in a storm of harmony, there is splendid unanimity of effort. This, however, is but the foundation upon which the imaginative Russian builds. It is his sense of beauty, of proportion, of fine contrast, that grips one's attention and carries the delighted listener through each musical story.

The Grieg suite offers an example this artistic ability. Koussevitzky's rea ing of this work is one of keen apprecia tion of contrasted moods. Unlike concep tions of this popular suite at the hand of many conductors, Koussevitzky's read ing is extremely delicate in the use o tonal contrast. He paints in colors tha charm by their softness, their effectiv blending. This, of course, is particularl noticeable in the first three movements.

The "Morning Mood" pictured the fres sweetness of flowers upon which gentl fall the sun's first rays. The quiet sti ring of nature, newly awakened, was deli cately traced in lovely tonal tints, and delicious breath of summer morning a came in the soft harmony which rose a the command of his baton.

At the final notes of "Aase's Death" on scarcely could tell when the mus ceased, so perfect was the gradual d crescendo. "Anitra's Dance" was mad light, shadowy, and the chase in the ha of the mountain king, which concludes th suite, was played with finely proportione accelerando and crescendo to the fin climax.

In Wagnerian music Koussevitzky give vent to his temperamental qualities. Th "Ride of the Valkyries," with its expres sion of storm violence, the prelude t "Lohengrin," presenting a total contras in the approach to earth of angels bear ing the Holy Grail, and the final over ture to "Rienzi," of grand, martial char acter, gave the conductor opportunities which were richly realized. At the concert's close Koussevitzky and orchestra received an ovation.

A. F. P.

PROVIDENCE, R. I.
BULLETIN
MAR 23 1925

BOSTON SYMPHONY CONCLUDES SERIES

Providence Music League Concerts Have Fitting Climax.

As a fitting climax to the concerts under the auspices of the Providence Music League, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon concluded the series at the E. F. Albee Theatre.

Designed to assist in the development of musical appreciation in this community among the many who ordinarily do not attend concerts which provide highest attainment in vocal and instrumental music, the series has proved an unqualified success.

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from the incidental music to "Peer Gynt"
Morning Mood.
Aase's Death.
Anitra's Dance.
In the Troll King's Grotto.
Wagner................................"The Ride of the Valkyries," from "The Valkyrie"
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The "Morning Mood" pictured the fresh sweetness of flowers upon which gently fall the sun's first rays. The quiet stirring of nature, newly awakened, was delicately traced in lovely tonal tints, and a delicious breath of summer morning air came in the soft harmony which rose at the command of his baton.

At the final notes of "Aase's Death" one scarcely could tell when the music ceased, so perfect was the gradual decrescendo. "Anitra's Dance" was made light, shadowy, and the chase in the hall of the mountain king, which concludes the suite, was played with finely proportioned accelerando and crescendo to the final climax.

In Wagnerian music Koussevitzky gives ent to his temperamental qualities. The Ride of the Valkyries," with its expreson of storm violence, the prelude to ohengrin," presenting a total contrast the approach to earth of angels bearing the Holy Grail, and the final overture to "Rienzi," of grand, martial character, gave the conductor opportunities which were richly realized. At the concert's close Koussevitzky and orchestra received an ovation.

A. F. P.

PROVIDENCE, R. I.
JOURNAL
MAR 22 1925

Mrs. Edgar J. Lownes has as her week-end guests Mr. and Mrs. Serge Koussevitzky. Mr. Koussevitzky is the conductor of the Boston Symphony Orchestra.

66

BANGOR
ME.
COMMERCIAL
MAR 23 1925

nearly [illegible] dead Sunday, with the village never will be re-built.

Boston Symphony Always Has Widespread Appeal

A striking and unusual feature of a Boston Symphony concert is the fact that it makes an appeal to practically everybody. Many excellent types of concerts appeal only to a limited few who have a considerable degree of technical musical education. Not so, however, with the symphony. Even the non-musical find it interesting.

There is, for instance, no better example afforded of perfection of control and restraint than that which may be gained by watching the director of a great orchestra conduct a concert. The business executive who attends the concert given by Serge Koussevitzky and the Boston Symphony in Portland Wednesday evening of this week cannot fail to be impressed with this fact.

Every one of Koussevitzky's 104 musicians must be en rapport with his leader, must be instantly responsive to his baton, or to his word of command. The morale which he gains would be invaluable in the condust of a big business enterprise. Yet how many men exercise this perfection of control?

When one of Koussevitzky's musicions fails to comprehend his meaning, or is unable at first attempt to get the effect he desires, Koussevitzky cannot storm and rave. He must work steadily and painstakingly with him until finally his difficulties are conquered. And this absence of temperamentality in one who is supposed to be following a temperamental profession will again present a lesson to the business man that he cannot ignore.

Koussevitzky and his musicians will present in Portland Wednesday evening a program somewhat more on the popular order than many they play with two of the best loved of Wagner selections for good measure.

PORTLAND,
ME.
EXPRESS
MAR 24 1925

BRIEF GOSSIP

All tickets for the Boston Symphony Orchestra concert which have been reserved but are unpaid for, and are not called for by tonight will be placed on sale at the City Hall box office Wednesday morning.

The numbers will include Hayden's Symphony in G. Major, the Roman Carnival Overature of Berlioz, Moussorgsky's Prelude to Khovantchina, Rimsky-Korsakov's The Flight of the Bumble Bee from Tsar Saltan, Bacchanale from Wagner's Tannhuaser, and Prelude to Wagner's Mastersingers of Nuremberg.

PROVIDENCE,
R. I.
NEWS
MAR 23 1925

Boston Symphony Orchestra Concert Delights Audience

Hundreds of Providence music lovers, who were delighted by the Boston Symphony Orchestra, today agreed that Sunday's concert was a fitting climax to the series given in the Albee Theatre this season under the auspices of the Providence Music League.

The league, designed to assist in the development of musical appreciation in this community, has achieved unqualified success, as in the past two years public response to the league's activities in cultural work has been gratifying.

The Symphony Orchestra yesterday was under the direction of Serge Koussevitzky. His players were present in full strength although but one number called for the efforts of the entire orchestral force.

The programme was played as follows: Overture to "Oberon," Weber; prelude to opera "Khovantchina," "The Flight of the Bumble Bee," Scherzo, from the "Tsar Saltan," Rimsky-Korsakov; "Suite No. 1," Grieg, from the incidental music to "Peer Gynt," "Morning Mood," "Aase's Death," "Anitra's Dance," "In the Troll King's Grotto," Grieg; "The Ride of the Valkyries," from "The Valkyrie," Wagner; prelude to "Lohengrin," Wagner; overture to "Rienzi," Wagner.

BANGOR
ME.
NEWS
MAR 23 1925

RUSSIAN MUSIC IS SYMPHONY FEATURE

A program which will present tremendous appeal not only to hundreds of music students throughout

SERGE KOUSSEVITZKY.

the state, but to the general public as well will be given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, at its concert in Portland Wednesday.

Koussevitzky has been dubbed a master of program building, and never did he better demonstrate it than for his Maine engagement.

His program includes Haydn's Symphony in G Major, which is suave, graceful, lively and sure to have tremendous popular appeal; two modern Russian numbers in the interpretation of which the great conductor is said to be particularly happy, two Wagner selections, and the brilliant Roman Carnival Overture of Berlioz.

Haydn ....
Symphony in G Major (B. & H. No. 13)
I. Adagio Allegro.
II. Largo
III. enuetto; Trio.
IV. Finale: Allegro con spirito.
Berlioz ....
Overture, The Roman Carnival, Op. 9
Moussorgsky ....
.........Prelude to Khovantchina
Rimsky-Korsakov ....
..The Flight of the Bumble Bee
......Scherzo from Tsar Saltan
Wagner ....
..Bacchanale from Tannhauser
Wagner ....
Prelude to the Mastersingers of Nuremberg.

With a proposal of marriage for every year of her 18 years of life, Margaret Hepburn, of Jamaica, L. I., is planning a party and will invite all her suitors with the view of looking them over.

PORTLAND,
ME.
EXPRESS
MAR 23 1925

GREAT INTEREST IN SYMPHONY ORCHESTRA

On the eve of the Boston Symphony concert interest is rapidly mounting in the appearance of Serge Koussevitzky and his 104 musicians in this City.

From other cities continue to come laudations of the great Russian conductor, and the program he has chosen for his Portland engagement is spoken of with great enthusiasm.

The second number on this Portland program of Koussevitzky's will be Berlioz's Roman Carnival Overture which was played at Koussevitzky's debut concert in Boston.

At that time Warren Storey-Smith referred to it in the Boston Post as "a performance that for expressiveness and corruscating brilliance must have come to each individual in the hall as a revelation both of the potentialities of Berlioz's thrice familiar music and of the powers and the prowess of the Boston Symphony Orchestra."

Throughout the season it has been repeatedly demonstrated that Koussevitzky has the power of taking a selection that seemed dull under other conductors and bringing out in it a life and beauty that even musicians had not suspected lurked there. This means that there is never a dull moment on any Koussevitzky program, no matter what its make-up.

PORTLAND,
ME.
EXPRESS
MAR 24 1925

KOUSSEVITZKY IS OPEN TO JUDGMENT IN CHOICE MUSIC

Neither Modernist Nor Classicist, Symphony Leader Explains

Before Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who comes to Portland for a concert on Wednesday evening, arrived in this Country to take up the Boston Symphony baton, he gave an interview to an American music critic in Paris in which he outlined his belief with regard to programs.

"I would like to make it clear," he said, "that I am neither modernist nor classicist in my musical preferences. The works of the great classic masters are absolutely indispensable to me as musician and in my life. No one would less willingly be without them than I. But music is not a static art. Music is continually being made which is an expression of the period in which it appears. It is as necessary for us to know what is being done as it is to know and admire what has been done.

"As for the value of new works, the conductor uses his best judgment in producing them. He must leave the rest to the judgment of time."

Koussevitzky faithfully lives up to these doctrines in the concert program he is presenting in Portland. It will have a bit of the classic mood in a Haydn symphony; it will have a touch of the romantic in Berlioz's Roman Carnival Overture; it will have the modern in Rimsky-Korsakov's Flight of the Bumble Bee and Moussorgsky's Prelude to Khovantchina; and it will have the drama and colorful gorgeousness of Wagner in the Bacchanale from Tannhauser and the Prelude to Die Meisteriners.

Koussevitzky and the 104 musicians of the Boston Symphony Orchestra come to Portland under the auspices of the Portland Music Commission in its only concert of the winter season for which admission has been charged.

LEWISTON,
ME.
JOURNAL
MAR 24 1925

BOSTON SYMPHONY HAS INTERESTING PROGRAM

Conductor Koussevitzky Has Something to Please All in Portland Concert

A striking and unusual feature of a Boston Symphony concert is the fact that it makes an appeal to practically everybody. Many excellent types of concerts appeal only to a limited few who have a considerable degree of technical musical education. Not so, however, with the smyphony. Even the non-musical find it interesting.

There is, for instance, no better example afforded of perfection of control and restraint than that which may be gained by watching the director of a great orchestra conduct a concert. The business executive who attends the concert given by Serge Koussevitzky and the Boston Symphony in Portland Wednesday evening of this week cannot fail to be impressed with this fact.

Every one of Koussevitzky's 104 musicians must be en rapport with his leader, must be instantly responsive to his baton, or to his word of command. The morale which he gains would be invaluable in the conduct of a big business enterprise. Yet how many men exercise this perfection of control?

When one of Koussevitzky's musicians fails to comprehend his meaning, or is unable at first attempt to get the effect he desires, Koussevitzky cannot storm and rave. He must work steadily and painstakingly with him until finally his difficulties are conquered. And this absence of temperamentality in one who is supposed to be following a temperamental profession will again present a lesson to the business man that he cannot ignore.

Koussevitzky and his musicians will present in Portland Wednesday evening a program somewhat more on the popular order than many they play, with two of the best loved of Wagner selections for good measure. The numbers will include Haydn's Symphony in G Major, the Roman Carnival Overture of Berlioz, Moussorgsky's Prelude to Khovantchina, Rimsky-Korsakov's The Flight of the Bumble Bee from Tsar Saltan, Bacchanale from Wagner's Tannhauser, and Prelude to Wagner's Mastersingers of Nuremberg.

PORTLAND
ME.
PRESS-HERALD
MAR 24 1925

Koussevitzky Free From Traditions In Conducting Boston Symphony

With Serge Koussevitzky and the Boston Symphony Orchestra to appear in this city tomorrow night, it is interesting to read some of Koussevitzky's comments upon the interpretative art. That his interpretations are distinctive is agreed generally. Why they are distinctive will be conveyed in the following quotation from him:

"As for interpreting the classics, I will tell you at once that often I cannot accept with sincerity traditional practices. I think tradition has often been very destructive to masterpieces of earlier periods than ours.

"I have known, for example, more than one great German conductor deliberately to make changes of instrumentation in Beethoven which were not proportionate nor characteristic of the score. Such an instance is the doubling of the horns in the trio of the scherzo of the Er Symphony. I do not agree with at all. It is not in tonal proportio the rest of that mysterious and ous movement.

"I do not do this. I do other thi which may be further from accej conventions. After careful study a score I can only express my victions in my performances."

This departure from traditio one of the things that always sures an interesting performanc the Boston Symphony when Ko vitzky wields the baton. An thing that makes him interestin a conductor is the fact that he wedded to any one school.

"I am neither modernist classicist in my musical prefere he says. "The works of the classic masters are absolutely indispensable to me as a musician and in my life. No one would less willingly be without them but I. But music is not a static art. And it is as necessary for us to know what is being done as it is to know and admire what has been done."

PORTLAND,
ME.
EXPRESS
MAR 24 1925

ANNOUNCE PROGRAM BOSTON SYMPHONY

Much interest will greet the announcement for the first time today of the program of the concert to be given in this City tomorrow evening at City Hall Auditorium by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

The program opens with a Haydn symphony, gives two Russian and two Wagnerian numbers, and a selection from Berlioz.

The arrangement is as follows:

Haydn ....
Symphony in G Major (B. & H. No. 13).
I. Adagio Allegro
II. Largo
III. Menuetto: Trio
IV. Finale: Allegro con spirito.
Berlioz ....
Overture, The Roman Carnival, Op. 9
Moussorgsky ....
.... Prelude to Khovantchina
Rimsky-Korsakov ....
The Flight of the Bumble Bee, Scherzo from Tsar Saltan.
Intermission of 10 Minutes
Wagner ....
.... Bacchanale from Tannhauser
Wagner ....
Prelude to The Mastersingers of Nuremberg.

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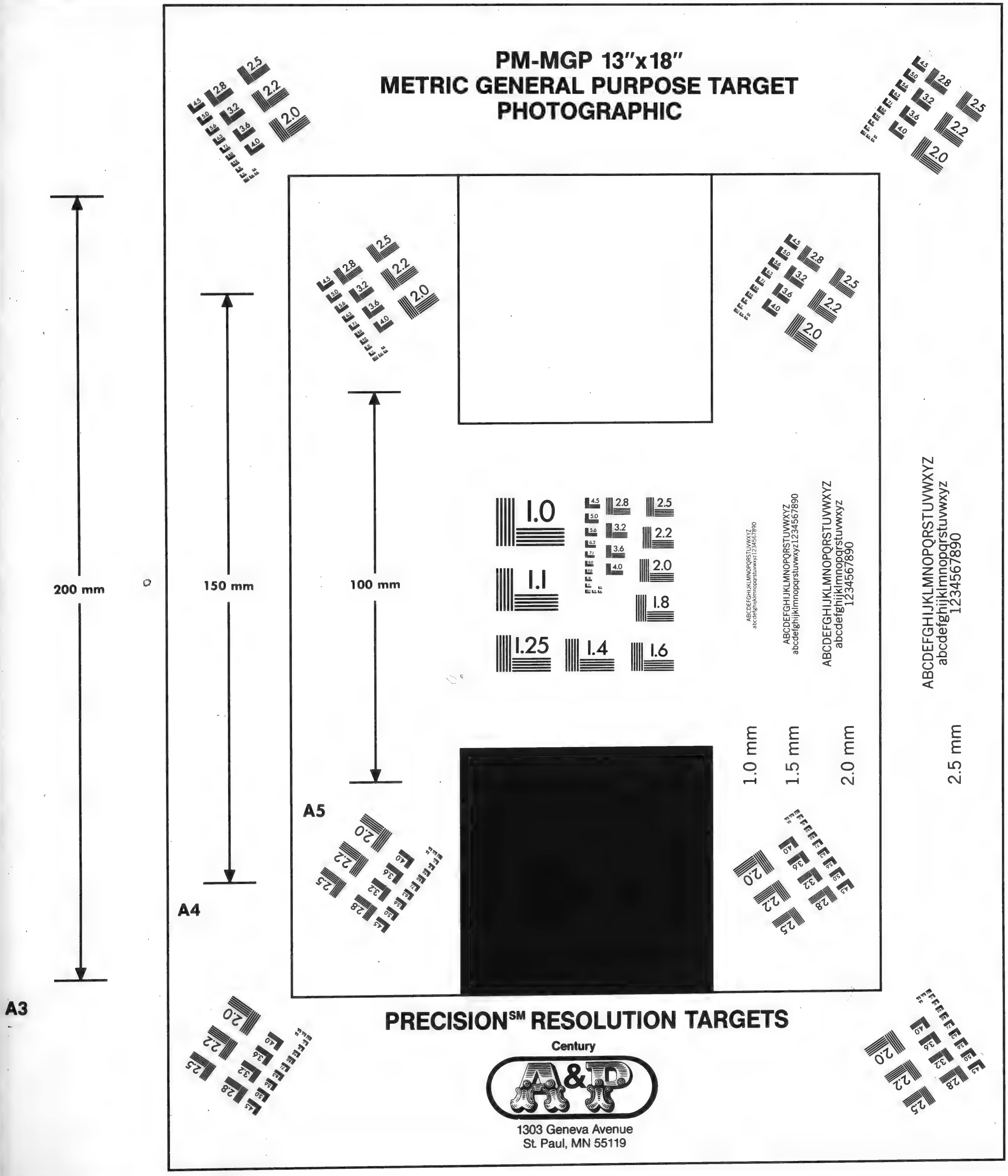
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St. Paul, MN 55119

PORTLAND,
ME.
EXPRESS
MAR 2 5 1925

Boston Music Critics Lavish High Praise on Koussevitzky's Program

Leadership of Symphony Orchestra and Brilliant Performance of Musicians Lauded to High Degree For Same Performance to Be Heard in City Hall This Evening

SERGE KOUSSEVITZKY
Famous Director of the Boston Symphony Orchestra.

Just what Portland concert-goers may expect from Serge Koussevitzky and the 104 musicians of the Boston Symphony Orchestra tonight is eloquently revealed by Boston's criticisms on the very program he is to present here. These criticisms cannot but lead one to the conclusion that an evening of rare delight is to be anticipated.

Philip Hale, commenting on the opening number, Haydn's Symphony in G Major, says:

"Haydn's Symphony is one of a set written for the Concert de la Loge Olympique in Paris. The orchestration of this society was famous for its precision of attack. Haydn wrote, no doubt, with a view to French taste, having in mind grace, suavity and liveliness. The performances yesterday were a constant pleasure to the ear. The composer's gayety was not merely careless rollicking. There were subtle and effective nuances in the interpretation of the opening quick movements and the Finale. The second movement was taken at so deliberate a pace that one feared at first consequent tedium, but the richly sonorous song was made vital; there was sustained interest, and the tempo chosen gave the needed contrast to the preceding and following movements. The trio in the minuet was charming in itself and delightfully played, reminding one of musettes so dear to the French composers in the 18th century."

The second number on the Portland program, Berlioz's Roman Carnival Overture, figured on Koussevitzky's debut concert in Boston, when Warren Storey-Smith called it, in the Boston Post, "a performance that for expressiveness and corruscating brilliance must have come to each individual in the hall as a revelation both of the potentialities of Berlioz's thrice-familiar music and of the powers and the prowess of the Boston Symphony Orchestra."

The two Russian numbers of Moussorgsky and Rimsky-Korsakov were thus described by Philip Hale in the Boston Herald, October 25:

"Then came the Prelude to Khovantchina, noteworthy for exotic melody and "atmosphere." And just before the Suite was The Flight of the Bumble Bee, which in Rimsky-Korsakov's fairy opera rises from the sea to buzz around the Swan-maiden; a dazzling virtuoso piece, played brilliantly by the orchestra, with Mr. Laurent noteworthy in solo passages. It was a great afternoon for Russia.

The coming concert will end with Wagnerian excerpts from Tannhauser and The Mastersingers. Among Koussevitzky's most impressive interpretations are his readings of this master as attested by Penfield Roberts in his description of the Mastersinger's Prelude in the Boston Globe, March 1st:

"The Meistersingers prelude is one of the most gorgeous bits of musical tapestry in existence. Koussevitzky brought out the color in every thread of the polyphony. He remembered, and made his hearers remember with him, the dramatic values in the comedy foreshadowed by the music of the prelude. He, as is his wont, grasped the large outlines of the piece without slurring over a single detail. So to transfigure one of the most familiar numbers in the orchestral repertory that a performance of it is an event to the most callous of listeners is the height of a conductor's achievement."

PORTLAND,
ME.
PRESS-HERALD
25 1925

Boston Symphony To Play Here Tonight

Will Be Portland Debut of Serge Koussevitzky, The Leader

"The fervors of Wagner or Berlioz flame gloriously under his baton," is said of Serge Koussevitzky, conductor of the Boston Symphony orchestra who makes his Portland debut in a concert at City Hall Auditorium tonight under the auspices of the Portland Music Commission.

But there is another angle to Koussevitsky's achievements. No one can instill a more vivid and beautiful life into the music of the 18th century. Nor for that matter does any conductor scrutinize more eagerly nor champion more staunchly and understandingly the truly important music of today and tomorrow.

Koussevitsky in these three roles: romanticist (with music from Wagner and Berlioz); classicist (with music from Haydn), and modernist (with music from Rimsky-Korsakov and Moussorgsky) will be revealed to the huge audience at City Hall tonight.

Koussevitsky's fame has preceded him, and there is every reason to believe that in a program of unusual worth he will attract the concert-going public en toto.

Through the courtesy of the Chief of the fire department, automobile parking for attendants at the Boston Symphony concert will be allowed on Market, Pearl and Federal Street sides of the Central Fire Station lot.

Transcript
Mar. 26

om Mr. Koussevitzky for the supplementary concert of the Symphony Orchestra on Monday evening next in Symphony Hall:

Overture-Fantasia, "Romeo and Juliet" .... Chaikovsky
Concerto for Piano and Orchestra in G major, No. 4 .... Beethoven
Scherzo from the Incidental Music to Shakspeare's Play, "A Midsummer Night's Dream" .... Mendelssohn
Prelude to the Opera, "Lohengrin" .... Wagner
Salome's Dance from the Opera, "Salome" .... Strauss

In the concerto, Miss Myra Hess, playing for the first time in Boston with the Symphony Orchestra, will take the piano-part. Hence no small inquiry for tickets to a concert at which subscribers leave not a vacant place.

From Mr. Koussevitzky for the symphony Concerts of Friday afternoon, April 3, and Saturday evening, April 4, in Symphony Hall:

Suite in E major for String Orchestra ... Foote
Chinese Legend: A Dance Poem ...... Eichheim
Concerto for Piano and Orchestra ... Schumann
Concerto in D major for Piano and Orchestra .... Tailleferre
Symphonic Poem, "The Wild Huntsman." .... Franck

Mr. Foote's Suite is a remembered and grateful music timely revived. Mr. Eichheim's "Chinese Legend" is his newest experiment in the adaptation of oriental scales, harmonies, dissonances and timbres to an occidental orchestra. Mr. Bolm's Ballet In time mimed the tale in Chicago last December to the music played, in reduced version by Mr. de Lamarter's Chamber Orchestra. In January the performance was described in these columns. For both Concertos, Mr. Cortot will be pianist. Mademoiselle Tailleferre's is a recent piece by the ingénue of the Parisian "Six."

From Mr. Heifetz, the violinist, returning to Symphony Hall on Sunday afternoon next, with Mr. Achron for pianist:

PORTLAND,
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EXPRESS
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Boston Symphony Orchestra With New Leader Delights Portland

Koussevitzky Has Brought Organization to Its Full Eloquence—Enraptured Audience Enjoys Program Classics, Modern Works and Interesting Novelties

The long anticipated concert by the Boston Symphony Orchestra is now an affair of the past and it is safe to say that City Hall never held a more enraptured audience than that which filed away from the hall last evening at just before the hour of 10, after nearly two hours of wonderful musicianship. The audience was a very large one, though the house was not entirely sold out. The program given was a very wonderful one — one chosen with skill and of a variety which included classics, modern works and interesting novelties.

The orchestra was never in finer form and, though no inducement was needed to tempt people to a feast of this order, there was of course great interest and curiosity regarding the brilliant Russian conductor, Koussevitzky, who last Autumn took up his baton with the orchestra at the beginning of its 44th season.

A beautiful symphony by Haydn, which brought surpassing enjoyment; an unusual arrangement of "Tannhauser" music (the Paris version of the "Bacchanale"); a beautiful descriptive Russian piece; one dainty novelty, the "Bumble Bee" scherzo; a brilliant standard overture, "The Roman Carnival", by Berlioz, and a superb "Meistersingers" Prelude made up this rare treat in high class orchestral music. There was a wealth of exquisite melody in the program and the audience was the most applausive in years and was of the calibre to appreciate the merit and beauty of the evening's offering.

At the close, the hearers were still unsatisfied and would gladly have lingered an hour longer to revel in more of this splendid melody. It is superfluous to speak of the musicianly qualifications of the Boston Symphony Orchestra which long ago attained a standing with the renowned organizations of the world. Each player is a solo artist and the ensemble is marked by the authority which comes from perfect ease and assurance.

Koussevitzky a Great Power With the Orchestra

Portland has for many seasons taken rare delight in the visits of the Boston Symphony Orchestra, famed as one of the great orchestral organizations of the world. Higginson, orchestral benefactor for a long period, made the financial end secure, and, throughout its career of 44 years, the orchestra has maintained great prestige. Through all its vicissitudes, under its various conductors the standard has been high and now it remains for the brilliant young Russian leader to free this noted band of the shackles of conventionality, of certain limitations induced by narrow directorship, and give scope to untrameled thought, unrestricted feeling and the lure of the modern. There is evolution in music as in every other field and, under Koussevitzky's daring and contempt for tradition, the orchestra has reached its full eloquence.

The handsome, forceful and magnetic Russian conductor, who has made such a profound impression since arriving in this Country last October, was a great power in his own land and in European countries for many seasons before sailing to take up his baton with the Boston organization. He organized orchestras and traveled to remote parts of Russia to spread music through the country. He has been an honored guest conductor with the famous orchestras of Europe. His whole career has been one of remarkable distinction and, as an orchestral leader, as well as a courteous gentleman who wins respect in all quarters, Serge Koussevitzky occupies an enviable position in the regard of the world today.

Destroys "No-Encore" Precedent

In his style of conducting Koussevitzky breaks away from routine and destroys precedent. He brings out new beauties in familiar passages and is a most marvelous interpreter. He has even been known to play an encore as in the first instance of Rimsky-Karsakov's "Flight of the Bumble Bee," given so brilliantly last evening. This happened at one of the early concerts in Boston Symphony Hall, when, after the captivating performance of this novelty, the applause was so intense and so long continued that, after stilling the audience with a gesture, the bumble bee was once more put in flight, destroying a no-encore precedent of 43 years.

Koussevitzky's brilliant Paris concerts were in progress when he was called to this Country.

Portland has for many years regarded the coming of the Symphony as an annual feast but it is safe to say that the magnificence of last night's occasion has never been equalled.

Orchestra Traveled by Special Train

The Boston Symphony Orchestra came to Portland by special train and returned directly after the concert. There was no lingering in the lobbies and Portlanders were not permitted a personal glimpse of the forceful and famous Russian conductor, who made such a splendid impression at the concert last evening. Serge Koussevitzky, leader of the Boston Symphony, advanced on the stage shortly after 8 o'clock, and made his way unobtrusively through the orchestral places with an appearance of extreme dignity. Slightly older in looks, than his pictures show, Koussevitzky's hair is tinged with gray, but his bearing is erect, his figure finely proportioned and, in every way, he exerted a most fascinating influence. The Russian leader conducts with incisive directness, the motions of his body and the waving movements of his arms carrying on the air in as realistic a manner as the waves of melody which come from the instruments. With a pointed hand he picks out passages from the various groups of instruments and new beauties are brought out under his marvelous leadership.

Haydn Symphony Opens Program

The work chosen to open this splendid concert was Haydn's Symphony in G Minor and this performance gave the rarest pleasure. Here the extremely beautiful "Largo," rich in melody, made strong appeal and the other movements, the Adagio and Allegro, the Menuetto with Trio, and the Finale were given with a breadth and a sweep and a brilliancy that held the big audience spellbound.

Berlioz' Overture, "The Roman Carnival," the second programmed number has striking color contrasts, strongly emphasized rhythm, dramatic brilliance and a tremendous fortissimo finale that brought round after round of applause. This work has been one of the gems of the first-season repertoire under Kousevitsky and, after its initial performance in Boston, has been chosen for orchestra programs in cities visited, always with great success. The Russian conductor is the last word in generosity and invariably insists that his musicians share with him the applause, as was th ecase in this and every instance of the evening.

Mr. Koussevitsky received many recalls and repeatedly bowed in his courtly manner, acknowledging the wild tributes of enthusiasm which would not be stilled. Throughout the evening there was a succession of "thrills."

Russian Music Superb Offering.

The Prelude to Khowantchina, an opera by Moussorgsky, colorful and fascinating, describes the coming of dawn in the Kremlin at Moscow. The theme is depicted with much realism and here the finale is given almost pianissimo, ending with a single note, a most unusual writing.

The descriptive phrase used by most reviewers in writing of the much discussed Flight of the Bumble Bee, by Rimsky-Korsakov, is "elegant lightness," and in this style was the scherzo from this "Fairy Tale of Tsar Sultan" performed. The virtuosity of the orchestra was strikingly displayed in this quite remarkable little piece which was about three minutes in duration. This was repeated after vociferous applause on the part of the audience.

Portland was privileged to hear last evening the Paris version of the "Bacchanale" from Tannhauser (Wagner) and a masterly and inspired performance was given. A note says that Koussevitzky has a "a volcanic temperament under marvelous control."

Here the volcano seemed in evidence and the grand climaxes of the great music drama were marvelous things. The first strains, with the illusive "Venus" motif, plunged the audience into pure enjoyment and, later, the "Dance of the Bacchantes," with its wild revelry, was intoxicating, while the exquisite finale, depicting a scene of mists and pale moonlight, the "Siren Song," with the harp, adding charm, was indescribable in its effect. Here the conducting was wonderful and the love episodes in the drama were given their fullest meaning.

Wagner Lovers Happy.

Wagnerian enthusiasts were made happy by the two performances following intermission, the first being the Tannhauser work described above and the second—and final number on the program—being the superb Meistersingers music, including the famous and familiar Prize Song from the opera, the brilliant Prelude forming a fitting climax to this splendid evening of orchestral compositions — Portland's musical treat of the season.

The concert lasted but a little over 1½ hours, and as was before stated, a longer program would have been welcomed by a most appreciative and applausive audience.

Note—In regard to encores in past years given by the Boston Symphony Orchestra, one woman in last night's audience positively stated that she heard Handel's Largo repeated in the old Boston Music Hall many years ago when Henschel was conducting the orchestra.

The reviewer recalls a concert in City Hall when the pretty little waltz, Loin de Bal, was encored, Mr. Gericke playing this favorite again at the insistent request of the audience. The no-encore rule, however, (as accounts state), has seldom been broken in the 44 years of the Boston orchestra's existence but it remains to be seen what new rule will will be established by the present leader with his advanced vision.

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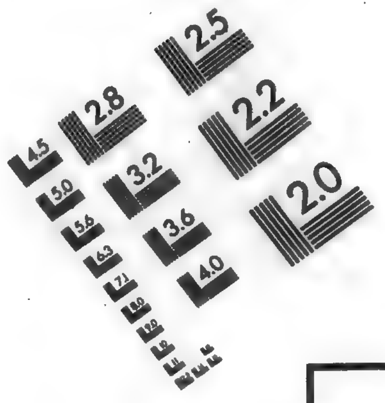
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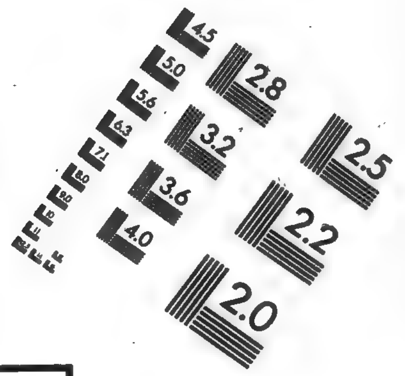
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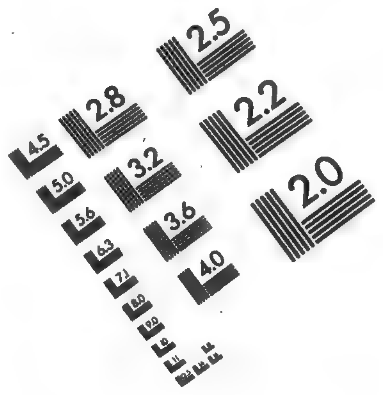
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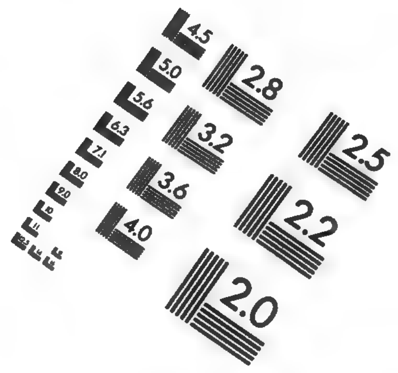
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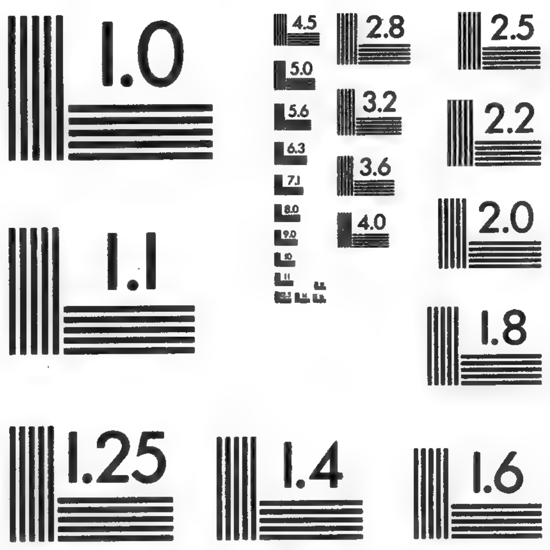
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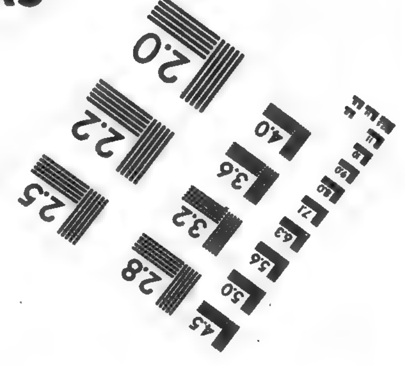
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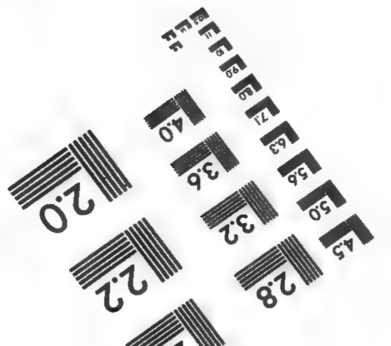
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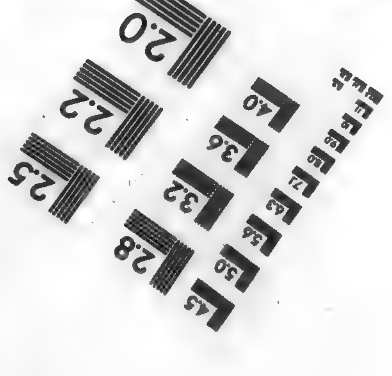
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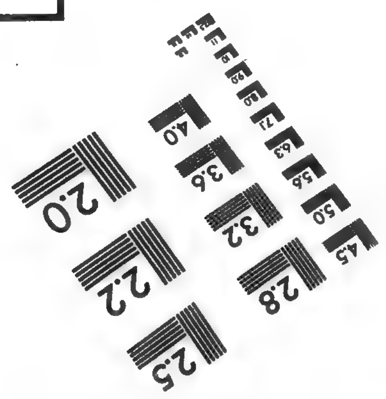
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Mar 26

REMOTE COMPOSER, MYSTICAL STAVES, HEEDLESS WORLD

SKRIABIN'S "PROMETHEUS" FROM MR. KOUSSEVITZKY

"The Poem of Fire," Seldom Heard Outside Russia, in New Revelation—A Piece at Odds with Present Times—Substance, Course, Spirit and Suggestion—The Will Within, the Means Without—Subjective Always

FOR the first times in Boston, "Prometheus: The Poem of Fire," Skriabin's final and crowning symphonic music, will be heard at the Symphony Concerts of tomorrow and Saturday. Save one, every instrument that the composer prescribed will have place in the performance—the vast orchestra, the significant piano, a chorus in passing obbligato. Only the "keyboard of light," devised by Skriabin and originally included in the score, will be put aside. In his later years he conceived a vision of unified media and means of expression. While sound addressed the ear, color should engage the eye; even the nostril might receive the impression of heightening and well timed perfumes. By way of beginning, Skriabin designed for "Prometheus" a "clavier à lumières," manipulated from a keyboard and projecting colors upon a screen. The course and interplay of these colors were to synchronize with the progress of the music, enforcing and illuminating the poetic and idealistic content. In fact, upon the first stave of each page in the score are written the color-notes.

In Moscow, in German cities, in New York, electricians have put together and even improved upon Skriabin's "light-piano." At sundry performances of the tone-poem, expert hands have undertaken to play upon it. Usually the mechanism has failed, or the pianist become confused and bungling. Even when they both did their office, this music of color has distracted more than it impressed. It has seemed arbitrarily imposed, without suggestion to those that saw and heard; more clouding than illuminating a music in itself both clear-voiced and lambent. Long since, by common consent, it was discarded. In the few performances of "Prometheus" in America, the "clavier à lumières" was used only, and impotently, by the Russian Symphony Orchestra in New York ten years ago. Like Mr. Stock in Chicago and Mr. Stokowski in Philadelphia, Mr. Koussevitzky is content with an orchestra, a pianist and a choir.

Voice Out of Season

Every Russian leaving his own country to dwell in the Western World [wrote Mr. Boris de Schloezer, the Russian essayist about music now settled in Paris] is amazed at the complete lack of recognition for Skriabin. There is neither curiosity nor debate, praise or blame—only profound indifference. Yet in Russia the influence of Skriabin is so far-reaching that there is scarcely one young composer who has escaped it. Many copy him directly; others seek new fields along the road taken by him late in life; still others attempt to react against him, trying to create in an opposite direction, and yet, proclaiming their "anti-Skriabinism," and invoking Rakhmaninov or Medtner, even they cannot deny the composer of "Prometheus."

Skriabin's power in Russia has many sources, two of which seem to me to be outstanding. First, of all, his effect lies in the spirit, the ecstatic joy which permeates his work, its sorrow, exaltation and madness. His music acts as a sublimation for those forces in our subjective life which, stirred to a high state of tension, sweep us forward in frenzied whirl. And emanating from his music is a mystic atmosphere of philosophic preoccupation, the aura of a new religion. There is a natural and close sympathy between such an art and the apocalyptic dreams that have always held Russia in thrall, and, particularly with the aspirations, the outlook of intellectual Russia today which, thoroughly roused by the Revolution, beholds the collapse of the old world and the birth of a new one.

Those forces which have made Skriabin the unquestionable master of young Russia, also account for the paralysis of his effect elsewhere. The spirit of his music finds no alliance with the spirit of post-war America where one perceives the need of calm, stability, a desire for order, a fear of experiments in every field, in politics, literature, poetry and music. The reigning tendency is traditionalist in the largest sense of that word, embracing nearly all the arts, providing a setting in which Skriabin appears old-fashioned, a démodé anarchist. His supreme fervor is out of season today. His restlessness, his over-reaching desire, his "ecstaticism" are felt as vain agitation, weakness and lack of discipline.

What could be further from the tendencies of the time than the spirit of Skriabin who believes in music as a special magic, and who dreams of a god-like art, the function of which is to re-make man and transfigure nature? The art of Skriabin is profoundly revolutionary, especially in relation to the general culture of the Occident which he both opposes and denies in "Prometheus." Art for him, as for all romanticists, is but a means to intensify life. He does not wish to create things, mere material possessing independent reality, but to achieve a life larger in scope, richer and more powerful. With him it is not a question of increasing mankind's æsthetic patrimony by adding symphony upon symphony, opera upon opera, as one builds houses to fill out the length of a street, or enlarges railway systems by adding a new line, but of developing the subjective life. Could he have achieved this greater life by working through other channels, or by the magic avenue of will-power, Skriabin would have renounced creative art. Moreover, with him, as with Novalis, art tends to fuse completely with the religious ritual. It is well known that the "mystery" of which Skriabin dreamed all his life, and for which he considered his work a mere preparation, was a sort of liturgical act which had for aim the annihilation of humanity in a beatitude of cosmic ecstasy.

"It is obvious that in our life today there is no place for a conception of this kind, not even in the form of a distant dream. But, one might well ask, though the religious and Hindu spirit of Skriabin's art is foreign to modern Europe, why should the artist remain a stranger? His style and musical language, it is true, are conditioned by this spirit, but can one not disassociate the musician from the mystic? Skriabin tends toward an absorption of the melody by the harmony and to a rhythmic suppleness which constantly fuses the most varied meters and avoids all accentuation not heavily marked. In his later music, Skriabin's harmony also loses all tonal character. He does not dream of limiting himself. He chooses to charm and to command, and his themes are either caresses, incantations, commands or rites. But the fundamental divergence between him and the composers of Europe rests in the fact that he attempts to escape the confines of the tempered scale which to him represents merely a last resort, an imperfect means of realizing musical ideas that actually belong to the ultra-chromatic plan. Skriabin, on the other hand, with an harmonic system based on the scale, C, D, E, F-sharp, G, A, B-flat, which reflects, though imperfectly, the series of over-tones, chooses, more or less consciously to voyage on the sea of ultra-chromatics. His experiments, followed to their logical conclusion, would lead either to the sub-division of the semi-tone, or to a transformation even more radical of the present system of acoustics, necessitating new instruments and a new notation. These fundamental hostilities keep Skriabin a stranger to Europe. To be potent, his spirit, and whole method of writing must prevail.

Background and Idea

"Prometheus: The Poem of Fire," succeeding and cumulating Skriabin's "Divine Poem" and his "Poem of Ecstasy," was heard for the first time in any concert-hall at Moscow on March 15, 1911. Two years later, Mrs. Rosa Newmarch, a diligent and sympathetic student of Russian music, wrote of it at length in The Russian Review of London, now swept away in the exhaustless wreckage of the German war. "The Promethean myth," she begins, "is one of the most ancient and suggestive of traditional allegories. The forms are many and the interpretations endless. It was related by Hesiod; but it is far older than the Greeks themselves, and belongs to the dawn of human consciousness. It is most familiar to us through the medium of the 'Prometheus Bound' of Æschylus, and also in Shelley's version of the legend. We most of us think of Prometheus as represented by one or another of the poets, as the hero who in his love and pity for mortals groaning under the hatred of Zeus conveyed to them the gift of fire and taught them arts whereby they might prosper. For his temerity he was afterward horribly punished by the implacable deity whom he had helped to make 'Lord of Gods and of Men.' But it is a very different version of the legend that Scriabin treats in his 'Poem of Fire.' A glance at the design on the cover of the score by Jean Delville, the leader of the Theosophist cult in Belgium, shows us no ordinary conception of the Titan, 'rock-rivetted and chained in height and cold' with the vultures perpetually gnawing at his vitals, but one of that class of adepts symbolized by the Greeks under the name of Prometheans. These 'Sons of the Flame of Wisdom,' who had nothing to do with the physical body, yet everything to do with the purely spiritual man, were alone able to impart to him that sacred spark which expands into the blossom of human intelligence and self-consciousness.

"According to the teaching of theosophy, the nascent races of mankind, not as yet illumined by the gift of Prometheus, were physically incomplete, possessing only the shadow of bodies, sinless because devoid of conscious personality (in theosophical terms 'without Karma'). From this condition of nebulous darkness Prometheus delivered humanity by means of the spark of enlightenment which awakened man's conscious creative power. Those who were most prepared to receive it understood its value, and practised it on the highest spiritual plane. They became the Arhats or Sages, of succeeding generations. Those less highly organized turned it to material uses. Thus the Promethean gift assumed a dual aspect; on the one side it proved a boon; on the other a curse. The music of Skriabin's Prometheus can be heard with interest apart from their esoteric program; but it is difficult to see how anyone can really enter fully into the composer's intentions and follow the complex winding of his thoughts without some knowledge of the sources of his inspiration."

As the Music Passes

"'Prometheus' opens Lento in an atmosphere indicated in the score as 'nebulous' with the characteristic 'mystical' chord G, C-sharp, [illegible]harp, F-sharp, B, A. Sustained tremolos for strings, long-drawn notes for wood-wind and the roll of drums suggest the immaterial, 'Karma-less' condition of primitive humanity. From this somber background emerges an important theme for the horns, marked 'calm and contemplative.' This shadowy, invertebrate state of primordial chaos persists for a while, after which the will of the creative spirit rings out imperiously in a motiv given to the trumpets. Afterwards the brooding atmosphere creeps back, but now it becomes gradually informed with an increasing animation. The theme of contemplation begins to alternate with the imperious motive of creative will, which by this time has passed to the piano. For that instrument, Skriabin writes an important and difficult part in the idiom of his later piano-pieces. As some say, it is [illegible] Voice of Man, answering the orchestra as Voice of the Cosmos.

"The awakening process has begun, and presently a still more joyous figure is heard from the piano, to be played 'in a delicate, crystalline way.' We follow the gradual stirrings of self-consciousness in sexless, Karma-less humanity. But no sooner does Man learn the meaning of this clear, crystalline gladness than he begins to experience languor, and a vague thirst for a more intense vitality, indicated by passages derived from the theme of creative will.

"Human love and desire follow in the wake of the gift of 'Manas' (the Promethean spark). Joy is soon mingled with pain; for the struggle between the physical, and the psychical begins almost at once. The piano expresses this in a passage labelled 'voluptuous, almost with anguish.' To this succeed phrases of 'delight' and of ardent desire.' These are often interrupted by the return of the contemplative theme in varied forms. Another significant motiv proceeds, as 'in a rapture of emotion,' from the flutes and English horn accompanied by trills for the violins. Developed, the effect is veiled and mysterious, especially when we hear the motiv passed to and fro in the wood-wind group against the soft trills of the strings, while kettle-drum and bass drum answer each other in muffled tones.

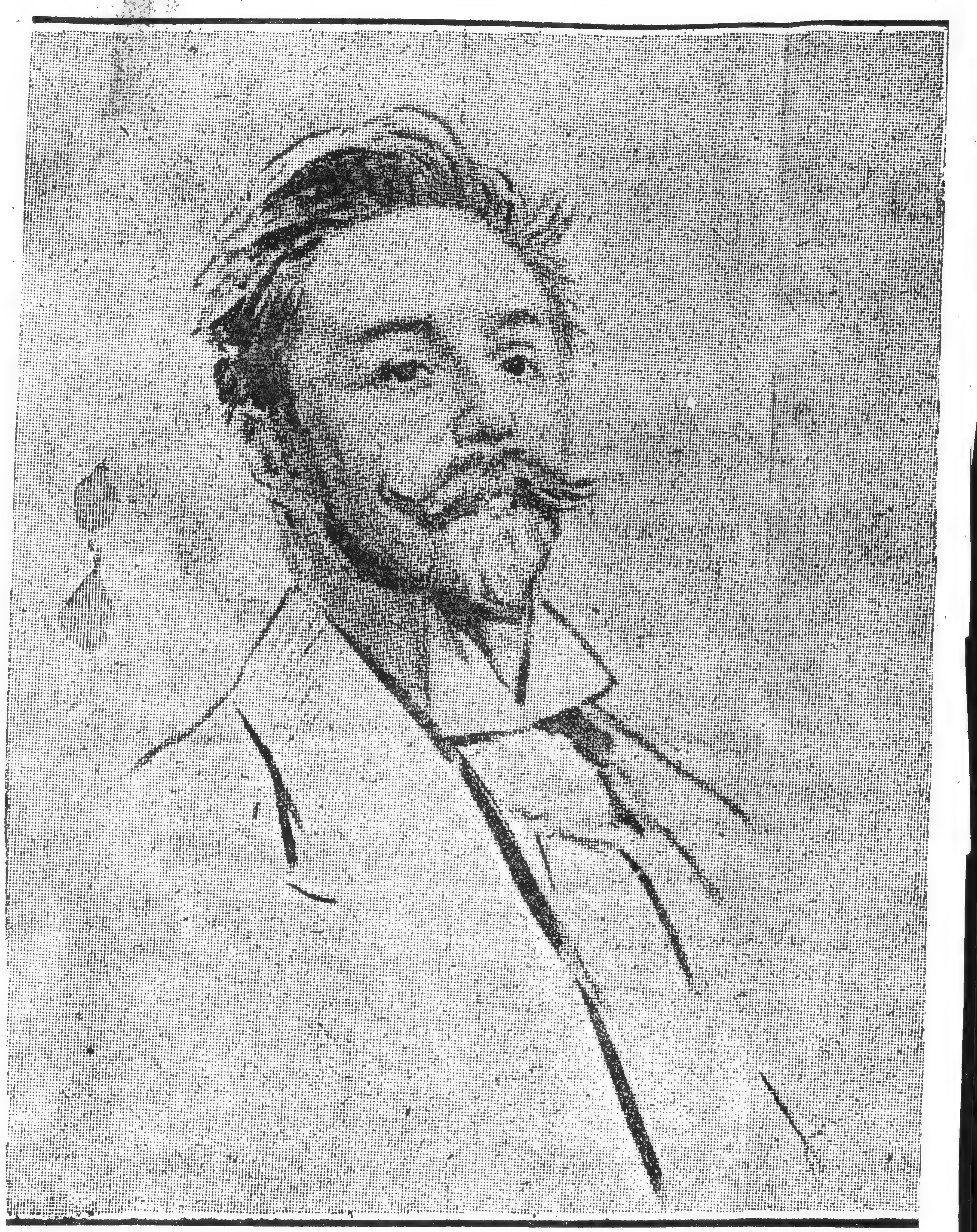
"Another clear and limpid section is suddenly interrupted by a sinister call from the horn, and a dull menacing tremolo in the strings. The piano replies with the motiv of 'rapturous emotion' which is now heard in a new, fitful ryhthm, giving the impression of something 'strange and fascinated.' The recurrence of the motiv of 'creative will' almost invariably heralds some marked emotional change in the music. By-and-by it ushers in the theme of 'rapturous emotion' which now assumes a 'sudden sense of joy and gentleness'; a mood that quickly gives way to a stormy climax, which subsides in its turn in a suggestion of restrained terror. It is impossible to follow in words the many metamorphoses of the thematic material of 'Prometheus.' Moments of rapture alternate with phases of mystery and tenderness, and these moods are subject to sudden interruptions; piercing cries of agony; hints of unearthly horror. But exaltation and bliss increase as the music proceeds. 'Radiant,' 'lambent,' 'piercing,' 'fulgurant,' 'flooding' are Skriabin's guiding words. At last we reach the final ecstasy, and here the chorus enters with what appears to the uninitiated a series of meaningless syllables introduced for mere purpose of vocalization. These syllables (Oeaohoo) form the occult name of the seven-vowelled, ever present manifestation of the Universal Principle. From this point the music becomes a vertiginous dance of rapture, symbolizing probably the merging of the human phase of development in the divine. The symphony ends upon the only simple triad to be found in the score."

Mr. Newman Sums Up

In 1913, at the invitation of Sir Henry Wood, Skriabin visited London and "Prometheus" was twice played by the Queen's Hall Orchestra, with the composer taking the piano-part. Now in those days, Mr. Ernest Newman was not the elderly reactionary with a closed mind who has lately been amusing himself in New York. He was receptive to all that was new, strange, provocative and promising in music, and wrote accordingly. Of "Prometheus," in The Nation, he then said: "One could foresee that 'Prometheus' would be a poser to the plain music lover, whose education has stopped short at Wagner and Strauss. But in truth the tone-poem is often a difficult problem even for those of us who believe that music can no more cease its evolution with Wagner and Strauss than with Bach and Beethoven and who keep our ears always astrain for any authentic new note that may be [illegible] to us on the wind. It is absurd for any of us to dogmatize about a piece that aims at carrying the idiom and the vision of music to a point as far beyond Strauss as Strauss is beyond Chaikovsky. Yet the more confidently any critic tries to sweep it off the board as the mere effusion of a musical lunatic, the more certainly he writes himself down as a superficial duffer, intrepidly denying the existence of things simply because he cannot see them.

"I do not contend that everything in 'Prometheus' is clear even at a second hearing, or that there may not be a good deal in it to which no number of hearings would reconcile us. But I do urge that to a listener with an imagination it mostly talks in a perfectly lucid language of things that have never been expressed in music before. Skriabin has developed as naturally as Beethoven or Wagner or Strauss, beginning, as they did, with his roots in the past, and gradually evolving a highly individual style of his own as his personality developed. Whatever may be thought of his later style, there is no affectation in it on the musical side, and there is no fumbling. What struck some of us in the 'Prometheus' was the almost infallible certainty of the adaptation of the means to the end throughout. Only a composer who is at once master of his ideas and of his technic can work so surely as this. Whether, however, the brain as a whole is evolving harmoniously; whether it may not be developing a strain of excessive idealism, losing itself somewhat in the void of the thought that lies in the far beyond of the other side of music; failing to see its vision not merely with theosophical but with musical clearness; failing to find the firm enclosing line that alone can make the vision as real to us as it is to [illegible] these points one cannot be wholly [illegible] truth probably is that [illegible] parts [illegible] will never [illegible] clear [illegible] because they were never quite clear [illegible] composer, either because he has not [illegible]ght his way exactly enough through subtleties he is envisaging, or because [illegible] means of expression are not yet equal [illegible] the task he imposes on them. I cheerfully present these parts of 'Prometheus' to the ordinary objector for him to make what capital he likes out of them. But [illegible] the rest—and that much the greater pa —I firmly pin my faith. 'Prometheus' the one piece I have ever heard that se to me to approach the new territory that music will some day make its own. Its thematic texture may not always be distinguished, and the piano part may, as I believe, be mostly an error; but the fact remains that here is an imagination of extraordinary subtlety and scope, and a most remarkable faculty of musical expression."

Faith, Ardor, Vision



Alexander Skriabin

Who Counted "Prometheus" His Master-Work

(From a Russian Photograph)

69

Transcript
Mar 26

STRANGE PARISIANS, FAMILIAR RUSSIANS, GRAPHIC CONTRASTS

MR. KOUSSEVITZKY AT THE TOP OF HIS BENT

The Snare-Drum Indispensable—Placid Monsieur Caplet, Tumultuous Monsieur Borchard—Ravel the Adept, and Roland-Manuel Bright, Crisp and Witty—Chaikovsky's Fifth Symphony as Never Before Upon Bostonian Ears

IT IS RELATED of an eminent reviewer of concerts in a Boston of an earlier day that, sitting in the old Music Hall upon a winter afternoon, he found little to interest him in the conductor's numbers. In one piece, however, possibly from Beethoven or Chaikovsky, the composer made unusual and significant use of the drums. Thereupon the reviewer returned to his desk; cited the piece aforesaid; devoted a full column in his newspaper to an essay in little about the drum. For him—and for his readers—all else at the concert in question might not have been. Even in these times, Mr. Ernest Newman, whose years and repute permit him to be wayward, sometimes follows this precedent. Only last winter, he expatiated through half a column of The Evening Post about an inflection that Mr. Koussevitzky laid upon a few measures of Chaikovsky's Fifth Symphony. He did not, however, quite neglect other aspects of the concert.

Similar temptation returned yesterday afternoon at Symphony Hall, as ear and eye noted the dependence of the assembled French composers, not upon the tympani, but upon the snare-drum. From the elder, the middle and the younger Parisian generation Mr. Koussevitzky had gathered them. There was Monsieur Ravel, transfering an early Dance of Debussy from piano to orchestra, and most nearly escaping the prevailing infection. There was Monsieur André Caplet writing a tonal "Fresco," by title "Epiphany," and undergoing a discoverable but relatively mild attack. There also were Messieurs Adolphe Borchard and Roland-Manuel, to both of whom rhythm seemed often to connote a sprightly or a vigorous smiting of the snare-drum. Upon it Monsieur Borchard, in his tone-poem, "L'Elan," sometimes hammered, as it were for salvation. From moment to moment, the snap and the crackle of it was music in the ears of Monsieur Roland-Manuel. Without it, the listener was half-sure, neither would have been composer at ease. Audibly, if not so insistently, it traveled in the instrumental baggage of Monsieur Caplet's Ethiopian King. Only Monsieur Ravel really "got on" without it, and he is a resourceful, practised hand with rhythms and timbres. "No snare-drum, no music," may yet be the watchword of the younger Parisian composers. Or they may ask the bestowal of the Palmes Académiques upon a consecrated instrument.

Truth to tell, not even a covey of snare-drums could have animated Monsieur Caplet's "Fresco." Time and again it subsided into a patently pallid, a curiously placid music. Not that the composer sought warmly colored or vividly plastic measures. He meditated, it seems, upon an old legend of The Nativity—how Melchior, who was King of Ethiopia, came with a princely train to do homage before his new-born Lord; how he drew near to the manger at Bethlehem and knelt beside it in pious ecstasy ineffable; how, knowing no other outlet to rapture and to duty, he bade his little negroes dance a dance of honor. Into music Monsieur Caplet would channel the matter and the mood of his meditations. Making it, he would gain a certain manner and aspect to the ear, like the manner and the aspect of primitive painting upon the eye. In this "Fresco for Violoncello and Orchestra," he would achieve spare, simple, direct line; subdued coloring not without deep glows and smooth lusters—the black and gold of King Melchior's royal state; considered workmanship; an appreciable quaintness (as the modern word is) of vision and suggestion.

The design praises the composer's reflection and imagination. Yet only twice did he bring it near to accomplishment. The violoncello—yesterday in Mr. Bedetti's able, sensitive, applauded hands—plays its cadenza of gentle rapture—and cadenzas in the elder, or an ideal, music are presumed to be the voice of rhapsody. Far in the offing falls the soft, monotonous beat of a tambourine above a low drone of the basses. On the instant, the "Fresco" is tonally painted. The sumptuous King, transported and transfigured as he kneels before the Sovereign Babe, in the dim and distant background, his waiting, faintly stirring train. Again, between violoncello and orchestra, Monsieur Caplet's dance wreathes into gliding figures, meeting and parting, twining and untwining. There are arabesques of sound. Softly and steadily beats the rhythm. So primitive painters in another medium might have imagined and limned the dancing boys. Elsewhere the music is labored, lifeless, without interest or illusion. A faint Oriental suggestion exhales from it; or in pale hint passes the kingly train. Debussy seemed occasionally to be guest. Now and then Monsieur Ravel was audibly running along side. Possibly, between Signor Respighi of the Concerto Gregoriano and Monsieur Caplet of "Epiphany," there has been tonal piety enough for one season of Symphony Concerts.

To the other extreme ran Monsieur Borchard in his music of "Ardor." Yet again the suggestion was, or would be, pictorial. In the years immediately before the late war, it was German custom to enclose not a little music in covers that bore some design of mighty, valorous, striding men. Their bodies were tense with emotion. To the heavens above they upturned faces, uplifted arms. Exultation and exaltation were sometimes upon them. They often shook the earth with their tread. Some such vision and emotion seem to course through Monsieur Borchard's piece. It is written for full orchestra in which few voices seldom rest. It piles sonority upon sonority; the tonal coloring sizzles and flames; timbre cuts into timbre. The rhythms drive forward; the transitions cleave the air. Along the course, the measures tramp or toss; fling forth; sweep onward. There are passion and flood of sound; a veritable frenzy to evoke the tensions, ardors and splendors of motion. Yet this surge and din leave room for no other impression. The vigors pass as riddles unread. Monsieur Borchard seems younger as composer than his forty-odd years as man.

Earth-bound, worldly, Parisian, Monsieur Ravel and Monsieur Roland-Manuel yet prevailed. The elder composer, indeed, was veritable conjuror. From the piano-pieces of Debussy's earlier years, he had taken a "Dance," fine of line, suffused with melody, subtle of rhythm, enmeshed in streaming harmonies. He had scored it for orchestra; and lo! it sounded with the voice of Monsieur Ravel. His precision now defined it; upon its surfaces was his glint; a certain dryness, briefly haunted it. If the master seemed several shades too masterful in these processes, the pupil was irresistible. In an opéra-bouffe, Monsieur Roland-Manuel and the librettist set anew figures from the old Italian popular comedy. Once more they play through amorous rivalry, ruse, intrigue. The overture, become concert-piece, summons this and that personage, catches at mood and atmosphere. The music is brisk, gay, brightly colored, keenly pointed. The motivs for the characters lack neither pith nor contrast. Monsieur Roland-Manuel writes with a cool head, a deft hand, in the highest of spirits. He bends the shape of a classic overture to his sportive purpose; he polishes accents and 'modulations, harmonies and timbres. His motives go to and fro, lithe and fluent. A flourish at the beginning, a flourish at the end; between a smiling animation, means ready and means apt. A new talent, a lively temperament, a scintillant skill—all three good to discover. The trick of dappling an ancient form with modern sparkle has seldom been better done. A crisp tonal wit has Monsieur Roland-Manuel.'

The Parisians dismissed, to a Russian Mr. Koussevitzky returned. Through fifteen years, the Fifth Symphony of Chaikovsky has been overlooked at the regular Symphony Concerts. Dr. Muck's mistrust, Mr. Rabaud's indifference, Mr. Monteux's disinclination, bound it fast to the shelves. Only at concerts for special purpose might it be heard, and there but seldom. Like a new and novel music it returned to Symphony Hall, transformed and transfigured, illuminated and intensified as never before upon Bostonian ears. Last autumn at a matinée for the Pension Fund, conductor and orchestra first set hands to it. Yesterday they were thrice as familiar and four times as possessed. They drained the music, that it might flood those that heard. Or above themselves, they mounted and held firm. The tension upon the stage became the emotion of the auditorium. Out of it welled applause that was both tribute and relief. Believably the zenith of the year was touched and passed.

The ominous beginning sounded with Chaikovsky's musical power and Mr. Koussevitzky's answering imagination. The first movement tossed from mood to mood till impatience and weariness stilled it—and every flux of feeling beat musically high. The long-drawn song of the Andante entered, unfolded, deepened, returned, piercing the shadows. Audibly the conductor prepared the way; almost visibly to the last drop he wrung it. Yet with a passion of longing was it drenched; while quenchless was the beauty. The human desire, the musical release and revelation were as one, blended, interpenetrated. A fantasmal music was the melancholy waltz that never waltzes. Ghostly upon it were the tone of the orchestra, the pace and the shadings of the conductor.

Then the transformation of the Finale. The stride and the sonority of the music scaled the luminous heights; dispersed was the nether darkness. Full and deep, radiant tone was the vesture; elate was the progress; exultant the climax; by the fervors of strength upborne. Again the conductor proclaimed Chaikovsky's power as twice and thrice he had opened his beauty. Four-square stood the Symphony, upbuilt, sustained, cumulated. In the glories were the blemishes melted and consumed. Less out of himself than out of life, Chaikovsky had written a music that strove and was wearied; that remembered and was haunted; that longed and was comforted; that took heart and in triumph sang. At the hands of one Russian, another had touched and opened universal human springs.

H. T. P.

A PIANIST HAMPERED

LEWISTON,
ME.
JOURNAL
MAR 26 1925

SERGE KOUSSEVITZKY IMPRESSES PORTLAND AT SYMPHONY CONCERT

New Boston Symphony Conductor Receives Great Ovation—City Hall Filled

First Encore Ever Given by the Orchestra in Portland

PORTLAND, Mar. 26 (Special).—Such an ovation as was never before given here to a Boston Symphony Orchestra conductor—or any other orchestra conductor for that matter; an encore, unprecedented in the ten years or so this orchestra has been coming to Portland, an auditorium practically filled, a program generally pronounced the best the orchestra has ever presented here and enthusiasm unlimited—these were the distinguishing features of the annual concert of the Boston Symphony Orchestra in City Hall, Wednesday evening, under the auspices of the Portland Music Commission.

The whole audience was alert with expectation at the first appearance of Serge Koussevitzky, the new conductor, whose first visit to Portland it was, but whose fame has preceded him. It left no doubt as to its estimate.

Mr. Koussevitzky impresses one at first sight, by his presence; at first hearing by his musicianship. He is of commanding figure and magnetic personality. He seemed to have magnetized his orchestra. Never, the audience were agreed, had the tones been so beautifully rounded, the unity so perfect, the interpretations so satisfying. Koussevitzky has the scholarliness, the classical perfection and precision of Dr. Muck, the first conductor to come with the Boston Symphony to Portland, but he has in addition a warmth and ardor equal to Toscanini. He is Russian in feeling and he has the greatness and the strength of the Russian masters of music.

So perfectly he gets the spirit of the composition he might himself have inspired it. When the movement is light and graceful he moves in graceful unison with it, if the theme is of sorrow and despair, dejection seems to settle upon him, in fiery passages his movements are galvanic. Sometimes he doesn't move at all. Thru whole passages, when simple and smoothly running, no gesture was perceptible to the audience. Koussevitzky makes no meaningless or superfluous motions.

Mr. Koussevitzky is a master at program-making. No Boston Symphony concert here has been so varied, so finely balanced, without a dull or uninteresting moment. The Symphony (by Haydn, in G Major) was melodious and its four movements were short. The three following numbers were very short. The closing two numbers of Wagner—the enraptured audience hardly noted whether they were long or short, but only knew they wanted more.

This symphony was in a happier vein than most that are presented. An outstanding feature was the Largo, a beautiful melody, sung by the master oboe player, Longy, and the cellos, with an undertone of violas, double basses, bassoon and horn. The finale was most cheerful, a gay rondo built on the theme of a peasant country dance. Gorgeously colorful was the "Roman Carnival" overture, by Berlioz, played by the full orchestra. It had an exquisite opening of horn solo, the air then taken up by the violas. The carnival spirit worked up in flamboyant display of pagan jubilation with fascinating effects of tambourines, cymbals and triangle, and the kettledrums never too much in evidence. Koussevitzky certainly knows how to conduct a triumphant climax.

While the "Carnival" was in rich and glowing colors, Moussorgsky's "Prelude to Khowantchina," which followed it, was a tone picture in pastels, depicting in delicate tones and subtle shadings, with soft lovely undertones, the coming of dawn. Wind instruments and strings predominated, with dainty harp arpeggios, and an instrument new to most of the audience, a tam-tam. It conveyed with subtle magi
wonderment and awe which
panies the daily miracle of t
rise.

It was "The Flight of the
Bee," from the "Fairy Tale
Saltan," by Rimsky-Korsako
Conductor Koussevitzky res
to the overwhelming applaus
gave an encore. The same
happened recently in Boston
he broke a Boston Symphon
cedent of forty years. It is o
fanciful, rather than be
but a truly wonderful bit of
cal description. The various
ments, mingled in sound im
the bee, seemed to come fro
composite instrument.

Over the two Wagnerian numbers, one might enthuse to great length. Mr. Koussevitzky is equally at home with the old masters and the very modern composers, but he impressed many Wednesday evening as the ideal interpreter of Wagner. With lavish prodigality of instrumental color and sound he gave rein to the wild revelry and tumultuous seductions of the "Bacchanale" from "Tannhauser," conducting, with consummate art, the transition indicating the victory of the Graces over mad passions.

His crowning achievement was an inspiring presentation of the Prelude from the "Meistersingers," with all the splendor of the full orchesta of more than a hundred players and a conductor who loses not a bit of the nobility of theme and grandeur of form. All thru it ran the love theme, one of the most beautiful lyrical melodies Wagner has written, voiced by oboe, clarinet, flute and horn, alternating with pompous episodes, and breaking forth into a thunderous explosion of the brasses, with martial rhythm. And this mighty fanfare brought the concert to a close in one of the most spontaneous outbursts of applause ever heard here.

Special cars to Lewiston and Auburn and other outlying towns, took home delighted crowds of patrons who were of unanimous opinion that this was the best concert the Boston Symphony has ever given in Portland.

Herald
Mar 26

NOTES and LINES

By PHILIP HALE

Scriabin's "Prometheus: A Poem of Fire," for orchestra, chorus, piano and organ, will be performed for the first time in Boston at the Symphony concerts tomorrow afternoon and Saturday night. Mr. Koussevitzky, who was closely associated with Scriabin, brought out this tone-poem at Moscow on March 15, 1911. The first performance in the United States was by the Chicago orchestra on March 5, 1915. Scriabin wished the music to be accompanied by a color keyboard; that is to say, colored lights were to be thrown on a screen in conjunction with the music. Thus note C was to be represented by the color red; G by rosy orange, D by yellow, etc. At Moscow this keyboard was not ready, or it refused to work. The first use of it was in New York, when the Russian Symphony orchestra performed "Prometheus" on March 20, 1915. The result was not effective. To watch the colors and hear the music at the same time was distracting. "Prometheus" was written when Scriabin was a confirmed mystic, and wished to compose music in theosophic terms. His hero is not the Prometheus of Aeschylus or Shelley.

For this performance the piano will be played by Alexander Lang Steinert; the organ by Mr. Snow of the Symphony orchestra, and the wordless chorus will be sung by the Cecilia Society.

This society will also sing the various choruses of the Polovtsian Dances from Borodin's "Prince Igor." The choruses have been performed in Boston, but not at the concerts of the Boston Symphony orchestra.

The other pieces on the program are Handel's Concerto Grosso, No. 5, D major, and Rabaud's "Nocturnal Procession," which has already been performed this season.

⁂

The Symphony program for next week comprises Foote's Suite, E major, for strings; Eichheim's "A Chinese Legend" (about 600 A. D.); Schumann's Piano Concerto, Germaine Tailleferre's Concerto for piano and orchestra, Franck's "Wild Huntsman." The pianist will be that admirable artist, Alfred Cortot.

⁂

Myra Hess will play Beethoven's piano concerto in G major at the fourth extra concert of the Boston Symphony orchestra next Monday night. The program will also include Tchaikovsky's "Romeo and Juliet," the Scherzo from Mendelssohn's music for "A Midsummer Night's Dream," the prelude to "Lohengrin" and the Dance of the Seven Veils, from Strauss's "Salome."

⁂

For the concert of this orchestra in Cambridge next Thursday night (April 2) is this program: Beethoven's "Pastoral" symphony; Franck's "Wild Huntsman"; the Prelude to "Lohengrin," Salome's Dance.

⁂

Notes and Lines:

I am from the country. I live in Concord, Mass. I went to the Symphony concert in Boston last week. I liked it. I should not say that Mr. Koussevitzky was a conductor. The man with gold on his cap and coat who took the tickets at the door seemed to me more like a conductor. Koussevitzky, who made the orchestra start and stop and turned on the electric juice was the motor man. I may be wrong.

C. H. P.

⁂

Transcript
Mar. 27

Programs in Prospect

From Mr. Koussevitzky for the concert of the Symphony Orchestra in Sanders Theater at Cambridge on Thursday evening next:

Symphony in F major, No. 6, "The Pastoral" .... Beethoven
Scherzo from the Incidental Music to Shakspeare's Play, "A Midsummer Night's Dream" .... Mendelssohn
Prelude to the Opera, "Lohengrin" .... Wagner
Salome's Dance from the Opera, "Salome," Strauss

From Mr. Koussevitzky for two concerts of the Symphony Orchestra to young people at Symphony Hall on Monday and Tuesday afternoons, April 6 and 7:

Overture to the Opera, "Figaro's Wedding" Mozart
Allegretto Scherzando from the Eighth Symphony .... Beethoven
Procession to the Cathedral from the Opera, "Lohengrin" .... Wagner
Dance of the Blessed Spirits from the Opera, "Orpheus" .... Gluck
(Flute: Mr. Laurent)
Three Numbers—Chinese Dance; Dance of the Sugar-Plum Fairy; Trepak—from the Ballet, "Nutcracker" .... Chaikovsky
Fantasia for Harp .... Saint-Saëns
(Harpist: Mr. Holy)
Tone Poem, "Finlandia" .... Sibelius

From Mr. Martino for the concert of ancient music played by the Eighteenth Century Symphony Orchestra in Jordan Hall on Sunday afternoon, April 5:

Concerto da Chiesa .... Dall' Abaco
(Piano, Organ, Orchestra)
Sonata .... Scarlatti
Gavotte .... Bach
Sonata for Flute and Piano .... Bigaglia
Concerto for Organ and Orchestra, No. 9. Handel
(Organist: R. G. Appel)
Suite, "Dolorosa" .... Scheidt
Pastorale Veriée .... Mozart
Gavotte .... Martini
Sonata for Flute, Oboe, Bassoon and Piano, Marini
Largo from "Xerxes"—Hallalujah Chorus from "The Messiah" .... Handel

INFORMATION OBSCURED

69

Transcript
Mar 26

STRANGE PARISIANS, FAMILIAR RUSSIANS, GRAPHIC CONTRASTS

MR. KOUSSEVITZKY AT THE TOP OF HIS BENT

The Snare-Drum Indispensable—Placid Monsieur Caplet, Tumultuous Monsieur Borchard—Ravel the Adept, and Roland-Manuel Bright, Crisp and Witty—Chaikovsky's Fifth Symphony as Never Before Upon Bostonian Ears

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Earth-bound, worldly, Parisian, Monsieur Ravel and Monsieur Roland-Manuel yet prevailed. The elder composer, indeed, was veritable conjuror. From the piano-pieces of Debussy's earlier years, he had taken a "Dance," fine of line, suffused with melody, subtle of rhythm, enmeshed in streaming harmonies. He had scored it for orchestra; and lo! it sounded with the voice of Monsieur Ravel. His precision now defined it; upon its surfaces was his glint; a certain dryness, briefly haunted it. If the master seemed several shades too masterful in these processes, the pupil was irresistible. In an opéra-bouffe, Monsieur Roland-Manuel and the librettist set anew figures from the old Italian popular comedy. Once more they play through amorous rivalry, ruse, intrigue. The overture, become concert-piece, summons this and that personage, catches at mood and atmosphere. The music is brisk, gay, brightly colored, keenly pointed. The motivs for the characters lack neither pith nor contrast. Monsieur Roland-Manuel writes with a cool head, a deft hand, in the highest of spirits. He bends the shape of a classic overture to his sportive purpose; he polishes accents and 'modulations, harmonies and timbres. His motives go to and fro, lithe and fluent. A flourish at the beginning, a flourish at the end; between a smiling animation, means ready and means apt. A new talent, a lively temperament, a scintillant skill—all three good to discover. The trick of dappling an ancient form with modern sparkle has seldom been better done. A crisp tonal wit has Monsieur Roland-Manuel.'

The Parisians dismissed, to a Russian Mr. Koussevitzky returned. Through fifteen years, the Fifth Symphony of Chaikovsky has been overlooked at the regular Symphony Concerts. Dr. Muck's mistrust, Mr. Rabaud's indifference, Mr. Monteux's disinclination, bound it fast to the shelves. Only at concerts for special purpose might it be heard, and there but seldom. Like a new and novel music it returned to Symphony Hall, transformed and transfigured, illuminated and intensified as never before upon Bostonian ears. Last autumn at a matinée for the Pension Fund, conductor and orchestra first set hands to it. Yesterday they were thrice as familiar and four times as possessed. They drained the music, that it might flood those that heard. Or above themselves, they mounted and held firm. The tension upon the stage became the emotion of the auditorium. Out of it welled applause that was both tribute and relief. Believably the zenith of the year was touched and passed.

The ominous beginning sounded with Chaikovsky's musical power and Mr. Koussevitzky's answering imagination. The first movement tossed from mood to mood till impatience and weariness stilled it—and every flux of feeling beat musically high. The long-drawn song of the Andante entered, unfolded, deepened, returned, piercing the shadows. Audibly the conductor prepared the way; almost visibly to the last drop he wrung it. Yet with a passion of longing was it drenched; while quenchless was the beauty. The human desire, the musical release and revelation were as one, blended, interpenetrated. A fantasmal music was the melancholy waltz that never waltzes. Ghostly upon it were the tone of the orchestra, the pace and the shadings of the conductor.

Then the transformation of the Finale. The stride and the sonority of the music scaled the luminous heights; dispersed was the nether darkness. Full and deep, radiant tone was the vesture; elate was the progress; exultant the climax; by the fervors of strength upborne. Again the conductor proclaimed Chaikovsky's power as twice and thrice he had opened his beauty. Four-square stood the Symphony, upbuilt, sustained, cumulated. In the glories were the blemishes melted and consumed. Less out of himself than out of life, Chaikovsky had written a music that strove and was wearied; that remembered and was haunted; that longed and was comforted; that took heart and in triumph sang. At the hands of one Russian, another had touched and opened universal human springs.

H. T. P.

A PIANIST HAMPERED

LEWISTON,
ME.
JOURNAL
MAR 26 1925

SERGE KOUSSEVITZKY IMPRESSES PORTLAND AT SYMPHONY CONCERT

New Boston Symphony Conductor Receives Great Ovation—City Hall Filled

First Encore Ever Given by the Orchestra in Portland

PORTLAND, Mar. 26 (Special).—Such an ovation as was never before given here to a Boston Symphony Orchestra conductor—or any other orchestra conductor for that matter; an encore, unprecedented in the ten years or so this orchestra has been coming to Portland, an auditorium practically filled, a program generally pronounced the best the orchestra has ever presented here and enthusiasm unlimited—these were the distinguishing features of the annual concert of the Boston Symphony Orchestra in City Hall, Wednesday evening, under the auspices of the Portland Music Commission.

The whole audience was alert with expectation at the first appearance of Serge Koussevitzky, the new conductor, whose first visit to Portland it was, but whose fame has preceded him. It left no doubt as to its estimate.

Mr. Koussevitzky impresses one at first sight, by his presence; at first hearing by his musicianship. He is of commanding figure and magnetic personality. He seemed to have magnetized his orchestra. Never, the audience were agreed, had the tones been so beautifully rounded, the unity so perfect, the interpretations so satisfying. Koussevitzky has the scholarliness, the classical perfection and precision of Dr. Muck, the first conductor to come with the Boston Symphony to Portland, but he has in addition a warmth and ardor equal to Toscanini. He is Russian in feeling and he has the greatness and the strength of the Russian masters of music.

So perfectly he gets the spirit of the composition he might himself have inspired it. When the movement is light and graceful he moves in graceful unison with it, if the theme is of sorrow and despair, dejection seems to settle upon him, in fiery passages his movements are galvanic. Sometimes he doesn't move at all. Thru whole passages, when simple and smoothly running, no gesture was perceptible to the audience. Koussevitzky makes no meaningless or superfluous motions.

Mr. Koussevitzky is a master at program-making. No Boston Symphony concert here has been so varied, so finely balanced, without a dull or uninteresting moment. The Symphony (by Haydn, in G Major) was melodious and its four movements were short. The three following numbers were very short. The closing two numbers of Wagner—the enraptured audience hardly noted whether they were long or short, but only knew they wanted more.

This symphony was in a happier vein than most that are presented. An outstanding feature was the Largo, a beautiful melody, sung by the master oboe player, Longy, and the cellos, with an undertone of violas, double basses, bassoon and horn. The finale was most cheerful, a gay rondo built on the theme of a peasant country dance. Gorgeously colorful was the "Roman Carnival" overture, by Berlioz, played by the full orchestra. It had an exquisite opening of horn solo, the air then taken up by the violas. The carnival spirit worked up in flamboyant display of pagan jubilation with fascinating effects of tambourines, cymbals and triangle, and the kettledrums never too much in evidence. Koussevitzky certainly knows how to conduct a triumphant climax.

While the "Carnival" was in rich and glowing colors, Moussorgsky's "Prelude to Khowantchina," which followed it, was a tone picture in pastels, depicting in delicate tones and subtle shadings, with soft lovely undertones, the coming of dawn. Wind instruments and strings predominated, with dainty harp arpeggios, and an instrument new to most of the audience, a tam-tam. It conveyed with subtle magi wonderment and awe which panies the daily miracle of the s rise.

It was "The Flight of the Bum Bee," from the "Fairy Tale of T Saltan," by Rimsky-Korsakov, t Conductor Koussevitzky respond to the overwhelming applause a gave an encore. The same th happened recently in Boston, wh he broke a Boston Symphony pr cedent of forty years. It is odd an fanciful, rather than beautifu but a truly wonderful bit of mus cal description. The various instru ments, mingled in sound imitatin the bee, seemed to come from on composite instrument.

Over the two Wagnerian numbers, one might enthuse to great length. Mr. Koussevitzky is equally at home with the old masters and the very modern composers, but he impressed many Wednesday evening as the ideal interpreter of Wagner. With lavish prodigality of instrumental color and sound he gave rein to the wild revelry and tumultuous seductions of the "Bacchanale" from "Tannhauser," conducting, with consummate art, the transition indicating the victory of the Graces over mad passions.

His crowning achievement was an inspiring presentation of the Prelude from the "Meistersingers," with all the splendor of the full orchesta of more than a hundred players and a conductor who loses not a bit of the nobility of theme and grandeur of form. All thru it ran the love theme, one of the most beautiful lyrical melodies Wagner has written, voiced by oboe, clarinet, flute and horn, alternating with pompous episodes, and breaking forth into a thunderous explosion of the brasses, with martial rhythm. And this mighty fanfare brought the concert to a close in one of the most spontaneous outbursts of applause ever heard here.

Special cars to Lewiston and Auburn and other outlying towns, took home delighted crowds of patrons who were of unanimous opinion that this was the best concert the Boston Symphony has ever given in Portland.

Herald
Mar 26

NOTES and LINES

By PHILIP HALE

Scriabin's "Prometheus: A Poem of Fire," for orchestra, chorus, piano and organ, will be performed for the first time in Boston at the Symphony concerts tomorrow afternoon and Saturday night. Mr. Koussevitzky, who was closely associated with Scriabin, brought out this tone-poem at Moscow on March 15, 1911. The first performance in the United States was by the Chicago orchestra on March 5, 1915. Scriabin wished the music to be accompanied by a color keyboard; that is to say, colored lights were to be thrown on a screen in conjunction with the music. Thus note C was to be represented by the color red; G by rosy orange, D by yellow, etc. At Moscow this keyboard was not ready, or it refused to work. The first use of it was in New York, when the Russian Symphony orchestra performed "Prometheus" on March 20, 1915. The result was not effective. To watch the colors and hear the music at the same time was distracting. "Prometheus" was written when Scriabin was a confirmed mystic, and wished to compose music in theosophic terms. His hero is not the Prometheus of Aeschylus or Shelley.

For this performance the piano will be played by Alexander Lang Steinert; the organ by Mr. Snow of the Symphony orchestra, and the wordless chorus will be sung by the Cecilia Society.

This society will also sing the various choruses of the Polovtsian Dances from Borodin's "Prince Igor." The choruses have been performed in Boston, but not at the concerts of the Boston Symphony orchestra.

The other pieces on the program are Handel's Concerto Grosso, No. 5, D major, and Rabaud's "Nocturnal Procession," which has already been performed this season.

* * *

The Symphony program for next week comprises Foote's Suite, E major, for strings; Eichheim's "A Chinese Legend" (about 600 A. D.); Schumann's Piano Concerto, Germaine Tailleferre's Concerto for piano and orchestra, Franck's "Wild Huntsman." The pianist will be that admirable artist, Alfred Cortot.

* * *

Myra Hess will play Beethoven's piano concerto in G major at the fourth extra concert of the Boston Symphony orchestra next Monday night. The program will also include Tchaikovsky's "Romeo and Juliet," the Scherzo from Mendelssohn's music for "A Midsummer Night's Dream," the prelude to "Lohengrin" and the Dance of the Seven Veils, from Strauss's "Salome."

* * *

For the concert of this orchestra in Cambridge next Thursday night (April 2) is this program: Beethoven's "Pastoral" symphony; Franck's "Wild Huntsman"; the Prelude to "Lohengrin," Salome's Dance.

* * *

Notes and Lines:

I am from the country. I live in Concord, Mass. I went to the Symphony concert in Boston last week. I liked it. I should not say that Mr. Koussevitzky was a conductor. The man with gold on his cap and coat who took the tickets at the door seemed to me more like a conductor. Koussevitzky, who made the orchestra start and stop and turned on the electric juice was the motor man. I may be wrong.

C. H. P.

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anscript
ar. 27

in Prospect

r. Koussevitzky for the concert
mphony Orchestra in Sanders
Cambridge on Thursday evening

n F major, No. 6, "The Pas- ....Beethoven
the Incidental Music to Shak-
Play, "A Midsummer Night's ....Mendelssohn

Prelude to the Opera, "Lohengrin"....Wagner
Salome's Dance from the Opera, "Salome," Strauss

From Mr. Koussevitzky for two concerts of the Symphony Orchestra to young people at Symphony Hall on Monday and Tuesday afternoons, April 6 and 7:

Overture to the Opera, "Figaro's Wedding" Mozart
Allegretto Scherzando from the Eighth Symphony ....Beethoven
Procession to the Cathedral from the Opera, "Lohengrin" ....Wagner
Dance of the Blessed Spirits from the Opera, "Orpheus" ....Gluck
(Flute: Mr. Laurent)
Three Numbers—Chinese Dance; Dance of the Sugar-Plum Fairy; Trepak—from the Ballet, "Nutcracker" ....Chaikovsky
Fantasia for Harp ....Saint-Saëns
(Harpist: Mr. Holy)
Tone Poem, "Finlandia" ....Sibelius

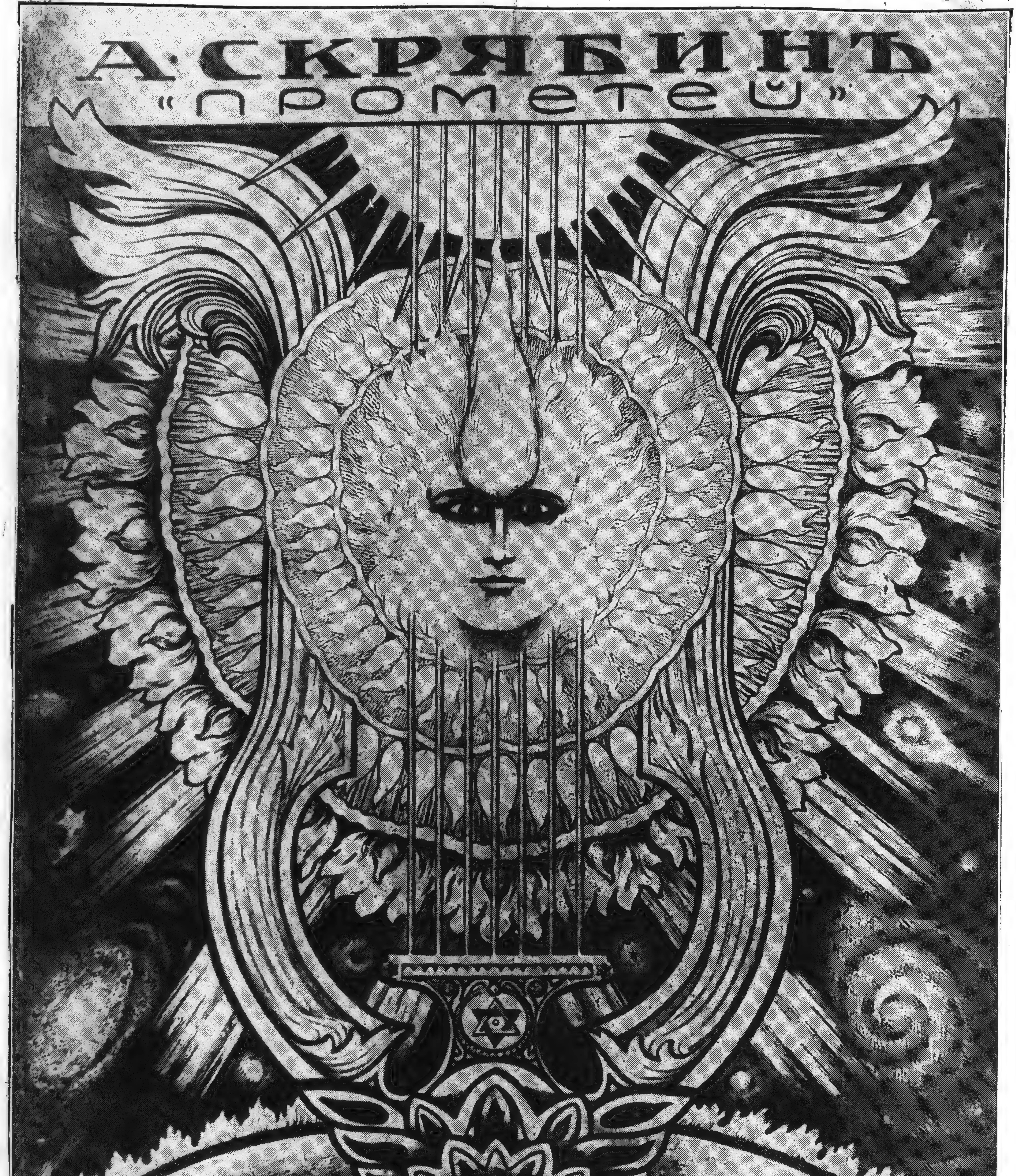
From Mr. Martino for the concert of ancient music played by the Eighteenth Century Symphony Orchestra in Jordan Hall on Sunday afternoon, April 5:

Concerto da Chiesa............Dall' Abac
(Piano, Organ, Orchestra)
Sonata ....Scarletti
Gavotte ....Bach
Sonata for Flute and Piano............Bigaglia
Concerto for Organ and Orchestra, No. 9. Handel
(Organist: R. G. Appel)
Suite, "Dolorosa" ....Scheidt
Pastorale Veriée ....Mozart
Gavotte ....Martini
Sonata for Flute, Oboe, Bassoon and Piano. Marini
Largo from "Xerxes"—Hallalujah Chorus from "The Messiah" ....Handel

Transcript

Pierced With the White Radiance of Eternity

Mar 28


А·СКРЯБИНЪ
«ПРОМЕТЕЙ»
JEAN DELVILLE
ДЛЯ 2ХЪ Ф-П.
РОССІЙСКОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО·БЕРЛИНЪ·МОСКВА·С·ПЕТЕРБУРГЪ

Cover Design for the Full Score of Skriabin's "Prometheus"

Made by the Belgian Theosophist, Jean Delville. It Represents the Titan as "A Son of the Flame of Wisdom" Surrounded by Theosophical Symbols

([illegible]script Photograph by Colby from the Copy in the Brown Music Library)

71

Transcript
Mar 28

SKRIABIN'S ECSTASY, BORODIN'S WILDNESS, CHORUS UP-SWELLING

MR. KOUSSEVITZKY ON ANOTHER HEYDAY

At Last He Joins Choir and Orchestra—The Polovtsian Dances for the First Time with Singing Voices—"Prometheus" Searched Deep and Carried High but to Mixed and Changeful Outcome—Incidents of the Concert

TWO DESIRES of Mr. Koussevitzky now stand fulfilled. He has joined a chorus to the Symphony Orchestra and led them both. He has conducted in Skriabin's tone-poem, "Prometheus," and given the music such voice as, in America, it had never known before. (When, some years ago, Mr. Stokowski and the Philadelphia Orchestra played the piece, they were by no means at their present prowess.) From the day in which Mr. Koussevitzky considered a term in Boston, he has wished for a chorus. He is accustomed to a choir at his command—of old in Moscow, more recently in Paris. He has a penchant for symphonic pieces in which composers, classical or modern, include voices among their instruments. He is disposed to reserve one or more concerts in a symphonic series for the performance of music, primarily choral. Thus he is eager to outpour his version of Beethoven's Ninth Symphony upon Bostonian ears. And thus he would willingly surrender a pair of Symphony Concerts—or a pair outside the regular order—to performances of Honegger's oratorio, "King David."

The trustees and the management have no mind to revive the notable choir of Dr. Muck's final year. They balk, indeed, at the assembling, schooling and maintenance of any Symphony Chorus as such. They are quite willing, however, to call to the conductor's aid any organized and resident choir that may meet his needs. Sooner or later the public of Symphony Hall will hear Beethoven's Choral Symphony from Mr. Koussevitzky's orchestra and Dr. Davison's collegiate singers; while yesterday for the voice-parts in "Prometheus" and for the songs accompanying the Polovtsian Dances in "Prince Igor," the choir of The Cecilia was at hand.

In Skriabin's tone-poem the chorus is neither frequent nor significant. From end to end the piece is intrinsically symphonic and orchestral, with the piano hardly less an intrusion than the massed voices. The composer uses them only to swell the ecstasy and heighten the radiance of the pages designed as incandescent close. They sing mere vowel sounds—meaningless unless the hearer knows the incantations of theosophy; while, as it seemed yesterday, they tended to clog the ardors and dim the lusters of the music. And through no fault of the choir. Mr. Lang, on the part of The Cecilia, had schooled it thoroughly. It was responsive to Mr. Koussevitzky. In excellent form, it missed neither quality nor volume of tone. Rather the fault lay with Skriabin scheming and writing these final measures. The voices indeed swelled the tonal mass; but, as it seemed, they also deadened the orchestral impact. Above the end of this "Poem of Fire" glowed in memory the molten fervors that are climax to the "Poem of Ecstasy."

On the other hand, the singing voices added not a little to the graphic and the musical quality of the scene from "Prince Igor." Borodin's music is not fully itself outside the opera in which it is written. Not that it depends upon preceding or following pages; on the contrary, it is essentially episodic. It does, however, need the setting of hill and plain, Tartar camp and Tartar folk—the light, the color, the visible motion of the dancers, the visible presence of the watching princes, chiefs and tribesmen. Boston, as it happens, is a "metropolitan" and a "musical" city where opera flourishes annually through exactly twelve evenings and four matinées, while the ballet is virtually unknown. Nor is "Prince Igor," after the dubious experiment at the Metropolitan ten years ago, likely to regain place in any American repertory. Therefore, we hearers of yesterday may return thanks that, at last, the Polovtsi were vocal as well as instrumental; that their choruses, especially when the women's voices sang them, added materially to the native wildness, the rhythmic frenzy, the tribal tumult.

The chorus of dancing girls was bright with motion and folk-flavor; the men's chorus, as usual with The Cecilia, la[illegible] pulse and sonority, despite the conductor's urgings; in the "general chorus," however, with Borodin's music for additional goad, there were shoutings and stampings. Needless, almost, to say, Mr. Koussevitzky excelled in this tribal music of a barbaric folk. He whipped it into a pervading turbulence; he caressed it into passing languors. Rhythms beat firm and keen and high. Full-throated and warmly colored sounded the song. The dance whirled and darted. At Borodin's and the conductor's will, Eastern tribe leapt its license and cried its loyalty as barbarically as Western measure may permit. The smell of earth is in Borodin's music; from it a pagan voice outflings; often, under Mr. Koussevitzky's hand, it sweats blood and fire.

To listen to Skriabin's "Prometheus" as to an "absolute" music was to be prey to many sensations. Themes or motivs there are, discoverable, recognizable, recurring, less impressive in themselves than generating and fruitful source of the music to come. Skriabin labelled some of them. He obviously intended them to suggest emotional states or metaphysical concepts. They did to him, inventing them in spiritual excitement, brooding long and deep upon them. The listener across Symphony Hall is less impregnated and far less stirred. . . . For a while Skriabin's singular, self-invented and self-chosen chordal and harmonic system engages mind and ear. Soon it becomes dry and monotonous; while before the end of a relatively short tone-poem, it seems narrow and cribbing, willed and artificial. The composer becomes as a man that persists in one dialect of a universal speech—and that of his own devising. . . . Furthermore the progress of the music diffuses no melodic glow; whips with no vivid rhythms; depends for the most part upon the advance or recession of waves of tone and upon the instrumental color playing over them.

Everyone accustomed to mountain-walking knows the false summits (so-called) of a long ascent. Each seems the topmost height; yet above it rises another, with relative levels between. So does Skriabin order the course of his tone-poem. Upon it, moreover, he distributes a considerable variety and richness of color. The instruments of a vast orchestra sound group by group in individualized and impinging voice; or are marshalled into a massy and manifold whole. A pianoforte part, perceptively, sensitively and anxiously played by Mr. Alexander Steinert, summoned for the occasion, contrasts with the other timbres or sets new edge upon them. Wide is the range of this tonal coloring—limpid or darkling; pale or aglow; thick-massed or shallow upon the ear; deepened or sharpened—epitome of orchestral palettes at the turn of the century, not without pigments of the composer's own. "Prometheus" is a richly colored music in insistent motion. As such, and only as such, does it impress "in the absolute."

Skriabin, however, intended the tone-poem to be much more than an "absolute" music. To him, and as he would have it to others, it was expression of faith and aspiration, release and ritual of the soul, mystical and mounting ecstasy into communion with the Infinite. For him, it began as an earth-bound, and ended as a celestial, music. As Promethean "Sons of the Flame of Wisdom," under the guidance and the compulsion of "The Creative Will," we mortals gradually put off human dross; break through earthly trammels; plane by plane ascend into the bliss of spiritual energy and spiritual radiance. It is not necessary to clutter this soulful progress with the tenets or the jargon of Theosophy, in which Skriabin was an ardent believer. Enough that this spiritual aspiration, conflict, ascent and attainment is ancient, honorable, kindling and passioning matter for music. The substance changes; the surface alters; but within remain the longing and striving, the attainment and the beatitude.

Each hearer may only know for himself how far "Prometheus" evokes this mystical passion; unfolds this ardent progress: attains this fervid and radiant exaltation. There are those—and they are not all either Russians or mystics—whom this music of "Prometheus" searches, stirs and uplifts. There are those as well—and they are neither dull of mind nor insensitive of spirit—whom it leaves quite cold: a palpitating frenzy of inchoate orchestral sound and impotent emotional fury; a music signifying nothing. Between, the hearer, who would listen neither too detachedly nor dispassionately, who would keep an eager and a receptive ear, must walk—and write—exceeding warily. May not we others, who find ourselves in this Laodicean congregation, burning neither hot nor cold, be left to our moments of emotion—when the theme of "The Creative Will" becomes a tongue of fire upon the music; when, for instants, it swims in some stilled and limpid pool of passing bliss; when, for other instants, it bursts its shackles like the Prometheus who was also Titan; would scale the skies; dwell mayhap in the quivering domes of ecstasy

For Skriabin, by the very token of his temperament, could write these occasional pages of inspiration. By that same temperament, he also writes twice as many pages of spiritual balderdash, tonal inflation, musical monotony. And we Laodiceans with "Prometheus" suffer them but coldly. Fourteen years ago, to a month, Mr. Koussevitzky in Moscow was the voice and the prophet of Skriabin, sounding for the first time the measures of this crowning and final tone-poem. He was not less yesterday when he renewed every fervor; heightened and deepened every eloquence upon an orchestra molten to his hand. Yet where Skriabin flags or is but resounding void, spent and empty must also go they who speak for him.

Incidents of the afternoon complete the record. First, the playing by the string choir of four divisions of Handel's Concerto Grosso in D major—familiar music of large stride and resonant voice, of mellowed and up-curving song, of swift figures and sturdy strands interwoven; music, besides, in which the players have more than once proved their collective and individual valor. Second, a repetition within a short six weeks of Monsieur Rabaud's musical marshallow, "La Procession Nocturne," as sweet upon the aural palate of many a listener as once were Signor Respighi's now forgotten Roman Fountains. Third and last, the loud and long ado over young Mr. Steinert presented by the conductor, applauded by the audience, as one who had done feats and wonders of pianistic prowess. Not often is a pianist, added to the orchestra, "one of ourselves." That felicity—and the consequences—usually fall to composers.

H. T. P.

(A Reproduction of the Cover Design to the Full Score of Skriabin's "Prometheus" Appears on Page Nine of Part Three)

Monitor
Mar 28

Boston Orchestra Plays 'Prometheus'

THE Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its twentieth concert yesterday afternoon in Symphony Hall, Boston. The program:

Handel—Concerto Grosso No. 5 in D major for String Orchestra
Scriabin—"Prometheus, a Poem of Fire," for Orchestra and Piano with Organ and Chorus op. 60
Rabaud—"La Procession Nocturne "Symphobic Poem after Lenau op. 6
Borodin—Polovtsian Dances from "Prince Igor" for Orchestra and Chorus

Alexander Lang Steinert played the piano part in Scriabin's "Prometheus" and the chorus was that of the Cecilia Society, Malcolm Lang, conductor.

Of course the outstanding event of the afternoon was the performance of Scriabin's "Prometheus," which was played for the first time in Boston. A composition built on such a large scale, and utilizing effectively, as this one does, such a large array of musical forces, is bound to make a powerful impression, at least on a first hearing. The mass of sound produced by such a body of performers is in itself almost overwhelming. It arouses enthusiasm. The question of course is, "Is the music itself of inherent worth? Are the musical ideas beautiful? Do they stir the emotions apart from their somewhat awe-inspiring setting?"

Many Pages of Beauty

In the case of "Prometheus," the answer must be both yes and no, for there are pages of undoubted beauty, even inspiration, side by side with others in which the composer does little but mark time. Shorn of all its trappings, there is little in the thematic material of this mighty symphonic poem which may be said to be original. As in other compositions by Scriabin played here this winter, there is much evidence of Wagner's influence, and for that matter of Debussy as well, although in a lesser degree. Yet after all does this really matter? The question of originality in music has not so much to do with the material itself as with the use to which it is put. From this latter viewpoint, the genius of the composer of "Prometheus" must be unhesitatingly acknowledged. It is a stupendous conception, on the whole successfully realized.

Whatever personal preference may be in regard to music, the loftiness of this work must be conceded, as well as the mastery of its composer. There must of necessity be imperfections in a composition built on such a large scale. Whether or not a greater result has been achieved in "Prometheus" than in many another composition constructed on a much simpler plan is another question. Many perhaps will think the end does not altogether justify the means. The fact remains that it is impossible to listen to this music unmoved and after all, is this no sufficient reason for its existence?

Performance Meritorious

The performance was meritorious. All concerned gave themselves wholeheartedly to the task in hand. Mr. Steinert played the difficult piano part with a rare display of musicianship; the chorus and orchestra were more than equal to the demands made upon them. It was an artistic event long to be remembered, and Mr. Koussevitzky deserves every praise for bringing it to pass.

There were other remarkable moments during the afternoon, though perhaps less striking ones. The playing of Handel's Concerto Grosso by the strings, and of Rabaud's "Nocturnal Procession," was of unusual excellence. Handel's music never within recollection sounded so magnificently noble as it did yesterday, and no more poetically conceived interpretation of Rabaud's symphonic poem could possibly be desired. It was indeed a difficult problem for both conductor and orchestra to make the remaining portion of the program interesting after the thunders of Scriabin, yet it was a problem successfully solved by both. S. M.

Traveler
Mar 28

Symphony Plays Unusual Progam

This week's program of the Boston Symphony Orchestra is short but unusually interesting. Mr. Koussevitzky has arranged a program that includes Handel's fifth Concerto Grosso, for string orchestra; Scriabin's "Poem of Fire," "Prometheus," Rabaud's "Nocturnal Procession," heard earlier this season, and the familiar Polovtsian dances from Borodin's "Prince Igor." The Cecilia Society, Malcolm Long, conductor, joins the orchestra to sing the choruses in the two Russian works, and Alexander Lang Steinert is playing the piano in "Prometheus." The concert, which was heard at Symphony hall yesterday afternoon, will be repeated tonight.

"Prometheus" was played yesterday for the first time in Boston, without the color organ which Scriabin intended to accompany it. Many of the audience were surprised to find Scriabin's master-work falling as gently on the ear as Debussy does now; not even the celebrated "mystic chord" distressed the conservative. To be sure, it has had time to cool off, for it was composed 15 years ago. Music since then has gone so much farther along radical lines that "Prometheus" can now be accepted in pure enjoyment of its exquisite beauty, its poetry and mysticism, and the triumphant climax which ends it in such a blaze of glory. The performance was very brilliant. The applause was so genuinely enthusiastic, recalling the conductor again and again, that one fears Scriabin may become as popular here as he is in Russia.

The Handel concerto was played with delightful tone and crisp precision. Mr. Burgin, Mr. Theodorowicz, Mr. Fourel and Mr. Bedetti played the solos expertly.

[illegible]
Mar 28

KOUSSEVITZKY IN BRILLIANT READING

The outstanding feature at this week's Symphony's concerts is the superb presentation of Mr. Koussevitsky and the orchestra of Scriabin's "Prometheus," never before heard in Boston. This spectacular tone-poem, with the subtitle "A Poem of Fire," was produced for the first time by Mr. Koussevitsky at Moscow in 1911, with the composer playing the piano part. Mr. Koussevitsky's rendition must therefore be taken as authoritative.

Besides a huge orchestra and the piano, which was ably handled by Alexander Steinert of this city, the work enlists a mixed chorus, the choral work being done by the Cecilia Society.

Of the performance of this work, which is very difficult, there can only be the greatest praise. The great climax at the very end of the tone-poem, and the lesser one which precedes it a few pages before, were magnificently done. Here, too, the composer comes in for credit, for he showed what can be done by utilizing the sound-producing qualities of the orchestra. The rest of the number, at least for this reviewer, was sheer boredom. Scriabin was a wild-eyed mystic and attempted to have this music express the very essence of his philosophy, but it "didn't mean anything." Musically, the work seemed much inferior to his "Divine Poem," for example.

The program opened with Mr. Kousevitsky on his mettle in the fifth of Handel's Concerto Grosso for string orchestra. There is no questioning the outstanding supremacy of Mr. Kousevitsky in eighteenth century music.

Post
Mar 28

SYMPHONY CONCERT A SENSATIO

Scriabin's "Poem Fire" Stupendous i Sheer Sound

BY WARREN STOREY SMI

A concert rarely enjoyable rarely stimulating was that given terday afternoon by Mr. Koussevit and the Symphony Orchestra, with substantial assistance of the Cec Society; a Symphony concert will be gratefully remembered w many another has come and gone way

SCRIABIN'S "POEM OF FIRE"

Upon this week's programme Koussevitzky has placed the Fi Concerto Grosso of Handel, the la bent and heaven-scaling "Prometheu of Scriabin, the sorrowfully beaut "Procession Nocturne" of Rabau and the superb "Polovtsian Dance from Borodin's opera, "Prince Igor And yesterday, from the music Handel through that of Borodin, co ductor and orchestra quite outd themselves.

Hitherto unheard in Boston, Scri bin's "Poem of Fire," to give "Prome theus" its descriptive title, came yes terday to its initial performance Symphony Hall under auspicious cir cumstances. An intimate of the com poser, and the conductor of the origi nal performance at Moscow in 1911 Mr. Koussevitzky brings to this scor not only perfect understanding but by every sign, an almost fanatical en thusiasm as well.

To the full modern orchestra the score of "Prometheus" adds an organ a pianoforte, played yesterday by Alexander Lang Steinert, and, at the end, a mixed chorus. Swayed, animated and enkindled by Mr. Koussevitzky's fervor, collectively and severally these forces yesterday brought to pas a performance eloquent and inspire a performance that must surely ha revealed to the fullest the musical a spiritual content of this extraordina composition.

Rabaud's Work Well Placed

A shrewd stroke of programme-ma ing placed "La Procession Nocturne heard yesterday for the second tim this season, between "Prometheus" a Borodin's Dances, which then were first heard at a Symphony Concert with the choral investiture that immediately seemed essential to them. And played with transfusing and trans figuring eloquence, this tone-poem Rabaud, for once genuinely mov brought needed foil to both the r tures of Scriabin and the Tartar fur of Borodin which followed it.

Many a time has Borodin's exotic magnificently barbaric music been played in Boston, but never before with such over-powering energy, such rhy mic exhilaration. To Mr. K vitzky's fires chorus and or once again responded utterl pletely. And the mad del final episode brought a to a concert already more than us rich in tonal excitements and se tions.

Transcript

To Will, To Work, To Gain the Power

Mar 28

Serge Koussevitzky (Photograph by Garo)

In These, His Days in Boston

Advertiser Mar 28

Symphony Triumphs Again

Alexander Lang Steinert, one of the foremost of Boston younger musical artists, won a well deserved share of the ovation following the performance of Scriabin's "Prometheus" at yesterday's Symphony concert.

He played the piano part in the still lamented Russian composer's most revolutionary tone poem, which is new on Symphony programs. The Cecelia Society also assisted in one of the most stirring performances of the season.

"Prometheus" is prodigiously difficult music either to play or to follow—mystical music, written in the radical manner that made Scriabin sort of demigod among modernists. The finale is a wonderful blaze of harmony, a pyrotechnic outburst of one. It fairly stunned the audience. Then came the ovation.

Mr. Koussevitzky, who had one of e most brilliant afternoons, made e "Prometheus" performance one the memorable artistic triumphs Symphony history, equal in its ay to his interpretation of the fifth chaikovsky symphony last week. led the first performance of ometheus" in Russia 14 years when Scriabin himself played piano part.

andel's "Concerto rosso" in D jor; for string orchestra; the Posian dances from Borodin's rince Igor" and a repetition of baud's "Procession Nocturne" plete this week's program.

Traveler Mar 28

BOSTON SYMPHONY PROGRAMS

The following programs are to be given by the Boston Symphony orchestra, Serge Koussevitzky conductor, in Symphony Hall:

Next Monday evening, the fourth concert of the Monday evening series, with the following program: Tchaikovsky's Overture-Fantasia, "Romeo and Juliet"; Beethoven's Fourth Piano Concerto in G Major, with Myra Hess as soloist; Mendelssohn's Scherzo from "A Midsummer Night's Dream" music; Wagner's Prelude to "Lohengrin," and Strauss's Dance of Salome.

Next Friday afternoon and Saturday evening: Arthur Foote's Suite for String Orchestra in E Major; Eichheim's Chinese Legend (about 600 A. D.), which is to have itts first performance in a large orchestral versio Schumann's Pianoforte Concerto, wi Alfred Cortot as soloist, and likewise Concerto by Tailleferre, the feminin member of the Parisian "six." Final Franck's symphonic poem, "Le Cha seur Maudit."

The last pair of young people's concerts will take place on Monday and Tuesday afternoons, April 6 and 7, at 4 o'clock.

The spring pension fund concert of the orchestra will take place on Sunday afternoon, April 19.

Post Mar 29

SYMPHONY CONCERTS

The fourth of the "extra series" of Symphony Concerts takes place tomorrow evening, with Myra Hess, making her first appearance with orchestra in Boston, as soloist. Miss Hess will be heard in Beethoven's G major piano concerto, and the purely orchestral pieces announced are Tchaikovsky's Overture-Fantasia "Romeo and Juliet"; the Scherzo from Mendelssohn's music of "A Midsummer Night's Dream"; the "Lohengrin" Prelude of Wagner; and Salome's Dance from the opera of Richard Strauss.

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Compositions by two Americans will be heard at this week's pair of subscription concerts: Henry Eichheim's "Chinese Legend" and Arthur Foote's Suite in E major, for string orchestra. Recently given as ballet with small orchestra in Chicago, Mr. Eichheim's music will now receive its first performance in the new version for large orchestra. As soloist Alfred Cortot will play the Piano Concerto of Schumann and a new Concerto by Germaine Tailleferre, the feminine member of the Parisian Group of Six. The final number is Franck's Symphonic poem, "The Mad Huntsman."

NEW YORK
WORLD

MAR 29 1925

Cecilia Hansen has been engaged to appear as soloist with Koussevitzky and his orchestra at the opera in Paris in May.

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Parisian appearan es. Aft., Mar.31, at 3
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Globe Mar 28

CHORUS ASSISTS AT SYMPHONY CONCERT

Cecilia Society Heard in Skriabin's "Prometheus"

A chorus from the Cecilia Society trained by Malcolm Lang, assisted the orchestra in two numbers at yesterday's Symphony concert. Mr Koussevitzky's well-known desire to conduct here pieces demanding the aid of a chorus at last was successfully realized. The audience applauded to the echo both Skriabin's "Prometheus" and the "Polovtsian Dances" from Forodin's "Prince Igor," and much of the demonstration was plainly intended for the chorus.

Alexander Lang Steinert, young Boston pianist and composer who has been studying in Paris, returned to play the incidental piano part in "Prometheus." Mr Koussevitzky emphasized the high value he obviously sets upon Mr Steirnert's talent by leading him to the front of the stage both before and after the performance of Skriabin's symphony and applauding him enthusiastically. The audience followed heartily the example set for it by the much-admired conductor. As far as one could judge from the very few moments at which the piano part is prominent in the symphony Mr Steinert played it excellently.

"Prometheus" bears a later opus number than either "The Divine Poem" or the "Poem of Ecstasy." Those who have made a cult of the music of Skriabin regard it as an especially great work. The composer intended that "a symphony of color rays" in which the note C is represented by red, G is rosy orange, A green, and so on should accompany the performance of this symphony. He invented a "clavier a lumieres," akin, no doubt to Mr Wilfred's "Clavilux," exhibi here at Jordan Hall last year, and the first American performance in New York in 1915 these colored lights were shown. But, in accordance with permission granted by the composer in the published score, no colored lights accompanied yesterday's performance, the first in Boston.

Nor were they needed. Mr Koussevitzky, who conducted the original performance at Moscow, at which Skriabin played the piano part, thoroughly understands this music and brought out yesterday the full nervous intensity of it. The final climax is remarkably thrilling. The curious harmonic scheme, based on a "mystic chord" which employs the interval of the fourth instead of the third, and the agonized groping for the vast, the titanic, the supernatural, that one feels underlying the music save Skriabin from the reproach of mediocrity. Yet his gift is here, as always, insufficient to sustain intense emotion throughout a whole composition. He is the imperfect genius, whose blunders no clever worldling would make, but whose rare triumphs, like the latter third of "Prometheus," no clever worldling, no Ravel, no Richard Strauss, can hope to equal.

Plainly the "Polovtsian Dances" from "Prince Igor" should never be given without chorus, though they have been so given at these concerts in past seasons. Borodin's music gains in grace and in Russian flavor by the voices, which have a great deal to do. If operatic fragments are permissable at these concerts, and about this there may well be grave doubt, these dances heard in a brilliant performance like yesterday's furnish a sonorous close to a program. Another Handel concerto grosso for strings, in D major, edited by Kogel, began the concert. Mr Koussevitzky's Handel is phenomenally effective. It was warmly applauded.

The other number was by a curious whim of Koussevitzky's Rabaud's "Procession Nocturne," a repertory piece already played this season. Though agreeable music, this number is neither novel enough nor great enough to deserve two hearings a year. Nor has there been in 15 seasons at least such a repetition at these concerts of any number. Copeland's organ symphony might well have been repeated instead. One wondered in listening to the Rabaud, why Koussevitzky so often extorts coarse harsh tone from the brass.

P. R.

Globe Mar 29

(Monday at 8:15, Boston Symphony Orchestra. Fourth Monday concert. Overture-Fantasy, "Romeo and Juliet," Tchaikovsky; Fourth Piano Concerto, Beethoven; Scherzo from music for "A Midsummer Night's Dream," Mendelssohn; Prelude to "Lohengrin," Wagner; Dance of Salome, Strauss. Soloist, Myra Hess.

Mr Koussevitzky has made this week two symphony programs without a symphony. In each case a pianoforte concerto is the chief number. Now neither Schuman's concerto nor even Beethoven's G major concerto can be considered as the equivalent in dignity and seriousness of any first rate standard symphony. It is a mistake thus to lower the standard of the Symphony concerts. There are three novelties on the regular concert program. Two by Boston composers, Foote and Eichheim, one one by Mlle Taillefer, the feminine member of the group of "Six" young Paris composers to which Honegger and Milhaud belong.

It will be a pleasure to hear Myra Hess with orchestra tomorrow night though it is hard to see why she w asked for the Monday series and not the regular series in view of some of soloists in the latter

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Herald Mar 28

20TH SYMPHONY CONCERT GIVEN

Much of Program Chosen by Koussevitzky New to Boston Music Lovers

By PHILIP HALE

The 20th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall The program was as follows: Roland-Manuel, Sinfonia from "Isabelle et Pantalon"; Borchard, "L'Elan"; Debussy-Ravel, Dance; Caplet, "Epiphany," a Fresco for violoncello and orchestra (Mr. Bedetti, violoncellist); Tchaikovsky, Symphony No. 5, E minor.

Borchard's piece, dedicated to Mr. Koussevitzky, was performed for the first time. Ravel's orchestration of Debussy's Dance was heard in Boston for the first time. Roland-Manuel's Sinfonia (overture) and Caplet's "Fresco" were performed, probably, for the first time in America.

Mr. Koussevitzky gave an intensely dramatic interpretation of Tchaikovsky's hymphony, in the only way that this symphony should be interpreted. Did the composer have a definite program in his mind? A Russian critic has declared that the music "seems to set forth some dark spiritual experience." Tchaikovsky wrote to Mme. von Meek an elaborate program for his fourth symphony. He said of the "Pathetic" that the thoughts inspiring it, if they were published, would cause astonishment.

Without conjecturing what is behind the Fifth Symphony, is not the music a human and personal document? Personal as the expression of the self-torturing Russian's dark moods, his despair, his vain attempt to come out of the shadow, and at the last a brave endeavor to be heroic, defiant of Fate. This music is a "human document" as the resounding voice of "the complaining millions of men."

The best, the only explanation of the music, if music can be, or should be, explained, is the life of the composer; his letters reveal his gloomy moments, his downcast hours, his dread of death and dissolution, his illusions, his timid hopes, his joy in creative work quenched by self-depreciation and the hostility too often shown by his own countrymen.

When in this symphony, he, seeing all things black, shrieks in his agony, the violent musical expression should not be softened, sand papered, polished by conductors standing in awe of that fetish, the symphonic form. He should be allowed to storm, rage and rave. Nor should the lighter pages be read perfunctorily, hastily passed over, as too trivial for symphonic orthodoxy.

Mr. Koussevitsky, conducting the music, revealed the composer, in his strength and his weakness. For once we heard an irresistibly emotional performance of this dramatic music: The passionate outbursts of revolt; the broad and sweeping lyric lines; the confessions of the soul, not intimate and confidential as with Schumann, but as the Prometheus of Aeschylus called on the dread majesty of his mother Earth, and the light-diffusing aether, to behold the wrongs he suffered.

The Finale, to many a stumbling block, was yesterday imposing, overwhelming.

The unfamiliar compositions were of uneven worth. Roland-Manuel's "Sinfonia" in which he epitomizes the story of his opera-bouffe, an opera in the spirit of the old Italian comedy, is delightfully ironical, with the irony of Ravel, his master, in "L'Heure Espagnole"; ironical even in the short sentimental episode that is artfully contrasted with the gay and mocking music that precedes and follows. Charming too is Ravel's instrumentation of Debussy's early piano piece.

No doubt many found Borchard's "L'Elan" pretentious, bombastic, futile. The score bears a curious, not wholly intelligible, quotation from Henri de Regnier. We are told that the composer endeavors to express "the intoxication of movement, the gesture of one stretching hands towards the Infinite." This is all very fine, but the ecstatic endeavor is too laborious. Borchard visited Boston 14 years ago as a pianist, and played so well and in such respectable manner that no one would then have suspected him of this boisterous rush towards the Infinite. Nevertheless we owe Mr. Koussevitzky a debt of gratitude for producing it. New compositions should be heard, for then one knows what to avoid in future.

Caplet's "Epiphany" pictures Melchior, one of the three wise men, following the star to Bethlehem, where, lost in adoration, he became ecstatic, and called on his little negroes to dance in honor of the divine child. (Melchior's ecstasy takes the form of a cadenza for the violoncello, accompanied only by monotonous beating on a tambourine.) This composition is interesting not only by reason of its harmonic scheme and the instrumentation; it contains passages of exquisite beauty. The first section is too long spun out, so that the effect is weakened; but the cadenza is a monologue of singular eloquence, and the dance is free from the banality of pseudo-orientalism. What a relief from the cut-and-dried violoncello concerto! Mr. Bedetti played in a masterly manner, with artistically varied expression, with full insight into the character of the music and with keen appreciation of it.

The concert will be repeated tonight. The program of next week will be as follows: Handel, Concerto Grosso, No. 5, D major; Scriabin, "Prometheus: A Poem of Fire," for orchestra, piano (Alexander Lang Steinert), organ and chorus (Cecilia Society); Rabaud, "The Nocturnal Procession"; Borodin, Polovtsian Dances from "Prince Igor," for orchestra with chorus.

Herald
Mar 28

20TH SYMPHONY CONCERT GIVEN

Koussevitzky Offers Pieces by Handel-Kogel, Scriabin, Rabaud and Borodin

CECILIA SOCIETY CHORUS ASSISTS

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Handel, Concerto Grosso, No. 5, D major, for strings (edited by Kogel); Scriabin, "Prometheus, a Poem of Fire" (first time in Boston); Rabaud, "The Nocturnal Procession"; Borodin, Polovsian Dances from "Prince Igor," for orchestra and chorus. The Cecilia Society assisted.

Kogel's edition of Handel's Concerto calls for two solo violins (Messrs. Burgin and Theodorowicz); solo viola (Mr. Fourel); solo violoncello (Mr. Bedetti). How this music of Handel's by the majestic pomp, the solemn beauty—and simple are the means employed—the vitality stands out after nearly 200 years! How superb the introduction! It might bear for a motto that sentence in the Book of Daniel: "Belshazzar the King made a great feast to a thousand of his Lords, and drank wine before the thousand." Hearing this introduction, the presto and the allegro, and the slow movement that has a tenderness and an unearthly serenity peculiar to Handel, it may be questioned whether music, after all, has progressed so greatly since Handel shook his powdered wig and threatened to throw the capricious Francesca Cuzzoni out of a window. It is not necessary to go as far as Samuel Butler, who, offering incense to his idol, battered the statues of other composers in the great temple of music; then, poor, misguided man, tried to write music in the Handelian manner; but Handel is still one of the mightiest figures in the history of music.

There was a beautiful performance of Rabaud's "Nocturnal Procession," which was played at a concert last February. Repeated hearings lead one to wish that the mood of the first section, poetic as it is, were not so long maintained.

Borodin's Dances were performed with charm for the first time at a Symphony concert. They had been performed here elsewhere. The voices added greatly to the contrasting effects. The chorus of young girls is deliciously suave; the splendid and barbaric savagery of the males proclaiming the glory of their Khan is intensified four-fold. Thus there was a brilliant ending. Fortunately "The Nocturnal Procession" followed with the intermission the tremendous climax of the "Prometheus," so that the power of Borodin's Dances was not diminished.

Scriabins "Prometheus" is for orchestra, piano, organ and chorus. It was natural that Mr. Koussevitzky should wish to have Boston hear it. The composer was his close friend, and, as a pianist, his associate in concert tours. Mr. Koussevitzky conducted the first performance of "Prometheus" at Moscow, when Scriabin played the piano part.

The composer wished this "symphony of sounds" to be accompanied by a "symphony of color rays" and so he constructed a keyboard instrument which should throw colored lights on a screen as the music was playing. This keyboard was apparently used for the first time in New York. The result was unsatisfactory. Scriabin also wished the performance to take the form of a mystical ceremony, with the chorus clad in white, as for a religious service, not a concert. In his later years his mysticism passed beyond the boundary, so for his fame as a composer, he was no doubt fortunate in his death before his projected "Mystery" found form; a work in which sounds, colors, perfumes and movement were, with the audience as celebrants, to express one "fundamental idea."

Much has been written about the psychology, the theosophical expression, the mysticism of "Prometheus." The greater part of what has been written is sheer hifalution. One does not go to a concert to observe through the ears the process of merging human, individuality in the Cosmos. A trumpet theme is not the more stirring because it typifies "The Will to create and attain." Nor is a theme that symbolizes "dawning consciousness" the more appealing by reason of an esoteric quality.

What is to be said of "Prometheus" if it is to be considered first of all as a "symphony of sounds"?

In some respects it is an advance on Scriabin's preceding orchestral poems. It is less influenced by Wagner; it has passages of more individual strength and beauty; the instrumentation is more varied, more interesting, with greater charm of coloring. The final climax—and there is a dangerous anticipation of it—is overpoweringly sonorous.

On the other hand, the music is too often diffuse and negligible. One wearies quickly of the "mystic chord." One wishes a firmer continuity, fewer episodes that say little or nothing.

The piano part was played by Alexander Lang Steinert, who left Paris, where he is studying composition, at the repeated request of Mr. Koussevitzky, to assist in the performance. The piano part, taxing by technical difficulties and sudden entrances, often inconsequential as regards musical contents, ungrateful music as a rule, was played by Mr. Steinert intelligently and, as far as the performance was concerned, effectively.

The concert will be repeated tonight. The program of next week will be as follows: Foote, Suite, E major, for strings; Eichheim, "A Chinese Legend," (first time here); Schumann, piano con-

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PORTLAND, ME.
TELEGRAM

MAR 29 1925

Mr. and Mrs. Edward Kennard of Berlin, N. H., were guests at the Boston Symphony concert last week, coming especially for this event of rare interest. Mrs. Kennard will be remembered as Miss Mabel Swett of Casco street.

"If it hadn't been for the people up State," said a member of the music commission on Thursday, we might not have made good from the Boston Symphony concert. As it was, we did make a little money. We hope to follow the precedent of making the tickets for the Symphony low in price so that Portland people may generally take advantage of the opportunity of hearing this fine music."

That Portland people did appreciate to the utmost the treat of Wednesday evening at City Hall was shown by the attitude of the audience and the comments heard afterwards. Some years ago the real worth of such a program might not haver been so appreciated but the growth in the love of fine music is marked here and nothing would be more welcome to Portlanders than the annual visit of this Boston organization.

The long anticipated concert by the Boston Symphony Orchestra is now an affair of the past and it is safe to say that City Hall never held a more enraptured audience than that which filed away from the hall Wednesday evening at just before the hour of 10, after nearly two hours of wonderful musicianship. The audience was a very large one, though the house was not entirely sold out. The program given was a wonderful one—one chosen with skill and of a variety which included classics, modern works and interesting novelties.

The orchestra was never in finer form and though no inducement was needed to tempt people to a feast of this order, there was of course great interest and curiosity regarding the brilliant Russian conductor, Koussevitzky, who last Autumn took up his baton with the orchestra at the begining of its 44th season.

A beautiful symphony by Haydn, which brought surpassing enjoyment; an unusual arrangement of Tanhauser music ,the Paris version of the Bacchanala; a beautiful descriptive Russian piece; one dainty novelty, the Bumble Bee scherzo; a brilliant standard overture The Roman Carnival, by Berlioz, and a superb Meistersingers Prelude made up this rare treat in high class orchestral music. There was a wealth of exquisite melody in the program and the audience was the most applausive in years and was of the calibre to appreciate the merit and beauty of the evening's offering.

At the close, the hearers were still unsatisfied and would gladly have lingered an hour longer to revel in more of this splendid melody.

Mrs. Louis Cassard of the Colum-

SYMPHONY PROGRAMS

The following programs for the Boston Symphony orchestra have been arranged by Koussevitzky, conductor:

Tomorrow, at 8:15, the fourth concert of the Monday evening series: Tchaikovsky's overture-fantasia, "Romeo and Juliet"; Beethoven's fourth piano concerto in G major (Myra Hess, pianist); Mendelssohn's scherzo from "A Midsummer Night's Dream" music; Wagner's prelude to "Lohengrin," and Strauss's "Dance of Salome."

Friday afternoon and Saturday evening, April 3 and 4, Foote's suite for string orchestra in E major; Eichheim's Chinese Legend (About 600 A.D). which is to have its first performance in a large orchestral version: Schumann's piano concerto (Alfred Cortot, pianist), and likewise a piano concerto by Tailleferre. Finally, Franck's symphonic poem, "The Wild Huntsman."

The last pair of Young People's concerts will take place on Monday and Tuesday afternoons, April 6 and 7, at 4 o'clock.

The spring pension fund concert of the orchestra will take place on Sunday afternoon, April 19.

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your way lies to the right. there; you have to do the walking astray."

CONCERTS FOR YOUNG PEOPLE

The program of the young people's concerts to be given by the Boston Symphony orchestra, Mr. Koussevitzky, conductor, on the afternoons of Monday, April 6, and Tuesday, April 7, at 4 o'clock in Symphony hall, will be as follows: Mozart, Overture to "The Marriage Figaro"; Beethoven, Second Movement from Symphony No. 8; Wagner, Procession to the Cathedral, from "Lohengrin"; Gluck, Dance of Blessed Spirits, from "Orpheus" (flute solo, Georges Laurent); Tchaikovsky, Chinese Dance, Dance of the Sugar Fairy (celesta, **Arthur Fiedler**), Russian Dance, from the "Nutcracker" Ballet; Saint-Saens, Fantasy for Harp (Alfred Holy); Sibelius, "Finlandia," symphonic poem.

Thomas W. Surette will speak about the various compositions.

CAMBRIDGE SYMPHONY

The program of the concert by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, in the Sanders Theatre, Cambridge, next Thursday night at 8 o'clock, will be as follows: Beethoven, "Pastoral" symphony; Franck, "The Wild Huntsman"; Wagner, prelude to Lohengrin"; Strauss, Salome's Dance of the Seven Veils.

Herald Mar 29

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 29 1925

Boston Symphony Orchestra To Play "Prometheus" Here

A feature of the last concert by the Boston Symphony Orchestra to be given in the Academy of Music, Friday evening, April 10, will be Scriabin's "Prometheus, A Poem of Fire." This score is the ultimate of the famous Russian composer, requiring an enlarged orchestra, organ, solo piano, and mixed chorus.

Koussevitzky is looked upon as peculiarly fitted to interpret this mighty score since he was a close friend of the composer during the ripest part of Scriabin's career, and was the first to introduce to the world his principal works, including "Prometheus" which was performed under his baton in Moscow and Petrograd, the composer taking the solo part.

"Prometheus has been performed repeatedly in the various musical capitols and notably by Koussevitsky and the Boston Symphony Orchestra in Boston last Friday and Saturday. The piano part will be taken by Alexander Steinert, and the choral part by the Cecilia Society of Boston which has been trained by its conductor, Malcolm Lang.

This work was inspired by the theosophic divinity, the son of the God of fire who descends to enlighten struggling humanity and finally succeeds in imparting to the elect the divine creative fire of the God head. The culmination of this "poem of fire," revealing the final unification of the chosen wth God, is considered one of the most stupendous climaxes in music.

Advertiser
Mar 29

Three Symphony Concerts for This Week

THREE concerts will be given this week by the Boston Symphony Orchestra with **Serge Koussevitsky conducting.**

Tomorrow night at the fourth Monday concert, the following will be played: Tschaikowsky's overture-fantasia, "Romeo and Juliet;" Beethoven's piano concerto in G major, with Myra Hess as soloist; Mendelssohn's "Midsummer Night's Dream," scherzo; Wagner's "Lohengrin," prelude, and Strauss' "Dance of Salome."

Next Friday afternoon and Saturday evening, at the regular Symphony concerts, Mr. Koussevitsky will offer Arthur Foote's suite for string orchestra, in E major; Eichheim's "Chinese Legend," which is to have its first performance in a large orchestral version; Schumann's piano concerto, with Alfred Cortot as soloist, and also a concerto by Tailleferre, feminine member of the Parisian "six," and Franck's symphonic poem, "Le Chasseur Maudit."

BROOKLYN, N. Y.
EAGLE

MAR 29 1925

A feature of the last concert by the Boston Symphony Orchestra to be given in the Academy of Music, Friday evening, April 10, will be Scriabin's "Prometheus, A Poem of Fire." This score is the last achievement of the famous Russian composer, requiring an enlarged orchestra, organ, solo piano and mixed chorus. Mr. Koussewitzky is looked upon as peculiarly fitted to interpret this work, since he was a close friend of Scriabin's during the ripest part of his career, and was the first to introduce to the world his principal works, including "Prometheus," which was first performed under his baton in Moscow and Petrograd, the composer taking the solo part.

"Prometheus" has since been performed repeatedly in the various musical capitals and as well by Koussewitzky and the Boston Symphony Orchestra in Boston last Friday and Saturday. The piano will be played by Alexander Steinert, and the choral part sung by the Cecilia Society of Boston. "Prometheus" was inspired by the theosophic divinity the son of the God of Fire, who descends to enlighten humanity and finally succeeds in imparting to the elect the divine creative fire of the godhead.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REGISTER

MAR 29 1925

OUR ORCHESTRAS AS SEEN FROM ABROAD

Players in America's great symphony orchestras are less adventurous than those of staid London, so testifies the famous English music critic, Ernest Newman, who has been serving as guest critic for the New York Evening Post.

Mr. Newman was asked to give his impressions of American orchestras. These are based upon hearings only of the New York Philharmonic, New York Symphony, the Philadelphia Orchestra and the Boston Symphony.

Of these four organizations Mr. Newman considers the Philadelphia the best—which recalls a similar statement from Richard Strauss during his last visit to America. However, Mr Newman considers the Philharmonic a close second.

In giving his reasons for the more adventurous quality of the London playing, Mr. Newman instances first the initial advantage of the American orchestras in being economically secure, whereas the London orchestras are not sure of their existence from year to year.

As a result the London orchestras engage a number of visiting conductors during a season—the Queen's Hall orchestra being the only one that always plays under the same conductor.

The London players seem to Mr. Newman more quickly adaptable than the American. The Londoners are gamblers, says he, and they develop a gambler's virtues and defects. Among the former are an unusual sharpness of apprehension and quickness of response.

It is that sense of adventure that gives their playing a nervous intensity that Mr. Newman has not often met with in New York. In all the finest playing that he has heard in New York, the impression has been one not of nervous adventure, but of steady confidence—a feeling that the magnificent machine could not possibly go wrong.

HESS SOLOIST AT SYMPHONY CONCERT

Myra Hess, noted English pianist, was soloist at the fourth Monday concert of the Boston Symphony Orchestra last night at Symphony Hall. She has been previously heard in Boston only in recital. Her remarkably fine performance last night in Beethoven's G major concerto was applauded with unusual enthusiasm by both orchestra and audience. Mr Koussevitzky's program included Tchaikovsky's "Romeo and Juliet," the scherzo from Mendelssohn's music for "A Midsummer Night's Dream," the prelude to Wagner's "Lohengrin" and the dance of Salome from Richard Strauss' opera.

Miss Hess gave an exquisitely polished, delicately emotional interpretation of Beethoven's music. Her subtle phrasing, her carefully graduated dynamics, her thoroughly fine artistry gave great pleasure. Nor was there any lack of feeling in her playing. In the andante especially it was deeply, yet quietly moving. Mr Koussevitzky's accompaniment was too vigorous. This concerto is not heroic Beethoven, but akin to the Eighth Symphony.

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Herald
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Herald mar 29

BROOKLYN, N. Y.
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"Prometheus has been performed repeatedly in the various musical capitols and notably by Koussevitsky and the Boston Symphony Orchestra in Boston last Friday and Saturday. The piano part will be taken by Alexander Steinert, and the choral part by the Cecilia Society of Boston which has been trained by its conductor, Malcolm Lang.

This work was inspired by the theosophic divinity, the son of the God of fire who descends to enlighten struggling humanity and finally succeeds in imparting to the elect the divine creative fire of the God head. The culmination of this "poem of fire," revealing the final unification of the chosen wth God, is considered one of the most stupendous climaxes in music.

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[illegible] Mar 31

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Herald
Mar 28

20TH SYMPHONY CONCERT GIVEN

Koussevitzky Offers Pieces by Handel-Kogel, Scriabin, Rabaud and Borodin

CECILIA SOCIETY CHORUS ASSISTS

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Handel, Concerto Grosso, No. 5, D major, for strings (edited by Kogel); Scriabin, "Prometheus, a Poem of Fire" (first time in Boston); Rabaud, "The Nocturnal Procession"; Borodin, Polovsian Dances from "Prince Igor," for orchestra and chorus. The Cecilia Society assisted.

Kogel's edition of Handel's Concerto calls for two solo violins (Messrs. Burgin and Theodorowicz); solo viola (Mr. Fourel); solo violoncello (Mr. Bedetti). How this music of Handel's by the majestic pomp, the solemn beauty—and simple are the means employed—the vitality stands out after nearly 200 years! How superb the introduction! It might bear for a motto that sentence in the Book of Daniel: "Belshazzar the King made a great feast to a thousand of his Lords, and drank wine before the thousand." Hearing this introduction, the presto and the allegro, and the slow movement that has a tenderness and an unearthly serenity peculiar to Handel, it may be questioned whether music, after all, has progressed so greatly since Handel shook his powdered wig and threatened to throw the capricious Francesca Cuzzoni out of a window. It is not necessary to go as far as Samuel Butler, who, offering incense to his idol, battered the statues of other composers in the great temple of music; then, poor, misguided man, tried to write music in the Handelian manner; but Handel is still one of the mightiest figures in the history of music.

There was a beautiful performance of Rabaud's "Nocturnal Procession," which was played at a concert last February. Repeated hearings lead one to wish that the mood of the first section, poetic as it is, were not so long maintained.

Borodin's Dances were performed with charm for the first time at a Symphony concert. They had been performed here elsewhere. The voices added greatly to the contrasting effects. The chorus of young girls is deliciously suave; the splendid and barbaric savagery of the males proclaiming the glory of their Khan is intensified four-fold. Thus there was a brilliant ending. Fortunately "The Nocturnal Procession" followed with the intermission the tremendous climax of the "Prometheus," so that the power of Borodin's Dances was not diminished.

Scriabins "Prometheus" is for orchestra, piano, organ and chorus. It was natural that Mr. Koussevitzky should wish to have Boston hear it. The composer was his close friend, and, as a pianist, his associate in concert tours. Mr. Koussevitzky conducted the first performance of "Prometheus" at Moscow, when Scriabin played the piano part.

The composer wished this "symphony of sounds" to be accompanied by a "symphony of color rays" and so he constructed a keyboard instrument which should throw colored lights on a screen as the music was playing. This keyboard was apparently used for the first time in New York. The result was unsatisfactory. Scriabin also wished the performance to take the form of a mystical ceremony, with the chorus clad in white, as for a religious service, not a concert. In his later years his mysticism passed beyond the boundary, so for his fame as a composer, he was no doubt fortunate in his death before his projected "Mystery" found form; a work in which sounds, colors, perfumes and movement were, with the audience as celebrants, to express one "fundamental idea."

Much has been written about the psychology, the theosophical expression, the mysticism of "Prometheus." The greater part of what has been written is sheer hifalution. One does not go to a concert to observe through the ears the process of merging human, individuality in the Cosmos. A trumpet theme is not the more stirring because it typifies "The Will to create and attain." Nor is a theme that symbolizes "dawning consciousness" the more appealing by reason of an esoteric quality.

What is to be said of "Prometheus" if it is to be considered first of all as a "symphony of sounds"?

In some respects it is an advance on Scriabin's preceding orchestral poems. It is less influenced by Wagner; it has passages of more individual strength and beauty; the instrumentation is more varied, more interesting, with greater charm of coloring. The final climax—and there is a dangerous anticipation of it—is overpoweringly sonorous.

On the other hand, the music is too often diffuse and negligible. One wearies quickly of the "mystic chord." One wishes a firmer continuity, fewer episodes that say little or nothing.

The piano part was played by Alexander Lang Steinert, who left Paris, where he is studying composition, at the repeated request of Mr. Koussevitzky, to assist in the performance. The piano part, taxing by technical difficulties and sudden entrances, often inconsequential as regards musical contents, ungrateful music as a rule, was played by Mr. Steinert intelligently and, as far as the performance was concerned, effectively.

The concert will be repeated tonight. The program of next week will be as follows: Foote, Suite, E major, for strings; Eichheim, "A Chinese Legend," (first time here); Schumann, piano con-

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PORTLAND, ME.
TELEGRAM

MAR 29 1925

Mr. and Mrs. Edward Kennard of Berlin, N. H., were guests at the Boston Symphony concert last week, coming especially for this event of rare interest. Mrs. Kennard will be remembered as Miss Mabel Swett of Casco street.

"If it hadn't been for the people up State," said a member of the music commission on Thursday, we might not have made good from the Boston Symphony concert. As it was, we did make a little money. We hope to follow the precedent of making the tickets for the Symphony low in price so that Portland people may generally take advantage of the opportunity of hearing this fine music."

That Portland people did appreciate to the utmost the treat of Wednesday evening at City Hall was shown by the attitude of the audience and the comments heard afterwards. Some years ago the real worth of such a program might not haver been so appreciated but the growth in the love of fine music is marked here and nothing would be more welcome to Portlanders than the annual visit of this Boston organization.

The long anticipated concert by the Boston Symphony Orchestra is now an affair of the past and it is safe to say that City Hall never held a more enraptured audience than that which filed away from the hall Wednesday evening at just before the hour of 10, after nearly two hours of wonderful musicianship. The audience was a very large one, though the house was not entirely sold out. The program given was a wonderful one—one chosen with skill and of a variety which included classics, modern works and interesting novelties.

The orchestra was never in finer form and though no inducement was needed to tempt people to a feast of this order, there was of course great interest and curiosity regarding the brilliant Russian conductor, Koussevitzky, who last Autumn took up his baton with the orchestra at the begining of its 44th season.

A beautiful symphony by Haydn, which brought surpassing enjoyment; an unusual arrangement of Tanhauser music ,the Paris version of the Bacchanala; a beautiful descriptive Russian piece; one dainty novelty, the Bumble Bee scherzo; a brilliant standard overture The Roman Carnival, by Berlioz, and a superb Meistersingers Prelude made up this rare treat in high class orchestral music. There was a wealth of exquisite melody in the program and the audience was the most applausive in years and was of the calibre to appreciate the merit and beauty of the evening's offering.

At the close, the hearers were still unsatisfied and would gladly have lingered an hour longer to revel in more of this splendid melody.

Mrs. Louis Cassard of the Colum

SYMPHONY PROGRAMS

The following programs for the Boston Symphony orchestra have been arranged by Koussevitzky, conductor:

Tomorrow, at 8:15, the fourth concert of the Monday evening series: Tchaikovsky's overture-fantasia, "Romeo and Juliet"; Beethoven's fourth piano concerto in G major (Myra Hess, pianist); Mendelssohn's scherzo from "A Midsummer Night's Dream" music; Wagner's prelude to "Lohengrin," and Strauss's "Dance of Salome."

Friday afternoon and Saturday evening, April 3 and 4, Foote's suite for string orchestra in E major; Eichheim's Chinese Legend (About 600 A.D). which is to have its first performance in a large orchestral version: Schumann's piano concerto (Alfred Cortot, pianist), and likewise a piano concerto by Tailleferre. Finally, Franck's symphonic poem, "The Wild Huntsman."

The last pair of Young People's concerts will take place on Monday and Tuesday afternoons, April 6 and 7, at 4 o'clock.

The spring pension fund concert of the orchestra will take place on Sunday afternoon, April 19.

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your way lies to the [illegible] there; you have to do the walking [illegible] astray.

CONCERTS FOR YOUNG PEOPLE

The program of the young people's concerts to be given by the Boston Symphony orchestra, Mr. Koussevitzky, conductor, on the afternoons of Monday, April 6, and Tuesday, April 7, at 4 o'clock in Symphony hall, will be as follows: Mozart. Overture to "The Marriage Figaro"; Beethoven, Second Movement from Symphony No. 8; Wagner, Procession to the Cathedral, from "Lohengrin"; Gluck, Dance of Blessed Spirits, from "Orpheus" (flute solo, Georges Laurent); Tchaikovsky, Chinese Dance, Dance of the Sugar Fairy (celesta, **Arthur Fiedler**), Russian Dance, from **the "Nutcracker"** Ballet; **Saint-Saens, Fantasy** for Harp (Alfred Holy); Sibelius, "Finlandia," symphonic poem.

Thomas W. Surette will speak about the various compositions.

CAMBRIDGE SYMPHONY

The program of the concert by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, in the Sanders Theatre, Cambridge, next Thursday night at 8 o'clock, will be as follows: Beethoven, "Pastoral" symphony; Franck, "The Wild Huntsman"; Wagner, prelude to "Lohengrin"; Strauss, Salome's Dance of the Seven Veils.

Herald Mar

BROOKLYN, N. Y.
N. Y.
CITIZEN

MAR 29 1925

Boston Symphony Orchestra To Play "Prometheus" Here

A feature of the last concert by the Boston Symphony Orchestra to be given in the Academy of Music, Friday evening, April 10, will be Scriabin's "Prometheus, A Poem of Fire." This score is the ultimate of the famous Russian composer, requiring an enlarged orchestra, organ, solo piano, and mixed chorus.

Koussevitzky is looked upon as peculiarly fitted to interpret this mighty score since he was a close friend of the composer during the ripest part of Scriabin's career, and was the first to introduce to the world his principal works, including "Prometheus" which was performed under his baton in Moscow and Petrograd, the composer taking the solo part.

"Prometheus has been performed repeatedly in the various musical capitols and notably by Koussevitsky and the Boston Symphony Orchestra in Boston last Friday and Saturday. The piano part will be taken by Alexander Steinert, and the choral part by the Cecilia Society of Boston which has been trained by its conductor, Malcolm Lang.

This work was inspired by the theosophic divinity, the son of the God of fire who descends to enlighten struggling humanity and finally succeeds in imparting to the elect the divine creative fire of the God head. The culmination of this "poem of fire," revealing the final unification of the chosen wth God, is considered one of the most stupendous climaxes in music.

73

BROOKLYN, N. Y.
EAGLE

MAR 29 1925

American
Mar 27

Three Symphony Concerts for This Week

THREE concerts will be given this week by the Boston Symphony Orchestra with Serge Koussevitzky conducting.

Tomorrow night at the fourth Monday concert, the following will be played: Tschaikowsky's overture-fantasia, "Romeo and Juliet;" Beethoven's piano concerto in G major, with Myra Hess as soloist; Mendelssohn's "Midsummer Night's Dream," scherzo; Wagner's "Lohengrin," prelude, and Strauss' "Dance of Salome."

Next Friday afternoon and Saturday evening, at the regular Symphony concerts, Mr. Koussevitsky will offer Arthur Foote's suite for string orchestra, in E major; Eichheim's "Chinese Legend," which is to have its first performance in a large orchestral version; Schumann's piano concerto, with Alfred Cortot as soloist, and also a concerto by Tailleferre, feminine member of the Parisian "six," and Franck's symphonic poem, "Le Chasseur Maudit."

A feature of the last concert by the Boston Symphony Orchestra to be given in the Academy of Music, Friday evening, April 10, will be Scriabin's "Prometheus, A Poem of Fire." This score is the last achievement of the famous Russian composer, requiring an enlarged orchestra, organ, solo piano and mixed chorus. Mr. Koussewitzky is looked upon as peculiarly fitted to interpret this work, since he was a close friend of Scriabin's during the ripest part of his career, and was the first to introduce to the world his principal works, including "Prometheus," which was first performed under his baton in Moscow and Petrograd, the composer taking the solo part.

"Prometheus" has since been performed repeatedly in the various musical capitals and as well b Koussewitzky and the Boston Symphony Orchestra in Boston last Friday and Saturday. The piano will b played by Alexander Steinert, and the choral part sung by the Cecilia Society of Boston. "Prometheus" was inspired by the theosophic divinity the son of the God of Fire, who descends to enlighten humanity and finally succeeds in imparting to the elect the divine creative fire of the godhead.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REGISTER

MAR 29 1925

OUR ORCHESTRAS AS SEEN FROM ABROAD

Players in America's great symphony orchestras are less adventurous than those of staid London, so testifies the famous English music critic, Ernest Newman, who has been serving as guest critic for the New York Evening Post.

Mr. Newman was asked to give his impressions of American orchestras. These are based upon hearings only of the New York Philharmonic, New York Symphony, the *Philadelphia* Orchestra and the Boston Symphony.

Of these four organizations Mr. Newman considers the Philadelphia the best—which recalls a similar statement from Richard Strauss during his last visit to America. However, Mr Newman considers the Philharmonic a close second.

In giving his reasons for the more adventurous quality of the London playing, Mr. Newman instances first the initial advantage of the American orchestras in being economically secure, whereas the London orchestras are not sure of their existence from year to year.

As a result the London orchestras engage a number of visiting conductors during a season—the Queen's Hall orchestra being the only one that always plays under the same conductor.

The London players seem to Mr. Newman more quickly adaptable than the American. The Londoners are gamblers, says he, and they develop a gambler's virtues and defects. Among the former are an unusual sharpness of apprehension and quickness of response.

It is that sense of adventure that gives their playing a nervous intensity that Mr. Newman has not often met with in New York. In all the finest playing that he has heard in New York, the impression has been one not of nervous adventure, but of steady confidence—a feeling that the magnificent machine could not possibly go wrong.

HESS SOLOIST AT SYMPHONY CONCERT

Myra Hess, noted English pianist, was soloist at the fourth Monday concert of the Boston Symphony Orchestra last night at Symphony Hall. She has been previously heard in Boston only in recital. Her remarkably fine performance last night in Beethoven's G major concerto was applauded with unusual enthusiasm by both orchestra and audience. Mr Koussevitzky's program included Tchaikovsky's "Romeo and Juliet," the scherzo from Mendelssohn's music for "A Midsummer Night's Dream," the prelude to Wagner's "Lohengrin" and the dance of Salome from Richard Strauss' opera.

Miss Hess gave an exquisitely polished, delicately emotional interpretation of Beethoven's music. Her subtle phrasing, her carefully graduated dynamics, her thoroughly fine artistry gave great pleasure. Nor was there any lack of feeling in her playing. In the andante especially it was deeply, yet quietly moving. Mr Koussevitzky's accompaniment was too vigorous. This concerto is not heroic Beethoven, but akin to the Eighth Symphony.

All the other numbers have been lately heard at concerts in the regular series, and duly commented upon by reviewers. Koussevitzky's interpretations last night were at times markedly different from those he gave at the earlier performances of the same music. This time "Romeo and Juliet" did not stir him to fervors as intense as those of the other day. Mendelssohn's scherzo went more trippingly last night than efore. Strauss' dance was no less lan- iourously violent. The climax of the ohengrin" prelude, steadily and eepingly built up was the most dras- thing of the evening and a real mph for the conductor and orches-

74

FOURTH OF SYMPHONY'S "EXTRAS"

Post Mar 31

Myra Hess Soloist—Tschaikowsky Again Revealed

Post Mar 31

BY WARREN STOREY SMITH

No other pianist that has come to us within the past few years has more completely captured both popular and critical fancy than has Mrs. Myra Hess, who last evening, at the fourth of the "extra series" of Symphony Concerts, made her first appearance in this city with orchestra.

BEETHOVEN'S G MAJOR

In view of Miss Hess' special gifts as interpreter of romantic music, it was possible to regret before time that she had elected to play last evening Beethoven's Concerto in G major, music to which she might do full justice, yet hardly music to call forth her most characteristic abilities. Her performance of this concerto was, however, marked by warmth and tenderness where those qualities might be evidenced, as in the poetic slow movement, and also by nobility of conception, by beauty of tone, by clearness and limpidity of passage-work and by a seemingly effortless mastery of a piano-part exceptionally difficult by reason of its frequent awkwardness and unidiomatic, unsonorous character.

Thus aided, this music of Beethoven's had far more of charm and less of dryness than has sometimes been the case with it; moreover, Mr. Koussevitzky and the orchestra contributed thrice eloquent support. Particularly noteworthy were the dramatic contrasts of the second movement, one of Beethoven's happiest inventions. For Miss Hess at the end there was long and loud applause, justly earned; not in many a year had this concerto come to such revealing performance in Symphony Hall.

Last night, in accordance with Mr. Koussevitzky's practice at these Monday concerts, the programme, aside from the soloist's contribution, was made of pieces that had already been played during the season: Tchaikovsky's Overture-Fantasia "Romeo and Juliet"; the scherzo from Mendelssohn's "Midsummer Night's Dream" music; the prelude to "Lohengrin," and "The Dance of Seven Veils" from Strauss' "Salome."

In these numbers conductor and orchestra showed expected, and here and there, added eloquence. For it is not the least among Mr. Koussevitzky's virtues that he is apparently never satisfied to rest upon an achievement, no matter how significant. Heard a second time, his interpretation of a given composition is more likely to reveal a heightening of this or that detail, or an even firmer grasp of the piece's structural logic. In particular did this hold last evening with the poignant tonal drama that is Mr. Koussevitzky's version of Tchaikovsky's Fantasia. Extraordinary as was the performance of that piece a few weeks ago, that of last evening was even more remarkable.

EXQUISITE CONCERT IN SYMPHONY HALL

Herald Mar 31

Orchestra Gives Fourth Monday Evening Program

For the fourth Monday evening concert by the Symphony orchestra the program read: Tchaikovsky's fantasy, "Romeo and Juliet"; Beethoven's G major piona concerto (pianist, Myra Hess); the scherzo from Mendelssohn's "Midsummer Night's Dream"; the prelude to "Lohengrin"; Salome's dance from Strauss's "Salome."

Did Miss Hess plan it? Did Mr. Koussevitzky? Or was it an instance of two heads being better than one? To whomever the credit may be due, Miss Hess and Mr. Koussevitzky between them gave a performance of the G major concerto so truly exquisite, it must surely set a standard for performances in the future.

Mr. Koussevitzky began it. He cut down his usual volume of sound by perhaps one-third. Thus, by pitching his entire scale so low, he gave full play to even the most delicate tints of Beethoven's color scheme, and in the climaxes he was able to achieve a grand sonority absolutely free from the coarse harshness that too often mars the splendor of Beethoven's greatest pages. The loveliness of the transition from the andante to the rondo, the joyous lilt of the rondo itself—they will not soon be forgotten. The orchestra's fine work in the concerto should not be forgotten; it shows what can be done.

Miss Hess in her turn pointed out something that can be done—the transformation of the usual frenzied tussle between the piano of a concerto and the orchestra for first place, into a performance of a symphony of quiet beauty in which the piano played a part not much more outstanding than that of an oboe or a horn. Where desirable, it sounded melodies forth; it also lent its color.

It was color indeed, at the hands of Miss Hess. She played, attuned to the orchestra, in a low key, quietly, with tone always cool but none the less subtly and widely varied. Through her beautifully sung melodies she gave expression to gentle feeling; by her passages of ornament she added beauty to the whole, but never a hint of flourish. Even in the cadenza she maintained with such perfect taste the tone Mr. Koussevitzky had set, that for once it did not seem like an excrescence.

More beautifully even tnan the allegro Miss Hess played the andante, music as poetic as Beethoven ever penned; she felt its poetry to the full. If for some reason she did not quite rise to the high spirits of the rondo's opening theme, its second theme she played delightfully, and toward the end she had some moments that united in an amazing way delicacy with brilliance. The treat it would be to hear Miss Hess in chamber music!

Let people who despair of music's parlous state take hope. Miss Hess's rare performance was as heartily applauded as though she had torn the piano in pieces.

The rest of the concert, oddly put together, needs no comment, since everything has been recently played. The audience was large and enthusiastic. At the last concert, April 27, the soloist will be Mieczyslaw Muenz, pianist.

R. R. G.

From Mr. Koussevitzky

For the Symphony Concerts of Frid April 17 and Saturday, April 18, after return of the orchestra from a visit, week, to New York:

Tone-Poem, "The Garden of Fand"........
Second Concerto for Piano and Orchestra ....Rakhman
(Pianist: The Composer).
Tone-Poem, "Ein Heldenleben"........Str

For the first times in Boston, Mr. Kousevitzky will undertake one of the la tone-poems of Strauss, "A Hero-Life," heard here—and remembered—from Mengelberg and the Philharmonic Soc of New York. (Thrice and four ti would they be welcome again, did t choose to return.) The music is of Stra most Straussian—for better and wo Nor will the conductor and the orches lack in it manifold opportunity. Mr. Bax's tone-poem would evoke a magic and fateful isle, far remote in the seas of Irish legend, strangely frequented withal. The piece is fanciful and romantic; multicolored, deftly written—say by a Celtic Debussy. Several years ago, Mr. Stock and the Chicago Orchestra, on visit to Boston played it in Symphony Hall. Mr. Rakhmaninov's Concerto—a piece of symphonic dimensions—is like unto the presence and the playing of the composer, when he is most weighty and serious.

From Mr. Koussevitzky for the concert to increase the Pension Fund of the orchestra—on Sunday afternoon, April 19, in Symphony Hall:

Tone-Poem, "Ein Heldenleben"........Strauss
Forest-Scene from "Siegfried"; Good-Friday Spell from "Parsifal"; Overture to "Tannhäuser" ....Wagner

At the concerts of the Symphony Orchestra in New York on Thursday evening and Saturday afternoon of next week, again in Brooklyn on Friday, Mr. Koussevitzky, the band and the choir of The Cecilia will repeat both Skriabin's "Prometheus" and the Polovtsian Dances from Borodin's opera, "Prince Igor." Therewith he would end for the season his visits to New York—gr-r-randly.

Trans. Apr. 3

Trans Mar

Works of Good Will

Mr. Koussevitzky Asks Leave to Shift the Final Symphony Concert, and Agrees to a Second Performance of Brahms's Requiem.

DURING May and June, the height of the season in Paris and in London, Mr. Koussevitzky has engagements to keep—for a short series of his own concerts on the French side of the Channel; for concerts as guest-conductor on the English. To meet them, he must take ship from New York on Saturday, May 2. That he may do so, the final Symphony Concert in Boston has been shifted from the evening of that day to the preceding Friday evening, May 1, when the rites of leave-taking may be celebrated as appropriately and exuberantly. Subscribers are politely requested to note—and condone—the change. The matinée of Friday, May 1, stands unaltered. Upon two Symphony Concerts in eight hours will Mr. Koussevitzky wreak himself.

The conductor has also agreed to lead through a second performance of Brahms's Requiem by Dr. Davison's Harvard-Radcliffe Choirs and the Symphony Orchestra. Tickets for the first, on Thursday evening, April 16, have been unobtainable for days. Tickets for the second, on the following evening, Friday, April 17, may now be had by prompt application. Seemingly, the public is as keen for Brahms's threnody as it was last spring for Beethoven's Choral Symphony, via the University and Symphony Hall. Again will Mr. Koussevitzky do a double day's work, with Strauss's "Heldenleben" for beginning on Friday afternoon.

Transcript April 4

Monday and Tuesday afternoons, in Symphony Hall, the final pair of concerts, this season, for young people by the Symphony Orchestra. The program traverses the Overture to Mozart's opera, "Figaro's Wedding"; the Allegretto from Beethoven's Eighth Symphony; Dances from Gluck's "Orpheus" and Chaikovsky's "Nutcracker"; the Procession into the Cathedral from "Lohengrin"; Sibelius's "Finlandia"; a harp-piece for Mr. Holy. Unless accompanied by children, adults are not admitted. Mr. Kousesevitzky will conduct.

NEW YORK
POST

APR 4 1925

The Boston Symphony Society gives its last concerts here this season Thursday evening and Saturday afternoon. At each concert Serge Koussevitzky will conduct two choral works: Scriabin's "Prometheus" and Borodin's dances from "Prince Igor." The composer took the piano at Koussevitzky's first production of "Prometheus" in Russia and Alexander Steinert will be at the piano this time, while the chorus part will be sung by the Cecilia Society of Boston.

Herald April 2

NOTES and LINES

By PHILIP HALE

The program announced for the Symphony concerts tomorrow afternoon and Saturday evening has been changed: Ravel's Valse, which was played earlier in the season, has been substituted for Cesar Franck's "Wild Huntsman." Arthur Foote's Suite, E major, for strings, will be followed by Henry Eichheim's "Chinese Legend." Alfred Cortot will play Schumann's piano concerto and, after the intermission, Mlle. Tailleferre's concerto. Ravel's Valse will bring the end.

Place aux dames! Mlle. Tailleferre is not wholly unknown here as a composer, for Messrs. Maier and Pattison in two recitals at least have played movements from her suite for two pianos, "Outdoor Games," that is, games for children. This concerto was played for the first time with orchestra by Mr. Cortot, who has performed it in Philadelphia and New York. Mlle. Tailleferre, born near Paris in 1892, took a first prize for counterpoint at the Paris Conservatory in 1914, and she took other prizes. She allied herself to the little group of composers who had the name "Groupe des Six" foisted upon them. The "Six" became "Cinq" by the secession of a member. The hide-bound conservatives in the Symphony audience who tremble at the thought of hearing anything new, especially if it comes from Paris, will probably not be obliged to take their ear-caps with them if they should venture into the hall, for Henri Prunieres assures us that Mlle. Germaine is not at all a revolutionary, but a follower of traditions, Gabriel Faure's, Debussy's and Ravel's (we believe that our conservative friends have become reconciled to these three composers). And M. Pruniers says she has exquisite feminine sensibility and rare good taste; that she can "write harmonies full of savor without outraging our ears." Well, we shall hear what we shall hear.

Mlle. Tailleferre says she has used the classic form in her concerts as a sort of reaction against impressionism and orientalism.

She has written a ballet "The Bird Merchant" which was produced by the Swedish Ballet in Paris; a Ballade for piano and orchestra, a violin sonata which was played by her and Mr. Imandt (violinist) in New York, a string quartet, piano pieces; "Image" for a small orchestra, and she has completed a ballet in collaboration with the painter, Georges Barbier.

Other women composers have been represented at these Symphony concerts: Miss Maida Lang with her Dramatic Overture (1893), Mrs. Beach with her "Gaelic" symphony (1896 and 1898) and her piano concerto (1900); Lili Boulanger (Funeral music for a Soldier) 1925.

Mr. Eichheim, composer, violinist, traveler, photographer, is an old and esteemed friend. His "Oriental Impressions," a result of his musical adventures in Japan and China, gave great pleasure when it was performed at a Symphony concert in March, 1922. His "Malay Mosaic" for orchestra was performed recently in New York, but it is unknown here except by name. "A Chinese Legend," to be heard this week, was first performed as a ballet in Chicago. It was then entitled "The Rivals." Adolph Bolm and Ruth Page were the chief dancers with Mark Turbyfill. Mr. Eichheim conducted. Since the two performances in Chicago, Mr. Eichheim has rewritten the score for a larger orchestra.

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Mr. Koussevitzky will give "Prometheus" twice in New York next week with the full strength of the orchestra, young Mr. Steinert and the Cecilia Society. He will also perform it in Brooklyn. The New York programs will be as follows:

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Apr. 4 Herald

SYMPHONY GIVES UNIQUE CONCERT

Offers as Striking Novelty Eichheim's Captivating "Chinese Legend"

CORTOT AT HIS BEST IN SCHUMANN WORK

By PHILIP HALE

The Boston Symphony Orchestra, Mr. Koussevitzky, conductor, gave its 21st concert yesterday afternoon in Symphony hall. The program was as follows: Foote, Suite, E major, for string orchestra; Eichheim, "A Chinese Legend (about 600 A. D.);" Schumann, piano concerto (Alfred Cortot, pianist); Tailleferre, piano concerto (first time in Boston, Mr. Cortot, pianist); Ravel, "La Valse." Mr. Eichheim conducted his legend which, rewritten for a larger orchestra than that taking part in the performance, as a ballet, "The Rivals," in Chicago last January, was played for the first time.

The concert was one of extraordinary worth. Mr. Foote's charming Suite had been played twice at these concerts. It will bear many repetitions, it is so clearly written, containing fresh musical ideas of an interesting nature, with the movements finely contrasted. The long melodic lines of the prelude are skilfully treated for the imitative voices. The Pizzicato movement is piquant without being laboriously so, and the interrupting Adagietto is eloquent. For the Finale Mr. Foote chose the fugal form; not for any vain show of pedantry, but as a natural and flowing expression. The Suite was beautifully played under Mr. Kouseevitzy's sympathetic and poetic direction. There was an appropriately romantic interpretation. The composer was obliged to rise from his seat several times, so long-continued and genuine was the applause.

Mr. Eichheim is far from being a stranger in Boston. He has long been recognized as a sound and well-equipped musician. Of late years he has been engrossed in the music of Japan, China, India and Java. He has journeyed to those lands; their music has entered his soul. Auber wished that Felicien David, the composer of "The Desert" and "Lalla Rookh," would dismount from his camel. Mr. Eichheim, writing in this country, hears the bells and gongs of Oriental temples: The sounds of street cries, wandering minstrels, and strange instruments are ever in his ears. And he sometimes hears them in a Parisian atmosphere. Not without profit did Debussy listen entranced to the Javanese musicians at a Paris exhibition.

The Chinese legend that inspired Mr. Eichheim's latest composition is the old story of the ages, the tragedy of two men and a woman. The husband is killed by a rival general. The wife of slain vows revenge and would kill him. They fight, but there is a strange spell upon them. Exhausted they will resume the contest. She visits a shrine and begs forgiveness of the god for not having brought the head of her enemy as an offering. She prays for strength to break the spell. Again they fight, but their eyes betray mutual love. She reaches for his spear; he catches her sword. The spear goes through his breast; with the sword he cuts his throat. They die together in a rapturous embrace.

Though this music was written originally for a ballet, it serves as a symphonic poem, wild and barbaric. Mr. Eichheim uses ceremonial themes, temple music, the Buddhistic service for the dead. There is the picturing in tones of the savage duels: there is a love motive. The exotic and the original themes are used with technical skill and compelling imagination. There is much more in this legend than an ingenious employment of Oriental instruments. There is fire, there is fury; there is the contrasting and impressive monotony of the East, as in the ceremonial music at the beginning; there is the appearance of "the most exquisite woman in the kingdom." And in the splendid savagery of it all, Mr. Eichheim does not forget that he is a musician; that there may be beauty in wildness, that there may be form. No wonder that Mr. Kouseevitzky purposes to produce the legend in Paris. Yesterday the reception by the audience was all that even an exacting composer could desire. Mr. Eichheim, conducting in an authoritative manner, recalled several times, bore his honors modestly.

There is a pleasing irony in Ravel's "Valse." No doubt some would prefer a waltz by Strauss or Waldteufel frankly played, for the lovers of the obvious are always with us; but in Ravel's there is an admirable mixture of sensuousness, irony, even mockery. There is a terpsichorean drunkenness that is irresistible and haunting.

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Mlle. Tailleferre's concerto is short, melodious, entertaining, with hints here and there at 18th century moods and manner of expression. The lively passages for trumpet were brilliantly played by Mr. Mager, and Mr. Cortot, it is needless to say, was again admirable.

The concert will be repeated tonight. Next week the orchestra will be away. The program of April 17, 18 will comprise "The Garden of Fand" by Arnold Bax; Rachmaninoff's Piano Concerto No. 2 (Mr. Rachmaninoff, pianist); Strauss's "Heldenleben."

74

FOURTH OF SYMPHONY'S "EXTRAS"

Post Mar 31

Myra Hess Soloist—Tschaikowsky Again Revealed

Post Mar 31

BY WARREN STOREY SMITH

No other pianist that has come to us within the past few years has more completely captured both popular and critical fancy than has Mrs. Myra Hess, who last evening, at the fourth of the "extra series" of Symphony Concerts, made her first appearance in this city with orchestra.

BEETHOVEN'S G MAJOR

In view of Miss Hess' special gifts as interpreter of romantic music, it was possible to regret before time that she had elected to play last evening Beethoven's Concerto in G major, music to which she might do full justice, yet hardly music to call forth her most characteristic abilities. Her performance of this concerto was, however, marked by warmth and tenderness where those qualities might be evidenced, as in the poetic slow movement, and also by nobility of conception, by beauty of tone, by clearness and limpidity of passage-work and by a seemingly effortless mastery of a piano-part exceptionally difficult by reason of its frequent awkwardness and unidiomatic, unsonorous character.

Thus aided, this music of Beethoven's had far more of charm and less of dryness than has sometimes been the case with it; moreover, Mr. Koussevitzky and the orchestra contributed thrice eloquent support. Particularly noteworthy were the dramatic contrasts of the second movement, one of Beethoven's happiest inventions. For Miss Hess at the end there was long and loud applause, justly earned; not in many a year had this concerto come to such revealing performance in Symphony Hall.

Last night, in accordance with Mr. Koussevitzky's practice at these Monday concerts, the programme, aside from the soloist's contribution, was made of pieces that had already been played during the season: Tchaikovsky's Overture-Fantasia "Romeo and Juliet"; the scherzo from Mendelssohn's "Midsummer Night's Dream" music; the prelude to "Lohengrin," and "The Dance of Seven Veils" from Strauss' "Salome."

In these numbers conductor and orchestra showed expected, and here and there, added eloquence. For it is not the least among Mr. Koussevitzky's virtues that he is apparently never satisfied to rest upon an achievement, no matter how significant. Heard a second time, his interpretation of a given composition is more likely to reveal a heightening of this or that detail, or an even firmer grasp of the piece's structural logic. In particular did this hold last evening with the poignant tonal drama that is Mr. Koussevitzky's version of Tchaikovsky's Fantasia, Extraordinary as was the performance of that piece a few weeks ago, that of last evening was even more remarkable.

EXQUISITE CONCERT IN SYMPHONY HALL

Herald Mar 31

Orchestra Gives Fourth Monday Evening Program

For the fourth Monday evening concert by the Symphony orchestra the program read: Tchaikovsky's fantasy, "Romeo and Juliet"; Beethoven's G major piona concerto (pianist, Myra Hess); the scherzo from Mendelssohn's "Midsummer Night's Dream"; the prelude to "Lohengrin"; Salome's dance from Strauss's "Salome."

Did Miss Hess plan it? Did Mr. Koussevitzky? Or was it an instance of two heads being better than one? To whomever the credit may be due, Miss Hess and Mr. Koussevitzky between them gave a performance of the G major concerto so truly exquisite, it must surely set a standard for performances in the future.

Mr. Koussevitzky began it. He cut down his usual volume of sound by perhaps one-third. Thus, by pitching his entire scale so low, he gave full play to even the most delicate tints of Beethoven's color scheme, and in the climaxes he was able to achieve a grand sonority absolutely free from the coarse harshness that too often mars the splendor of Beethoven's greatest pages. The loveliness of the transition from the andante to the rondo, the joyous lilt of the rondo itself—they will not soon be forgotten. The orchestra's fine work in the concerto should not be forgotten; it shows what can be done.

Miss Hess in her turn pointed out something that can be done—the transformation of the usual frenzied tussle between the piano of a concerto and the orchestra for first place, into a performance of a symphony of quiet beauty in which the piano played a part not much more outstanding than that of an oboe or a horn. Where desirable, it sounded melodies forth; it also lent its color.

It was color indeed, at the hands of Miss Hess. She played, attuned to the orchestra, in a low key, quietly, with tone always cool but none the less subtly and widely varied. Through her beautifully sung melodies she gave expression to gentle feeling; by her passages of ornament she added beauty to the whole, but never a hint of flourish. Even in the cadenza she maintained with such perfect taste the tone Mr. Koussevitzky had set, that for once it did not seem like an excrescence.

More beautifully even than the allegro Miss Hess played the andante, music as poetic as Beethoven ever penned; she felt its poetry to the full. If for some reason she did not quite rise to the high spirits of the rondo's opening theme, its second theme she played delightfully, and toward the end she had some moments that united in an amazing way delicacy with brilliance. The treat it would be to hear Miss Hess in chamber music!

Let people who despair of music's parlous state take hope. Miss Hess's rare performance was as heartily applauded as though she had torn the piano in pieces.

The rest of the concert, oddly put together, needs no comment, since everything has been recently played. The audience was large and enthusiastic. At the last concert, April 27, the soloist will be Mieczyslaw Muenz, pianist.

R. R. G.

From Mr. Koussevitzky

For the Symphony Concerts of Fri
April 17 and Saturday, April 18, after
return of the orchestra from a visit,
week, to New York:

Tone-Poem, "The Garden of Fand".......
Second Concerto for Piano and Orchestra ....Rakhman
(Pianist: The Composer).
Tone-Poem, "Ein Heldenleben".........Str

For the first times in Boston, Mr. Ko
sevitzky will undertake one of the la
tone-poems of Strauss, "A Hero-Life,"
heard here—and remembered—from
Mengelberg and the Philharmonic Soc
of New York. (Thrice and four ti
would they be welcome again, did t
choose to return.) The music is of Stra
most Straussian—for better and wo
Nor will the conductor and the orches
lack in it manifold opportunity. Mr. Bax's tone-poem would evoke a magic and fateful isle, far remote in the seas of Irish legend, strangely frequented withal. The piece is fanciful and romantic; multi-colored, deftly written—say by a Celtic Debussy. Several years ago, Mr. Stock and the Chicago Orchestra, on visit to Boston played it in Symphony Hall. Mr. Rakhmaninov's Concerto—a piece of symphonic dimensions—is like unto the presence and the playing of the composer, when he is most weighty and serious.

From Mr. Kcussevitzky for the concert to increase the Pension Fund of the orchestra—on Sunday afternoon, April 19, in Symphony Hall:

Tone-Poem, "Ein Heldenleben".......Strauss
Forest-Scene from "Siegfried"; Good-Friday Spell from "Parsifal"; Overture to "Tannhäuser" ....Wagner

At the concerts of the Symphony Orchestra in New York on Thursday evening and Saturday afternoon of next week, again in Brooklyn on Friday, Mr. Koussevitzky, the band and the choir of The Cecilia will repeat both Skriabin's "Prometheus" and the Polovtsian Dances from Borodin's opera, "Prince Igor." Therewith he would end for the season his visits to New York—gr-r-randly.

Trans. Apr 4

April 4

Monday and Tuesday afternoons, in Symphony Hall, the final pair of concerts, this season, for young people by the Symphony Orchestra. The program treverses the Overture to Mozart's opera, "Figaro's Wedding"; the Allegretto from Beethoven's Eighth Symphony; Dances from Gluck's "Orpheus" and Chaikovsky's "Nutcracker"; the Procession into the Cathedral from "Lohengrin"; Sibelius's "Finlandia"; a harp-piece for Mr. Holy. Unless accompanied by children, adults are not admitted. Mr. Koussevitzky will conduct.

Works of Good Will

Mr. Koussevitzky Asks Leave to Shift the Final Symphony Concert, and Agrees to a Second Performance of Brahms's Requiem.

DURING May and June, the height of the season in Paris and in London, Mr. Koussevitzky has engagements to keep—for a short series of his own concerts on the French side of the Channel; for concerts as guest-conductor on the English. To meet them, he must take ship from New York on Saturday, May 2. That he may do so, the final Symphony Concert in Boston has been shifted from the evening of that day to the preceding Friday evening, May 1, when the rites of leave-taking may be celebrated as appropriately and exuberantly. Subscribers are politely requested to note—and condone—the change. The matinée of Friday, May 1, stands unaltered. Upon two Symphony Concerts in eight hours will Mr. Koussevitzky wreak himself.

The conductor has also agreed to lead through a second performance of Brahms's Requiem by Dr. Davison's Harvard-Radcliffe Choirs and the Symphony Orchestra. Tickets for the first, on Thursday evening, April 16, have been unobtainable for days. Tickets for the second, on the following evening, Friday, April 17, may now be had by prompt application. Seemingly, the public is as keen for Brahms's threnody as it was last spring for Beethoven's Choral Symphony, via the University and Symphony Hall. Again will Mr. Koussevitzky do a double day's work, with Strauss's "Heldenleben" for beginning on Friday afternoon.

Trans. Apr. 3

NEW YORK
POST
APR 4 1925

will play the harpsichord music.

The Boston Symphony Society gives its last concerts here this season Thursday evening and Saturday afternoon. At each concert Serge Koussevitzky will conduct two choral works: Scriabin's "Prometheus" and Borodin's dances from "Prince Igor." The composer took the piano at Koussevitzky's first production of "Prometheus" in Russia and Alexander Steinert will be at the piano this time, while the chorus part will be sung by the Cecilia Society of Boston.

Herald April 2

NOTES and LINES

By PHILIP HALE

The program announced for the Symphony concerts tomorrow afternoon and Saturday evening has been changed: Ravel's Valse, which was played earlier in the season, has been substituted for Cesar Franck's "Wild Huntsman." Arthur Foote's Suite, E major, for strings, will be followed by Henry Eichheim's "Chinese Legend." Alfred Cortot will play Schumann's piano concerto and, after the intermission, Mlle. Tailleferre's concerto. Ravel's Valse will bring the end.

Place aux dames! Mlle. Tailleferre is not wholly unknown here as a composer, for Messrs. Maier and Pattison in two recitals at least have played movements from her suite for two pianos, "Outdoor Games," that is, games for children. This concerto was played for the first time with orchestra by Mr. Cortot, who has performed it in Philadelphia and New York. Mlle. Tailleferre, born near Paris in 1892, took a first prize for counterpoint at the Paris Conservatory in 1914, and she took other prizes. She allied herself to the little group of composers who had the name "Groupe des Six" foisted upon them. The "Six" became "Cinq" by the secession of a member. The hide-bound conservatives in the Symphony audience who tremble at the thought of hearing anything new, especially if it comes from Paris, will probably not be obliged to take their ear-caps with them if they should venture into the hall, for Henri Prunieres assures us that Mlle. Germaine is not at all a revolutionary, but a follower of traditions, Gabriel Faure's, Debussy's and Ravel's (we believe that our conservative friends have become reconciled to these three composers). And M. Pruniers says she has exquisite feminine sensibility and rare good taste: that she can "write harmonies full of savor without outraging our ears." Well, we shall hear what we shall hear.

Mlle. Tailleferre says she has used the classic form in her concerts as a sort of reaction against impressionism and orientalism.

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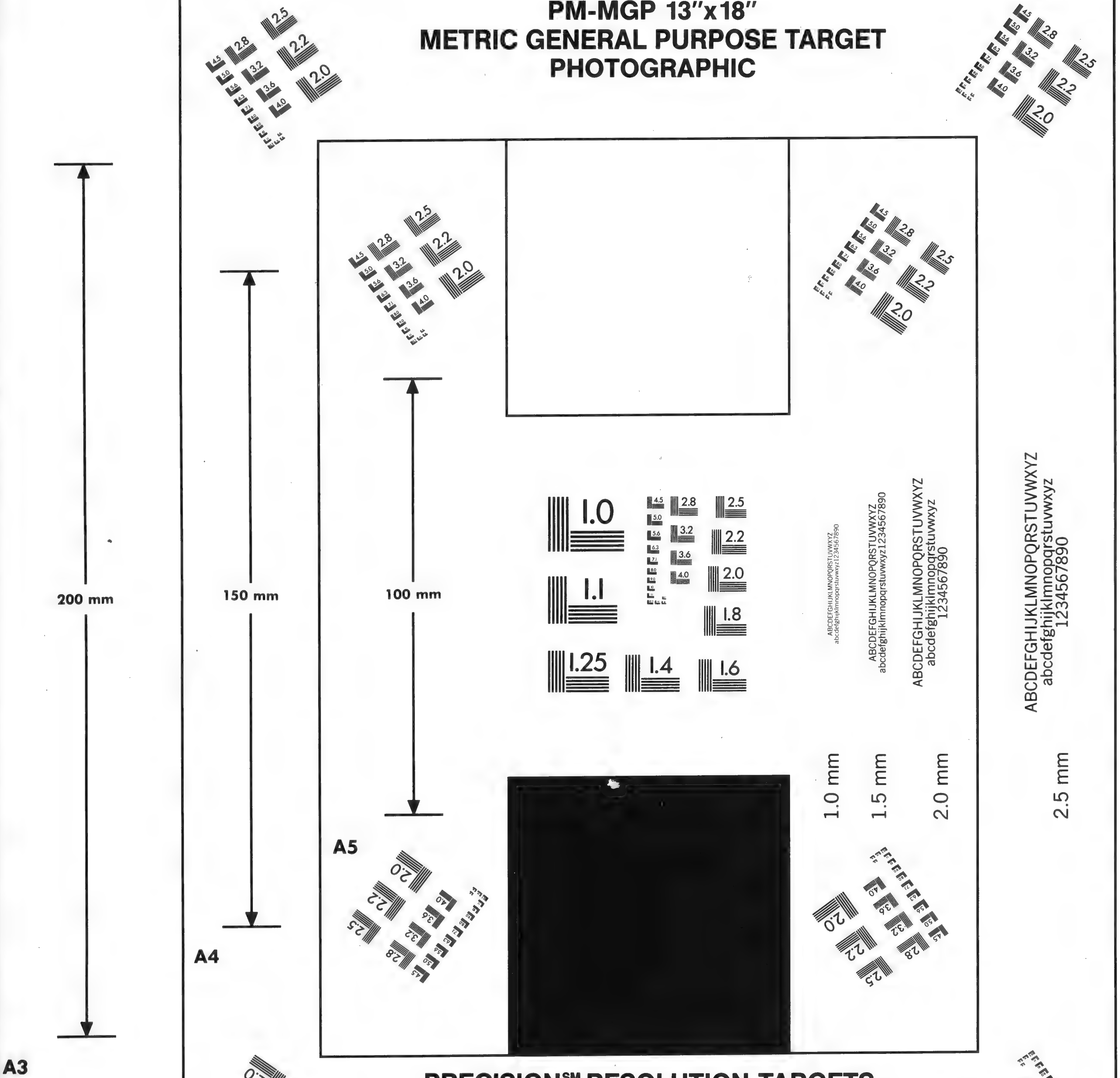
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INGENUE OF THE SIX, ORIENT AND OCCIDENT, MORE STRANGE MUSIC

FRESH WINDS AT THE SYMPHONY CONCERT

Miss Tailleferre, the Comely, with a New Concerto in the Ancient Manner and the Present Parisian Mode—Mr. Eichheim with an Orchestral Version of His Chinese Ballet, Legend of the Sixth Century—A Note About Each

ON a fine morning last January, Miss Germaine Tailleferre, in the thirty-third year of her age (as she cheerfully acknowledges in print) debarked in New York. Scrutinizing her, the pier-side reporters experienced an exceeding great joy. Forthwith one of them wrote: "She has the figure of a boy; a pair of soft and twinkling brown eyes; a golden brown bob with a slight natural curl. She has also an excellent dressmaker, and a feeling of her own for the harmonies of good taste. She was wearing a brown beaver that buttoned high at the throat. Underneath she had a heavy wool pull-over and a golden-brown, straight-line frock in faille silk. Her stockings were a shade lighter than her dress; her shoes a shade darker." Upon this radiant vision, now arrayed in an evening gown, Mr. Deems Taylor looked, when Mr. Cortot and the Philadelphia Orchestra played in New York Miss Tailleferre's Concerto for Piano. Not a line did he write in The World about the music until he had declared: "One thing is certain. After beholding Miss Tailleferre and remembering the portraits of her fellow-composers of The Six, she is by far the best-looking of them all." Tomorrow, Mr. Cortot and the Boston Orchestra repeat that same Concerto in Symphony Hall; but Miss Tailleferre cannot adorn the occasion, since that very afternoon she is taking the piano-part in her own piece, with Mr. Mengelberg and the Philharmonic Society in New York. Possibly we in Boston may see and applaud when the Concerto is repeated on Saturday evening.

Evidently informed as to American customs, Miss Tailleferre was prepared with a pier-head "statement" wherein she said:

> My Concerto is just one of many compositions I intend to write to bring back the lovely classics on to the time of Mozart. I do not belong to the impresionists but am a modern classiimpressionists but am a modern classitators. They try to reproduce the sounds of the wind, water, rain and the like. That isn't what I want to do. I want to write classical music that is self-explanatory. The old romantic music always had to have a story interpreted through literature. The music we modernists are writing doesn't need a written word.

Two weeks ago at concerts of the Philadelphia Orchestra in its own city. Mr. Cortot and Mr. Stokowski played the Concerto aforesaid, in D-major for pianoforte and small orchestra—the usual strings; paired flutes, oboes, bassoons; no horns; one trumpet; a pair of kettledrums. For preliminary word Mr. Gilman wrote in the program-book: "Germaine Tailleferre is one of the celebrated 'Groupe des Six'—that little band of young Parisian composers which consisted originally of Miss Tailleferre, Darius Milhaud, Arthur Honegger, Francis Poulenc, Georges Auric and Louis Durey. Miss Tailleferre was a student of harmony and counterpoint at the Conservatory, where she won three first prizes. Among her compositions are a ballet, 'Le Marchand d'Oiseaux,' produced by the Swedish Company at Paris in 1923; a String Quertet; a Ballad for Piano and Orchestra; a Sonata for Violin and Piano; such shorter piano pieces as 'Pastorale' and 'Les Jeux de Plein Air.' [The last-named, music—suggested by games of children in the Gardens of the Luxembourg —has been played in Boston.] She is now at work upon a ballet in collaboration with the painter, Georges Barbier.

"Miss Tailleferre has been commended to the timorous by Henri Prunières's assurance that she 'has no revolutionary tendency, but follows the traditions of Fauré, Debussy and Ravel'; and she has been praised by that shrewd assessor for giving proof of 'an exquisite feminine sensibility and rare good taste.' Monsieur Prunières declares that she can 'write harmonies full of savor without outraging our ears.'

"The Piano Concerto is Miss Tailleferre's most recent piece. It was completed in January, 1924. She has kindly supplied the annotator with the following note:

> The classic form which I have used may be regarded as in a way a reaction against Impressionism and Orientalism, and as an indication of an attempt to find an expression purely musical, free from all literary implications. The music was written in three parts. The first movement (Allegro, D major, 4-4) begins with two themes, exposed concurrently by the orchestra and the piano, but developed separately. The second movement is an Adagio in B minor, 3-4 time. The songful theme is announced at once by the solo-instrument and is taken up at the fourth measure by the flute. The Finale (Allegro non trappo, D major, 6-8) opens with a pianissimo statement of the chief theme by the piano and horns, marcato. There is a second theme, of a more flowing nature, stated by the piano alone. The development section of this movement requires no special comment."

[illegible] ago last Tuesday Mr. Cortot, Mr. Stokow[illegible] and the Philadelphia Orchestra repeated Miss Tailleferre's Concerto in New York. Having heard it, Mr. Gilman departed to the office of The Herald-Tribune and set the keys of his typewriter aglow. He wrote: "The Concerto is a riant and charming music—the only product of the illustrious 'Six' we have ever heard that seems to have been composed for the sheer joy of writing, a blithe and jocund piece. The younger of Miss Tailleferre's male associates, Messieurs Auric and Poulenc, have a similar light-handedness; but they are so busy being satirical that they have little opportunity for mere self-expression; while Messieurs Honegger and Milhaud, able as they are in their several ways, have never given us anything so spontaneous and fresh as this piano concerto.

"It is quite possible that Miss Tailleferre started out with a Theory—in fact, she confided to the patiently plodding annotator of the Philadelphia programs that she was out to react 'against Impressionism and Orientalism, and to find an expression purely musical, exempt from all literary implications.' There is no evil in theories —even Wagner had them; but he often forgot them before he was well on his way in the composition of a score. To judge from the fluent gayety of Miss Tailleferre's music she, too, seems to have forgotten hers. Perhaps it is just as well that she did, and that her music is not too powerfully reactive; for we should hate to have had it make a dent in that reprehensible piece called 'L'Après-midi d'un Faune,' which immediately preceded hers, and which we are afraid must be classed as both 'impressionistic' and 'literary.'

"But these labels do not matter much one way or the other. Debussy's 'L'Après-midi' continues to be an enchantingly lovely piece of music, even though it does commit the deadly sin of being the two things that Miss Tailleferre doesn't like; and Miss Tailleferre's own pages, even though she offers them to us as a sort of 'Back to the Classics' gonfalon, continue to be, in spite of that, a delightful piece of music. But, after all, it is in her use of what she calls 'the classic form' that she imagines her reaction to consist; and there is no harm in that. 'The classic form' is an exceedingly flexible and companionable thing, and it is good to watch it snuggling up so brightly to Miss Tailleferre; and it is cheering to observe that she is not in the least awed by its momentous past.

"Miss Tailleferre has written in this concerto with an exhilarating buoyancy, handling the contrapuntal style of the Founding Fathers with fluency and distinction. She is content with an unventuresome harmonic scheme—you would never guess that she had dwelt in the den of the Polytonalists. She has captured something of the seventeenth-century manner at its freshest, and has caught an echo of its candid voice, and something of its cool and limpid charm. To be polyphonic with so poised a grace, melodious without banality, is to have pulled off something of an achievement. Miss Tailleferre and Debussy's Faun were born in the same year, and we can pay her no higher compliment than to say that they both seem equally youthful."

Mr. Taylor writing in The World, was not so amiable. He applauds the composer's comeliness and proceeds: "The musical implications were, likewise somewhat scanty. The Concerto is a diatonic music, built of thematic material that lies somewhere between Bach and Handel (it must flatter this venerable pair to be taken up in a serious way by the moderns as much as they have been recently) rather dry in harmony, faintly dissonant upon occasion, but generally quite harmless. And not very interesting." In turn, The Times outdoes itself in middle-class smugness:

> The music was for the greater part bland to the point of innocuousness. The fast movements are written with evident contrapuntal virtuosity, and the first movement has something of the gayety of old dances of the French countryside. Now and then there is a pinch of Stravinskian dissonance, or beneath the garb of the young novice appears the cloven hoof of Darius Milhaud. The slow movement is anything but formidable. It has a lisp, as who should say "mamma," "papa." And above all the music is cheerful, "healthy," especially if by "healthy" be meant an art devoid of sex and refraining specifically from the erratic moods and emotional cross-currents that afflict poor ordinary humanity. . . .
>
> It is "neo-classicism" that composers in France are hotly pursuing today. French music shall escape from the cloying impressionism of Debussy and the fevered romanticism that came with Richard Wagner and other leaders of the nineteenth century. It shall abjure "sentimentalism" and regain clarity, exuberance and logic of method. Hyper-emotionalism shall be vanquished, say they all, including Stravinsky, who has curiously associated with these people. The last survivor of the Debussian period, M. Ravel, shall be exterminated by the frank vigor and sanity of the new school.
>
> But this business is not new at all. It is a movement and a doctrine of a type usually encountered at the end of an artistic period. The romantic and emotional elements will never be absent in living art, whatever its æsthetic principles; the "neo-classicism" preached by Satie and his disciples has suspiciously the character of an attempt, vain and artificial, to substitute talk of the past for creative energy insufficient to build a future. Miss Tailleferre's Concerto inclines us more than ever to the belief that the influences which went to its making are fashions rather than true undercurrents of the period. Smart, "chic," this movement is no doubt felt to be; but we are after more than dilettantism in music.

Concerning the Chinese

"For the first time with full orchestra," the performance tomorrow afternoon of Mr. Henry Eichheim's Oriental ballet music might be labelled. Yet this miniature Chinese mimodrama has been performed, wth reduced score, in Chicago. No longer ago than New Year's Day last Mr. Bolm's ballet danced to it and upon that occasion Mr. Felix Borowski wrote concerning it in these columns.

"Having travelled extensively in Oriental countries," said Mr. Borowski, "Mr. Echheim not only has cultivated a love for the music of China, Japan, Java and other lands, but he has evolved a technic which permits him to set that music in modern and occidental environment without destroying its original effect.

"This ability to translate the East into the West the composer sets forth in his ballet, called in performance at Chicago 'The Rivals'. The action of the piece concerns two Chinese generals of ancient times who fight each other with fatal results to one. The wife of the stricken soldier arrives on the scene at the moment the fatal thrust had been made, and, taking her dead husband's spear, she commands his antagonist to continue the battle with her. The woman is very beautiful and the living general is very fair, and as they fight they look upon each other so that there are lulls in the duel. The wife prays for help so that she may resist the thing that makes

Continued on Following Page

Amusements

Amusements

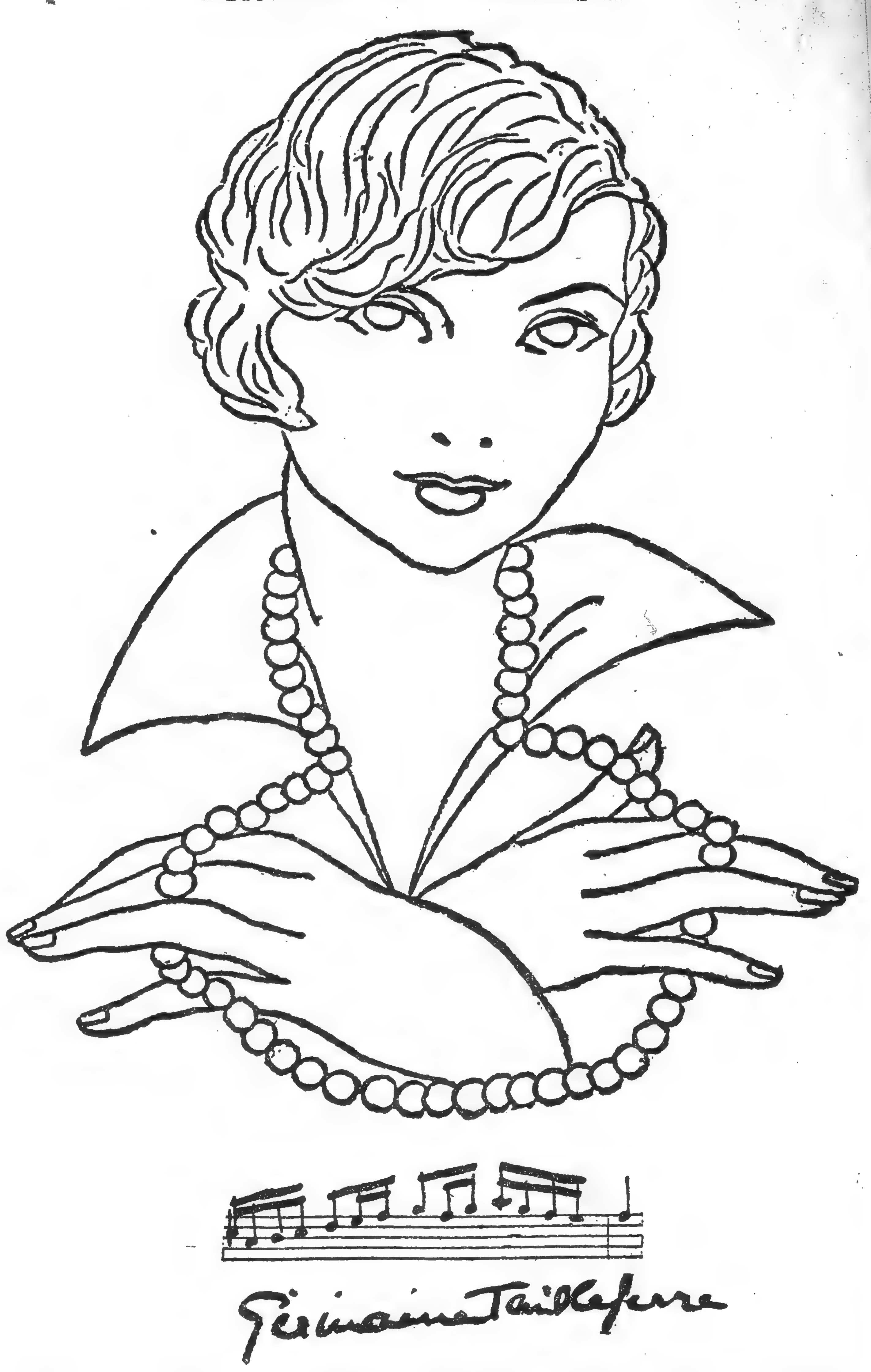
INGENUE OF THE SIX, ORIENT AND OCCIDENT, MORE STRANGE MUSIC

Continued from Preceding Page

her arm weak and her eyes tender instead of stern, and having prayed, she fights again. At length the battle ends, for the woman thrusts her adversary's spear into her own heart and the man draws her sword across his throat.

"In order to present this little tragedy Mr. Mr. Eichheim and his collaborator, Mr. Bolm, staged it in the fashion of the oriental heater, a sensible decision which lent ovelty and piquancy to the work. With e exception of the quiet prayer made by e wife before a shrine, the sole action f 'The Rivals' is accomplished with the hrust of spears; yet it cannot be said hat the lack of varied incident brought onotony upon the piece. The music is f modernity modern, but while neither of he Chinese generals, if they had been the genuine articles, might have recognized such music as their own, Mr. Eichheim made his orientalism convincing enough to people who have not even a bowing acquaintance with the natives of Kuei-tcheu or Kaiefung. Not only the composer's pungent harmony, but his bells and gongs made 'The Rivals' a fascinating score."

Priestess of Modernism



Likeness and Autograph of the Parisian Composer Whose Concerto for Piano and Orchestra Stands on Tomorrow's Symphony Program

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NEW YORK
N. Y.
JOURNAL
ISSUE OF
APR 4 1925

DAMROSCH & KOUSSEVITZKY.

Lawrence Tibbett, the American baritone of the Metropolitan Opera, appears as soloist with the New York Symphony Orchestra tomorrow afternoon at Aeolian Hall. He will sing the "Credo" from Verdi's "Otello," which won him his recognition at the opera, and Schumann's "Dichterliebe."

Mr. Damrosch will play the Dvorak "Carnival" overture, a pastoral scene, "Tuolumne," by a young Italian named Maganini (this being its first performance here), and the Franck symphony.

Serge Koussevitzky will bring the chorus of the Cecilia Society of Boston with him for the final pair of concerts of the Boston Symphony Orchestra in Carnegie Hall on Thursday evening and Saturday afternoon next. At the first concert they will be heard in Seriabin's "Prometheus, the Poem of Fire," and at the second in the dance scene from Borodin's opera, "Prince Igor."

The Thursday programme will otherwise include a Handel concerto grosso and Brahms's "Variations on a Theme of Haydn." The Saturday programme will hold Ottorine Respighi's arrangement of "Old Airs and Dances" and Debussy's nocturnes, "Nuages" and "Fetes."

Win Honors at Symphony

Advertiser Apr. 4

Cortot, Foote, Echheim and Koussevitzky All Share Applause at Brilliant Matinee Concert

One of the foremost French pianists, Alfred Cortot, is soloist at this week's Symphony concerts. His appearance at the matinee concert yesterday was a triumph.

Alfred Cortot

But the remarkably talented Frenchman by no means monopolized the honors. A large share of the applause went to Mr. Koussevitzky, who conducted in his most brilliant style, and to two of the composers represented on the program, Arthur Foote and Henry Eichheim.

Mr. Eichheim, who formerly played in the orchestra, conducted his "Chinese Legend," given for the first time in full orchestral form. It is bizarre, delightful, full of Oriental color and piquancy. Mr. Foote, much admired Bostonian, was applauded after the performance of his suave E major suite for string orchestra.

The brilliant Cortot was recalled half a dozen times, following his masterly performance of the Schumann concerto. He also played the solo part in the new concerto by Germaine Tailleferre, a young member of the Parisian modernist group. The concerto pleased the audience, being gay and supremely clever.

Koussevitzky, to close the concert, led the orchestra through a dazzling performance of Ravel's symphonic poem, "The Waltz," which

tional success of the picture in Mexico City caused President Calles to ask that it be shown at his home.

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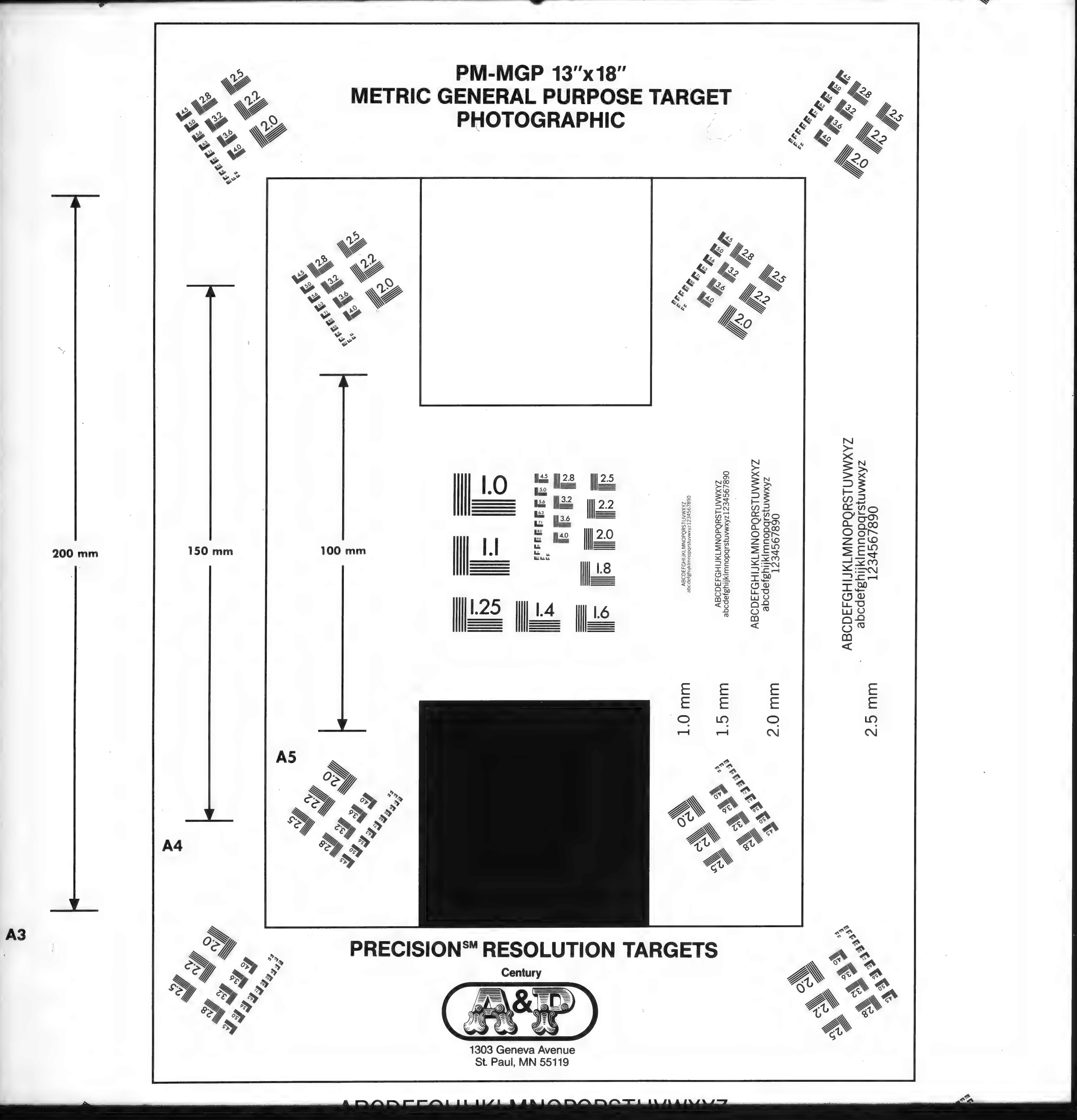
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CORTOT SOLOIST AT SYMPHONY CONCERT

Novelties by Eichheim and Tailleferre Played

Globe Ap 4

Alfred Cortot, noted French pianist already heard here more than once with the Boston Symphony in the past few seasons was again the soloist at yesterday's concert. He was cordially applauded after Schumann's concerto. A new concerto by Germaine Tailleferre and "A Chinese Legend" by Henry Eichheim, for 20 years a violinist in the Boston Symphony and now living in California, were the novelties on the program. Mr Eichheim, who conducted his own piece, was warmly applauded both before and after it was performed.

Another Americon composer, Arthur Foote, rose in his place in the audience, when Mr Koussevitzky beckoned to him to share the applause that followed the revival of his suite for strings in E major, first performed in 1909. Ravel's "La Valse" was the other number.

Mr Cortot first came to Boston in 1918. The concert at which he made his debut here, given by the Paris Conservatoire orchestra, began with the National anthems of this country and of France. He seemed yesterday a less notable pianist than in 1918, when circumstances outside the musical world influenced opinions even within that world.

There is no doubt that Mr Cortot thoroughly understands Schumann's music. He played the more tranquil portions of it with marked delicacy of style. He felt the rhythmic urge of the final allegro. But he is unable to extort from the piano sonority and volume of tone, and not capable of effortless perfection of technique. One was more impressed by his well schooled musicianship than by his virtuosity. For Schumann's concerto both are needed.

He played Miss Tailleferre's concerto fluently. She has as a composer all the necessary gifts and knowledge except the talent of inventing or borrowing significant musical ideas. She has tried in this concerto "to escape from impressionism and from Orientalism, to find an expression purely musical, free from all literary implications." In this she is perfectly right, aesthetically as well as in accord with the latest musical fashion, set, in this case, by Stravinsky. But his concerto has significant and beautiful musical ideas, or themes in it and hers has not.

Music is indeed a world of its own, with no direct relationship to the world we live in. In music it is usually a mistake to sacrifice form in the hope of gaining expressiveness, as the modernists are beginning to discover and as Mozart perfectly knew. But Miss Tailleferre, unlike Mozart, has not the gift of creating new forms and of revivifying old ones. She has written music that is a cross between Dittersdorf 18th century and hackwork jazz 20th, music that is hopelessly dull.

Mr Eichheim's intelligent interest in Chinese and other Oriental music will be remembered by those who have heard his suite, "Oriental Impressions." The "Chinese Legend," played yesterday for the first time in a version for large orchestra, was originally a ballet performed in Chicago by Adolf Bolm's "Ballet Intime." Chinese ceremonial music is frequently employed in it, there is a section representing a scene in a Buddhist temple with many curious gongs and drums from China added to the orchestra. The authentic note of exoticism is in this music. A love theme not Oriental in origin is less successfully handled.

Ravel's "La Valse" was again brilliantly performed. Mr Foote's suite, scholarly in style yet agreeably light in substance, was given another Koussevitzky performance of marked excellence. In the Schumann, especially the finale, Koussevitzky's brilliant and dramatic conception of the music quite eclipsed the quieter mood of M. Cortot. Such achievements as these are continued proof that we have a conductor of genius at these

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NEW YORK
WORLD

[illegible] 1925

Serge Koussevitzky will make his final appearance of the season here at the last pair of New York concerts by the Boston Symphony Orchestra. They will be given in Carnegie Hall on Thursday evening and Saturday afternoon.

At both performances Koussevitzky will perform two works with chorus; Scriabin's "Prometheus, a Poem of Fire" and Borodin's Polovtsian dances from "Prince Igor." Scriabin's last orchestral work had its premiere in Moscow and Leningrad under Koussevitzky; on this occasion the composer took the piano part. He also went with Koussevitzky on one of the tours of the Volga when several of Scriabin's scores were performed.

The choral part in "Prometheus" will be given by the Cecilia Society of Boston. Alexander Steinert will have the piano part.

On the Thursday program also will be Randel's Concerto Grosso in D major for string orchestra and solo string quartet and Brahms's variations on a theme by Haydn.

The remaining numbers of the final matinee performance will be Respighi's arrangement of old dances and and Debussy's "Nocturnes, "Festivals."

Monitor
April 4

American Music From Koussevitzky

THE Boston Symphony Orchestra, Serge Koussevitzky, conductor, with Alfred Cortot as soloist, gave its twenty-first concert yesterday afternoon in Symphony Hall, Boston. The program:

Foote—Suite in E major for string orchestra op. 63
Eichheim—"A Chinese Legend"
Schumann—Concerto in A minor for piano and orchestra.
Tailleferre—Concerto for piano and orchestra
Ravel—"La Valse"

Yesterday Mr. Koussevitzky turned his attention to American composers. To be sure he has already played Professor Hill's Scherzo for two pianos and orchestra and Aaron Copland's Symphony for organ and orchestra, but it is possible that these works were played at the suggestion of the soloists taking part in them rather than of his own volition.

The American composer has often been accused of having succumbed to this or that foreign influence. This may be all too true, but it is probably no more so than is the case with many a composer of other nationality. On the other hand, a certain glamour hangs round music from parts less familiar and it often happens that a distinctly unworthy composition by a Frenchman, Italian or German (to say nothing of a Russian) gets more than its deserving share of attention and praise.

The two American pieces played yesterday need fear no comparison with foreign production. They are skillfully and gratefully written and contain no small measure of interesting material, well put together and aptly expressed.

Mr. Foote's Suite is not altogether unfamiliar. Nevertheless it wears well. Conceived according to classical formulas, it is not conventional music. It mirrors the sensitive, imaginative, refined musical nature of its composer. Every page is a testimony to his high ideals and his mastery of his art. It is music which charms the ear and satsfies the intellect as well. It also touches the heart, for who can listen to the Adagietto, which interrupts the Pizzicato movement, and not feel with pleasure the delicate sentiment (none the less deep because of its delicacy) which underlies every measure? Surely America is not in such a bad way musically if an American (and who is more so than Mr. Foote?) can produce such genuine, sincere, music as this Suite!

Mr. Eichheim set himself an entirely different task in his "Chinese Legend." He has sought out new paths and new means of musical expression. Yet he has not sacrificed good taste for the sake of originality. The Orientalism of his music is not forced. It is not assumed. It is the natural means of expression of a nature deeply sensitive to such impressions. And for this reason it does not startle the hearer. This Legend is powerfully dramatic. It really stirs the emotions and the imagination, and is no less effective apart from the scenario which it was originally intended to accompany. Mr. Eichheim conducted his work unostentatiously but none the less effectively. He was content to let his music produce its own effect, without exuberance of gesture, with no attempt at visualizing its various measures. Such restraint is occasionally refreshing.

The other novelty of the afternoon was Miss Tailleferre's Concerto for piano and orchestra. No more simplicity, a recreation of a work somewhat time-worn. Mr. Cortot restored its pristime beauties. He likewise did his best with Miss Tailleferre's Concerto and contrived to work wonders with its ungrateful and uninteresting measures.

The program concluded with Ravel's "La Valse," which Mr. Koussevitzky had already played here this season. There seems to be no particular reason for the repetition of this composition after such a short interval. The same might be said of the repetition last week of Rabaud's "Procession Nocturne." These pieces are all very well in their way, but they do not present difficult problems to the listener. Many a new work played here this season deserves a second hearing, but hardly these two.

S. M.

Advertiser
April 5

PENSION PROGRAM

Music by Wagner and Richard Strauss will comprise the pension fund program of the Boston Symphony Orchestra on Sunday afternoon, April 19. Serge Koussevitzky will conduct Strauss' "Ein Heldenleben" and three Wagner numbers, the "Forest Murmurs," from "Siegfried," the "Good Friday Spell" from "Parsifal" and "Tannhaeuser" overture.

NEXT SYMPHONY

Sergei Rachmaninoff will be the soloist at the Symphony concerts next week, playing in his own second concerto. Serge Koussevitzky will conduct Strauss' "Ein Heldenleben" and Arnold Bax' "Garden of Fand," which is new to Boston.

Globe
April 5

Mr Koussevitzky's program for the next pair of Symphony concerts, April 17 and 18, includes Strauss' "Ein Heldenleben," unheard here since Mengelberg conducted it two years ago with the New York Philharmonic Orchestra, Bax's "The Garden of Fand"; and Rachmaninoff's second piano concerto, with the composer as soloist.

For the Pension Fund concert April 19, the program includes "Ein Heldenleben" and Wagnerian excerpts, including the "Waldweben" from "Siegfried," the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

There are no Boston Symphony concerts in the regular series this week, though the orchestra will offer two young people's concerts tomorrow and Tuesday at 4 before it departs on its last tour of the season.

In order that Mr Koussevitzky may catch a ship that will get him to Europe in time for important engagements there the trustees of the Boston Symphony Orchestra have shifted the date of the final concert in the Saturday series to Friday evening May 1. The final Friday concert will be given that afternoon. The Symphony has never before been in the "two a day" class.

BROOKLYN, N. Y.
EAGLE

APR 5 1925

BOSTON SYMPHONY

The fifth and final appearance by the Boston Symphony Orchestra in the Academy of Music will take place Friday evening.

Serge Koussevitzky will conduct at this concert two choral works—Scriabin's "Prometheus, a Poem of Fire," and Borodin's dances from "Prince Igor." Koussevitzky was the first to produce "Prometheus," and indeed, a number of Scriabin's principal works, in Russia. The composer took the piano part at the first Moscow performance of this score. The chorus at this performance will be taken by the Cecilia Society of Boston, and the piano part by Alexander Steinert.

The remainder of the program will constitute Handel's "Concerto Grosso No. 5 in D Major," for string orchestra and solo string quartet; Wagner's "Ride of the Valkyries," and the Good Friday music from "Parsifal," in observance of Good Friday, the date of the concert.

NEW YORK
AMERICAN

APR 5 1925

SERGE KOUSSEVITSKI and the Boston Symphony Orchestra, making their final visit this season, will be heard at Carnegie Hall Thursday evening in Scriabin's "Promethues," assisted by a chorus; Borodin's Polovtsin Dances from "Prince Igor," concerto grosso, by Handel; variations on a Haydn theme, by Brahms. The Scriabin and Borodin works will be repeated at the Saturday matinee concert, the programme also including Respighi's Old Dances and Airs; and Debussy's "Clouds" and "Festivals."

1925 Post April 4

SYMPHONY LIST BEST AT EDGES

Eichheim Conducts Own Piece---Cortot Soloist

BY WARREN STOREY SMITH

Purely as a matter of personal opinion it may be here recorded that the Symphony Concert of yesterday afternoon began well and ended well and that between times—that is to say in the piano concertos of Schumann and of Miss Germaine Tailleferre—came frequent tepidity and dullness.

SUFFERS BY CONTRAST

Thus to disparage the central portion of yesterday's concert is to complain neither of the playing of that excellent pianist, Alfred Cortot, nor of the accompaniment afforded him by Mr. Koussevitzky and the orchestra. Both were, in fact, admirable. But placed after the uncommonly stimulating "Chinese Legend" of Henry Eichheim (in its first performance with enlarged orchestra), Schumann's fast fading romanticism seemed to have lost still another shade or two.

And although there were "moments" in Miss Tailleferre's piece, notably in the lively if thematically undistinguished Finale, yet this music in which the feminine member of the Parisian Groupe des Six would recapture the simplicity of an earlier day, may be inelegantly but not too inaccurately described, not as simple, but as "simp."

Mr. Foote in Audience

At the beginning of the rather oddly assorted programme of this week's pair of concerts, Mr. Koussevitzky has placed Arthur Foote's Suite in E major for string orchestra, now making its third appearance at the Symphony Concerts—an unusual honor for an American composition, since native productions are so often given a single performance and thereafter consigned to oblivion, but one that Mr. Foote's gracious, well-made music eminently deserves. Present in the audience, the composer was twice summoned to rise from his seat in acknowledgment of the unmistakably hearty applause. Incidentally the performance was one to present this music to the best possible advantage.

Already some account of Mr. Eichheim's newest venture in orientalized music has appeared in these columns. It remains to be said that this score illustrates with remarkable graphicness the incidents of the mimed tragedy for which it was composed; that, whereas Mr. Eichheim's other Oriental pieces have been merely scenic, this Legend is music at once human and vividly dramatic; and finally that as music per se the score impresses by reason of its composer's absolute mastery of his material, which is in part original, in part traditional.

Conducted by Composer

To call Mr. Eichheim a mere arranger of Eastern tunes would in this instance be more than ever inaccurate. Both symphonically and dramatically this Legend is a notable achievement. And the composer, who conducted his music with authority although at the end he seemed scarcely to realize the dynamic possibilities of his own score, was many times recalled.

Mr. Koussevitzky, yesterday, had his chief innings in the final number, Ravel's melodically seductive and rhythmically intriguing "La Valse," already played earlier in the season. The performance of yesterday was, if such a thing be possible, even more brilliant and more intoxicating than that of a few weeks ago.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

APR 5 1925

Closing Boston Orchestra Concert Next Friday Night.

The fifth and final Brooklyn concert by the Boston Symphony Orchestra under the auspices of the Institute of Arts and Sciences, will be given next Friday evening at the Academy of Music. Serge Koussevitzky will conduct at this concert two choral works, Scriabine's "Prometheus, a Poem of Fire," and Borodine's Polovtsian Dances from "Prince Igor."

The remainder of the programme will constitute Handel's Concerto Grosso No. 5 (D major) for string orchestra and solo string quartet; Wagner's "Ride of the Valkyries," and the Good Friday music from "Parsifal" (in observance of Good Friday, the day of the concert).

Scriabine's "Prometheus," never before heard in Brooklyn, is the ultimate and most huge of the famous Russian composer's scores, requiring an enlarged orchestra, organ, solo piano and mixed chorus. The work was inspired by the theosophic divinity, the son of the God of fire who descends to enlighten struggling humanity and finally succeeds in imparting to the elect the divine creative fire of the God head. The culmination of this "poem of fire," revealing the final unification of the chosen with God, is considered one of the most stupendous climaxes in music.

The chorus at this performance wlli be that of the Cecilia Society of Boston, and the piano part by Alexander Steinert.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 5 1925

SERGE KOUSSEWITSKY will make his final appearance of the season here at the last Brooklyn concert by the Boston Symphony Orchestra, to be given in the Academy of Music next Friday evening, April 10. At this concert Koussewitsky will perform two works with chorus, Scriabin's "Prometheus," a Poem of Fire, and Borodini's Polovtsian Dances from "Prince Igor." Scriabin's tone-poem had its first performances in Moscow and Petrograd under Koussewitsky's baton, the composer taking the piano part. The choral part in "Prometheus" will be taken by the Cecilia Society of Boston, trained by Malcolm J. Lang, and the piano part by Alexander Steinert. The remainder of the program will constitute Handel's Concerto Grosso, No. 5, in D major, for string orchestra and solo string quartet; Wagner's "Ride of the Valkyries" and the Good Friday music from "Parsifal" in observance of Good Friday, the date of the concert.

BROOKLYN, N. Y.
N. Y.
CITIZEN

APR 5 1925

Last Concert of the Boston Orchestra Here

Serge Koussevitzky will make his final appearance of the season here at the last Brooklyn concert by the Boston Symphony Orchestra to be given in the Academy of Music next Friday evening, April 10.

At this concert Koussevitzky will perform two works with chorus, Scriabin's "Prometheus," "A Poem of Fire" and Borodini's Polovtsian Dances from "Prince Igor." Scriabin's ultimate orchestral work had its first performances in Moscow and Petrograd under Koussevitzky's baton, the composer taking the piano part. The late composer also went with him on one of his tours of the Volga when certain of Scriabin's scores were performed. The choral part in "Prometheus" will be taken by the Cecilia Society of Boston, trained by Malcolm J. Lang, and the piano part by Alexander Steinert.

The remainder of the program will constitute Handel's Concerto Grosso No. 5 in D Major for string orchestra and solo string quartet, "Wagner's Ride of the Valkyries," and the Good Friday music from "Parsifal," in observance of Good Friday, the date of the concert.

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CORTOT SOLOIST AT SYMPHONY CONCERT

Noveltles by Eichheim and Tailleferre Played

Globe Apr 4

Alfred Cortot, noted French pianist already heard here more than once with the Boston Symphony in the past few seasons was again the soloist at yesterday's concert. He was cordially applauded after Schumann's concerto. A new concerto by Germaine Tailleferre and "A Chinese Legend" by Henry Eichheim, for 20 years a violinist in the Boston Symphony and now living in California, were the novelties on the program. Mr Eichheim, who conducted his own piece, was warmly applauded both before and after it was performed.

Another Americon composer, Arthur Foote, rose in his place in the audience, when Mr Koussevitzky beckoned to him to share the applause that followed the revival of his suite for strings in E major, first performed in 1909. Ravel's "La Valse" was the other number.

Mr Cortot first came to Boston in 1918. The concert at which he made his debut here, given by the Paris Conservatoire orchestra, began with the National anthems of this country and of France. He seemed yesterday a less notable pianist than in 1918, when circumstances outside the musical world influenced opinions even within that world.

There is no doubt that Mr Cortot thoroughly understands Schumann's music. He played the more tranquil portions of it with marked delicacy of style. He felt the rhythmic urge of the final allegro. But he is unable to extort from the piano sonority and volume of tone, and not capable of effortless perfection of technique. One was more impressed by his well schooled musicianship than by his virtuosity. For Schumann's concerto both are needed.

He played Miss Tailleferre's concerto fluently. She has as a composer all the necessary gifts and knowledge except the talent of inventing or borrowing significant musical ideas. She has tried in this concerto "to escape from impressionism and from Orientalism, to find an expression purely musical, free from all literary implications." In this she is perfectly right, aesthetically as well as in accord with the latest musical fashion, set, in this case, by Stravinsky. But his concerto has significant and beautiful musical ideas, or themes in it and hers has not.

Music is indeed a world of its own, with no direct relationship to the world we live in. In music it is usually a mistake to sacrifice form in the hope of gaining expressiveness, as the modernists are beginning to discover and as Mozart perfectly knew. But Miss Tailleferre, unlike Mozart, has not the gift of creating new forms and of revivifying old ones. She has written music that is a cross between Dittersdorf 18th century and hackwork jazz 20th, music that is hopelessly dull.

Mr Eichheim's intelligent interest in Chinese and other Oriental music will be remembered by those who have heard his suite, "Oriental Impressions." The "Chinese Legend," played yesterday for the first time in a version for large orchestra, was originally a ballet performed in Chicago by Adolf Bolm's "Ballet Intime." Chinese ceremonial music is frequently employed in it, there is a section representing a scene in a Buddhist temple with many curious gongs and drums from China added to the orchestra. The authentic note of exoticism is in this music. A love theme not Oriental in origin is less successfully handled.

Ravel's "La Valse" was again brilliantly performed. Mr Foote's suite, scholarly in style yet agreeably light in substance, was given another Koussevitzky performance of marked excellence. In the Schumann, especially the finale, Koussevitzky's brilliant and dramatic conception of the music quite eclipsed the quieter mood of M. Cortot. Such achievements as these are continued proof that we have a conductor of genius at these con-

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NEW YORK
WORLD

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Serge Koussevitzky will make his final appearance of the season here at the last pair of New York concerts by the Boston Symphony Orchestra. They will be given in Carnegie Hall on Thursday evening and Saturday afternoon.

At both performances Koussevitzky will perform two works with chorus; Scriabin's "Prometheus, a Poem of Fire" and Borodin's Polovtsian dances from "Prince Igor." Scriabin's last orchestral work had its premiere in Moscow and Leningrad under Koussevitzky; on this occasion the composer took the piano part. He also went with Koussevitzky on one of the tours of the Volga when several of Scriabin's scores were performed.

The choral part in "Prometheus" will be given by the Cecilia Society of Boston. Alexander Steinert will have the piano part.

On the Thursday program also will be Randel's Concerto Grosso in D major for string orchestra and solo string quartet and Brahms's variations on a theme by Haydn.

The remaining numbers of the final matinee performance will be Respighi's arrangement of old dances and and Debussy's "Nocturnes," "Festivals."

Monitor Apr 4

American Music From Koussevitzky

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, with Alfred Cortot as soloist, gave its twenty-first concert yesterday afternoon in Symphony Hall, Boston. The program:

Foote—Suite in E major for string orchestra op. 63
Eichheim—"A Chinese Legend"
Schumann—Concerto in A minor for piano and orchestra.
Tailleferre—Concerto for piano and orchestra
Ravel—"La Valse"

Yesterday Mr. Koussevitzky turned his attention to American composers. To be sure he has already played Professor Hill's Scherzo for two pianos and orchestra and Aaron Copland's Symphony for organ and orchestra, but it is possible that these works were played at the suggestion of the soloists taking part in them rather than of his own volition.

The American composer has often been accused of having succumbed to this or that foreign influence. This may be all too true, but it is probably no more so than is the case with many a composer of other nationality. On the other hand, a certain glamour hangs round music from parts less familiar and it often happens that a distinctly unworthy composition by a Frenchman, Italian or German (to say nothing of a Russian) gets more than its deserving share of attention and praise.

The two American pieces played yesterday need fear no comparison with foreign production. They are skillfully and gratefully written and contain no small measure of interesting material, well put together and aptly expressed.

Mr. Foote's Suite is not altogether unfamiliar. Nevertheless it wears well. Conceived according to classical formulas, it is not conventional music. It mirrors the sensitive, imaginative, refined musical nature of its composer. Every page is a testimony to his high ideals and his mastery of his art. It is music which charms the ear and satsfies the intellect as well. It also touches the heart, for who can listen to the Adagietto, which interrupts the Pizzicato movement, and not feel with pleasure the delicate sentiment (none the less deep because of its delicacy) which underlies every measure? Surely America is not in such a bad way musically if an American (and who is more so than Mr. Foote?) can produce such genuine, sincere, music as this Suite!

Mr. Eichheim set himself an entirely different task in his "Chinese Legend." He has sought out new paths and new means of musical expression. Yet he has not sacrificed good taste for the sake of originality. The Orientalism of his music is not forced. It is not assumed. It is the natural means of expression of a nature deeply sensitive to such impressions. And for this reason it does not startle the hearer. This Legend is powerfully dramatic. It really stirs the emotions and the imagination, and is no less effective apart from the scenario which it was originally intended to accompany. Mr. Eichheim conducted his work unostentatiously but none the less effectively. He was content to let his music produce its own effect, without exuberance of gesture, with no attempt at visualizing its various measures. Such restraint is occasionally refreshing.

The other novelty of the afternoon was Miss Tailleferre's Concerto for piano and orchestra. No more inconplicity, a recreation of a work somewhat time-worn. Mr. Cortot restored its pristine beauties. He likewise did his best with Miss Tailleferre's Concerto and contrived to work wonders with its ungrateful and uninteresting measures.

The program concluded with Ravel's "La Valse," which Mr. Koussevitzky had already played here this season. There seems to be no particular reason for the repetition of this composition after such a short interval. The same might be said of the repetition last week of Rabaud's "Procession Nocturne." These pieces are all very well in their way, but they do not present difficult problems to the listener. Many a new work played here this season deserves a second hearing, but hardly these two.

S. M.

Advertiser April 5

PENSION PROGRAM

Music by Wagner and Richard Strauss will comprise the pension fund program of the Boston Symphony Orchestra on Sunday afternoon, April 19. Serge Koussevitzky will conduct Strauss' "Ein Heldenleben" and three Wagner numbers, the "Forest Murmurs," from "Siegried," the "Good Friday Spell" from "Parsifal" and "Tannhaeuser" overture.

NEXT SYMPHONY

Sergei Rachmaninoff will be the soloist at the Symphony concerts next week, playing in his own second concerto. Serge Koussevitzky will conduct Strauss' "Ein Heldenleben" and Arnold Bax' "Garden of Fand," which is new to Boston.

April 5

Mr Koussevitzky's program for the next pair of Symphony concerts, April 17 and 18, includes Strauss' "Ein Heldenleben," unheard here since Mengelberg conducted it two years ago with the New York Philharmonic Orchestra, Bax's "The Garden of Fand"; and Rachmaninoff's second piano concerto, with the composer as soloist.

For the Pension Fund concert April 19, the program includes "Ein Heldenleben" and Wagnerian excerpts, including the "Waldweben" from "Siegfried"; the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

There are no Boston Symphony concerts in the regular series this week, though the orchestra will offer two young people's concerts tomorrow and Tuesday at 4 before it departs on its last tour of the season.

In order that Mr Koussevitzky may catch a ship that will get him to Europe in time for important engagements there the trustees of the Boston Symphony Orchestra have shifted the date of the final concert in the Saturday series to Friday evening May 1. The final Friday concert will be given that afternoon. The Symphony has never before been in the "two a day" class.

BROOKLYN, N. Y.
EAGLE

APR 5 192

BOSTON SYMPHONY

The fifth and final appearance by the Boston Symphony Orchestra in the Academy of Music will take place Friday evening.

Serge Koussevitzky will conduct at this concert two choral works—Scriabin's "Prometheus, a Poem of Fire," and Borodin's dances from "Prince Igor." Koussevitzky was the first to produce "Prometheus," and indeed, a number of Scriabin's principal works, in Russia. The compaser took the piano part at the first Moscow performance of this score. The chorus at this performance will be taken by the Cecilia Society of Boston, and the piano part by Alexander Steinert.

The remainder of the program will constitute Handel's "Concerto Grosso No. 5 in D Major," for string orchestra and solo string quartet; Wagner's "Ride of the Valkyries," and the Good Friday music from "Parsifal," in observance of Good Friday, the date of the concert.

NEW YORK
AMERICAN

APR 5 1925

Serge Koussevitski and the Boston Symphony Orchestra, making their final visit this season, will be heard at Carnegie Hall Thursday evening in Scriabin's "Promethues," assisted by a chorus; Borodin's Polovtsin Dances from "Prince Igor," concerto grosso, by Hanuel; variations on a Haydn theme, by Brahms. The Scriabin and Borodin works will be repeated at the Saturday matinee concert, the programme also including Respighi's Old Dances and Airs; and Debussy's "Clouds" and "Festivals."

1925 Post April 4

SYMPHONY LIST BEST AT EDGES

Eichheim Conducts Own Piece---Cortot Soloist

BY WARREN STOREY SMITH

Purely as a matter of personal opinion it may be here recorded that the Symphony Concert of yesterday afternoon began well and ended well and that between times—that is to say in the piano concertos of Schumann and of Miss Germaine Tailleferre—came frequent tepidity and dullness.

SUFFERS BY CONTRAST

Thus to disparage the central portion of yesterday's concert is to complain neither of the playing of that excellent pianist, Alfred Cortot, nor of the accompaniment afforded him by Mr. Koussevitzky and the orchestra. Both were, in fact, admirable. But placed after the uncommonly stimulating "Chinese Legend" of Henry Eichheim (in its first performance with enlarged orchestra), Schumann's fast fading romanticism seemed to have lost still another shade or two.

And although there were "moments" in Miss Tailleferre's piece, notably in the lively if thematically undistinguished Finale, yet this music in which the feminine member of the Parisian Groupe des Six would recapture the simplicity of an earlier day, may be inelegantly but not too inaccurately described, not as simple, but as "simp."

Mr. Foote in Audience

At the beginning of the rather oddly assorted programme of this week's pair of concerts, Mr. Koussevitzky has placed Arthur Foote's Suite in E major for string orchestra, now making its third appearance at the Symphony Concerts—an unusual honor for an American composition, since native productions are so often given a single performance and thereafter consigned to oblivion, but one that Mr. Foote's gracious, well-made music eminently deserves. Present in the audience, the composer was twice summoned to rise from his seat in acknowledgment of the unmistakably hearty applause. Incidentally the performance was one to present this music to the best possible advantage.

Already some account of Mr. Eichheim's newest venture in orientalized music has appeared in these columns. It remains to be said that this score illustrates with remarkable graphicness the incidents of the mimed tragedy for which it was composed; that, whereas Mr. Eichheim's other Oriental pieces have been merely scenic, this Legend is music at once human and vividly dramatic; and finally that as music per se the score impresses by reason of its composer's absolute mastery of his material, which is in part original, in part traditional.

Conducted by Composer

To call Mr. Eichheim a mere arranger of Eastern tunes would in this instance be more than ever inaccurate. Both symphonically and dramatically this Legend is a notable achievement. And the composer, who conducted his music with authority although at the end he seemed scarcely to realize the dynamic possibilities of his own score, was many times recalled.

Mr. Koussevitzky, yesterday had his chief innings in the final number, Ravel's melodically seductive and rhythmically intriguing "La Valse," already played earlier in the season. The performance of yesterday was, if such a thing be possible, even more brilliant and more intoxicating than that of a few weeks ago.

THIS CL
BROOKLYN, N. Y.
STANDARD UNION

APR 5 1925

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The remainder of the programme will constitute Handel's Concerto Grosso No. 5 (D major) for string orchestra and solo string quartet; Wagner's "Ride of the Valkyries," and the Good Friday music from "Parsifal" (in observance of Good Friday, the day of the concert).

Scriabine's "Prometheus," never before heard in Brooklyn, is the ultimate and most huge of the famous Russian composer's scores, requiring an enlarged orchestra, organ, solo piano and mixed chorus. The work was inspired by the theosophic divinity, the son of the God of fire who descends to enlighten struggling humanity and finally succeeds in imparting to the elect the divine creative fire of the God head. The culmination of this "poem of fire," revealing the final unification of the chosen with God, is considered one of the most stupendous climaxes in music.

The chorus at this performance will be that of the Cecilia Society of Boston, and the piano part by Alexander Steinert.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 5 1925

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BROOKLYN, N. Y.
N. Y.
CITIZEN

APR 5 1925

Last Concert of the Boston Orchestra Here

Serge Koussevitzky will make his final appearance of the season here at the last Brooklyn concert by the Boston Symphony Orchestra to be given in the Academy of Music next Friday evening, April 10.

At this concert Koussevitzky will perform two works with chorus, Scriabin's "Prometheus," "A Poem of Fire" and Borodini's Polovtsian Dances from "Prince Igor." Scriabin's ultimate orchestral work had its first performances in Moscow and Petrograd under Koussevitzky's baton, the composer taking the piano part. The late composer also went with him on one of his tours of the Volga when certain of Scriabin's scores were performed. The choral part in "Prometheus" will be taken by the Cecilia Society of Boston, trained by Malcolm J. Lang, and the piano part by Alexander Steinert.

The remainder of the program will constitute Handel's Concerto Grosso No. 5 in D Major for string orchestra and solo string quartet, "Wagner's Ride of the Valkyries," and the Good Friday music from "Parsifal," in observance of Good Friday, the date of the concert.

Sewall

April 5

SYMPHONY PROGRAM

Mr. Rachmaninoff will be the soloist at the 22d regular pair of Boston Symphony concerts on Friday afternoon and Saturday evening, April 17 and 18. He will play his own Second Concerto.

Mr. Koussevitzky will also conduct Strauss's "Ein Heldenleben" (A Hero Life), and Arnold Bax's "Garden of Fand," which was first played here by the Chicago Symphony orchestra early in 1921.

PROGRAM FOR PENSION FUND

The program of the spring pension fund program of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, in Symphony Hall on Sunday afternoon, will include Strauss's "Ein Heldenleben," the autobiographical tone poem, and Wagner's "Waldweben" from "Siegfried," the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

Trans Apr 6

Bane of Fame?

Marginal Sketch of the Audience in New York for the Boston Orchestra

VISITING New York periodically, the Boston and the Philadelphia Orchestras have the misfortune to attract a host of "smart" subscribers who make life miserable for every one in their neighborhood. The boxholders at the last Philadelphia concert were bent upon making up the conversational arrears of half a lifetime, to judge from their noisy and incessant gabble. The Boston Symphony audience is almost as bad. Mr. Monteux used to rap the desk angrily in a vain attempt to get enough silence for an audible beginning. Mr. Koussevitzky merely folds his arms and waits until the old-home week celebrants have talked themselves hoarse. If this sort of thing keeps up, the humbler subscribers will have to raise a fund to provide sound-proof glass fronts for the boxes in Carnegie Hall. [Deems Taylor in The New York World

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SALEM, MASS.
NEWS
APR 7 - 1925

Georges Longy, first oboist of the Boston Symphony orchestra for more than 25 years and a great influence in musical circles in Boston and vicinity, was tendered a testimonial last evening at the Boston Art club. Mr. Longy will return to France, his native country, in May.

BROOKLYN, N. Y.
STANDARD UNIC
APR8 1925

Boston Symphony Ends Season Here Friday Night

A feature of the last concert of the annual Brooklyn series at the Academy of Music (under Institute auspices) by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on Friday night of this week, will be Scriabine's "Promethus: A Poem of Fire." This score, never before played in Brooklyn, is the ultimate and most huge of the famous Russian composer, requiring an enlarged orchestra, organ, solo piano and mixed chorus. The climax is considered one of the most stupendous in music.

Mr. Koussevitzky is looked upon as peculiarly fitted to interpret this mighty score since he was a close friend of the composer during the ripest part of Scriabine's career, and the first to introduce to the world his principal works, including "Prometheus" which was first performed under his baton in Moscow and Petrograd, the composer taking the solo part. For Friday night's Brooklyn performance, the choral part will be sung by the Cecilia Society of Boston and the piano part by Alexander Steinert.

The remainder of the programme will constitute Handel's Concerto Gross in D major, Wagner's "Ride of the Valkyries" and the Good Friday music from "Parsifal," this latter in special observance of the day of the concert.

NEW YORK
HERALD TRIBUNE
APR 5 1925

Serge Koussevitzky and the Boston Symphony Orchestra will p[illegible] last visit of the season, bringing with them the Cecilia Society of Boston, trained by Malcolm Lang. Two works with chorus, Scriabin's "Prometheus" and the Polovtsian Dances from Borodin's "Prince Igor," will be played at both Carnegie Hall concerts and in Brooklyn Friday evening. Handel's fifth Concerto Grosso and the Brahms Variations on a Theme, by Haydn, will also be played at Carnegie Hall Thursday evening; Respighi's arrangement of old Italian dances and airs and Debussy's "Nuages" and "Fetes" Saturday afternoon; the Handel concerto and Wagner numbers in Brooklyn.

The Philadelphia Orchestra will close its Carnegie Hall series on Tuesday evening, April 14.

THE MUSIC PREVAILS

Boston Transcript

A Young People's Concert Before a Rapt Audience—Sonorities, Rhythm and Color as They Fell Upon Boyish and Girlish Ears—Mr. Burgin as More Confident Conductor

Apr. 7

IN THE BRIEF DAYS, as yet, of the Young People's Concerts by the Symphony Orchestra, there has been no such engrossed audience as that of yesterday afternoon. It was not uneasy; it did not chatter; under no compulsion did it listen and enjoy. To the casual eye, roaming Symphony Hall, girl-children distinctly predominated—circumstance which may or may not account for this uncommon interest and tranquillity. Closer at hand, it was encouraging to see these maidens in the early and the middle teens yielding to the music as to a spell, awakening, almost, from their delight of ear and dream, of a sudden and with heartiness, clapping responsive hands. Foreigners say—albeit unjustly—that without the women the arts would languish in America. Rather, be it agreed that with music, the men provide the funds; while the superior sex reaps the enjoyment. By this sign, in the fruition of the years, not a few of the absorbed girls of Monday will be the next generation of young listeners at the Symphony Concerts. They need them. And in the middle twenties may these younglings be as eager and receptive as they are in the middle teens!

As usual, it was interesting—and baffling—to watch the reactions of this boy-and-girl audience to the different pieces. Clearly the auguries are good for Wagner, since the slow, ascending surge of the processional music from the Second Act of "Lohengrin" held the youngsters rapt. Beyond mistaking, they felt the surface stateliness, the glowing depths. Sonorities again fared well when they heard Sibelius's tone-poem, "Finlandia," though whether they noted the cry of the oppressed in the anguished folk-tunes beneath, is another, more puzzling, matter. Plainly, too, these boys and maidens "love" rhythm, and "love" it more when it beats through exotic dress. They listened intently to the Chinese Dance from Chaikovsky's ballet, "Nutcracker." Twice over would they have the succeeding Russian folk-dance. The tick-tick-tick of the Allegretto Scherzando from Beethoven's "little" Eighth Symphony gave manifest pleasure; while the bright motion and the bubbling gayety of the Overture to "Figaro's Wedding" fell not far behind. For the first time, unless recollection slips, an audience at these concerts enjoyed an eighteenth-century piece.

The puzzle of puzzles was the mood of these young ears toward the solo-numbers. The silvery tinkle of Mr. Fiedler's celesta in the Dance—again from "Nutcracker"—of the Sugar-Plum Fairy seemed to fascinate them. With eager interest, they followed Mr. Holy's harp through a neat little Fantasia by Saint-Saëns. Long and warm was the clapping. Yet when that master flutist, Mr Laurent, played the Dance of the Spirits of the Blessed from Gluck's "Orpheus," the youngsters sat coldly by. A harp, suggests a disillusioned observer of the young, has a gilded and imposing presence; whereas a flute is but a silvery tube with holes punched in it—which may or may not be explanation.

Mr. Koussevitzky assembled this program, which did credit to his imaginative insight with young minds. Mr. Burk prepared the program-notes, which attained the happy mean of good reading for both the teens and the fifties. Mr. Surette proffered the usual explanations before each piece, and caught the youngsters' ears. A wearied conductor, however, handed the orchestra to Mr. Burgin, who is beginning to lead, not only safely, but with a confidence and a will of his own; while readily his comrades answer to him. Only a few superfluous adults, curious to hear what Mr. Koussevitzky would do with more Chaikovsky and more Wagner, were disappointed. The youngsters sat untroubled. Enough for them was the music—which, after all, is the proper attitude.

H. T. P.

BROOKLYN, N. Y.
EAGLE
APR 5 1925

Boston Symphony Orchestra.

The last two Manhattan concerts of the Boston Symphony Orchestra take place during the coming week. The programs are arranged in the following manner:

Thursday evening, Carnegie hall:

Haendel .....Concerto Grosso in D minor
Scriabin ....“Promethus”
Brahms ...Variations on a Haydn Theme
Borodin ...... Dances from “Prince Igor”

Saturday afternoon, Carnegie Hall:

Resphighi ..Old Dances and Airs for Lute
Scriabine ....“Prometheus”
Debussy ....Two Nocturnes
Borodin .....Dances from “Prince Igor”

NEW YORK
TIMES
APR 5 1925

With the Boston Symphony and Koussevitzky in their last visit of the season comes the Cecilia Society's chorus of that city, trained by Malcolm J. Lang. Program for Thursday evening at Carnegie Hall:

Concerto Grosso No. 5, in D........Handel
“Prometheus” ....Scriabin
“Haydn” variations ....Brahms
Choral dances, “Prince Igor” ....Borodin

Koussevitzky's farewell with the Boston Orchestra until next Fall takes place Saturday afternoon in Carnegie Hall, with a program in part repeating Thursday's choral works, as follows:

Four Old Dances ....Respighi
“Prometheus” ....Scriabni
Nocturnes ....Debussy
s, “Prince Igor” ....Borodin

NEW YORK
EVENING SUN
APR 10 1925

Boston Symphony's Concert

Orchestra Gives Admirable Performance of Scriabin's 'Prometheus.'

By W. J. HENDERSON.

The final evening concert of the forty-fourth season of the Boston Symphony Orchestra in New York took place last night in Carnegie Hall. The program consisted of Handel's concerto grosso in D major, Scriabin's "Prometheus, a Poem of Fire," the Brahms variations on the "Chorale St. Anthony" and Borodin's "Prince Igor" dances. The Cecilia Society of Boston and Alexander Steinert, pianist, assisted in the Scriabin music.

This "Prometheus" was the important number of the evening. It is not new here. No less a person than Modest Altschuler with his Russian Symphony Society introduced it to us and others have played it at us. There are many who read in it a profound message, and that is of course their blessed privilege.

In the first place, the underlying conception is not unmusical, though it is steeped in metaphysical mysticism. The tone poem does not deal merely with the ancient myth of Prometheus. It refers to it. In this work fire is the vitalizing element which breathes activity into the soul. The good soul becomes a power of beneficence; the evil one a menace to itself and others. Here are the contending elements out of which much good music has been made.

Mr. Scriabin, however, was not a genius despite the repeated asseverations of those to whom his cross chord puzzles seem to signify things beyond ordinary understandings. Mr. Scriabin was an honest, hard working musician whose doings greatly astonished Dr. A. Eaglefield Hull. The same gentleman was astonished by the doings of Cyril Scott. Now any one can create strange chords. Mr. Scriabin's one invention was the "harmonic" scale, a succession of tones developed from a fundamental and its overtones. There is material in such a scale for music and for originality in harmony.

But Mr. Scriabin never accomplished anything of poetic or symbolical import with his scale. He merely produced novel sounds. His poem of fire is a misfire. It starts from a chord built of all the tones in the harmonic scale and it arrives at an impalpable location in thin air. It is a curious muddle of unenlightening phrases and harmonic sequences. It makes no proclamation of the barren soul of man fired to activity.

Its best passages sound like Debussy and its worst like Stravinsky. One reads with amazement the pages of the essayists who have discerned in this barren prating the utterances of a seer. Mr. Philip Hale's program notes quote liberally from Dr. Hull and Mrs. Rosa Newmarch, but it does not need a detective to discover the incredulity of the learned annotator. He has to write the program notes, but without doubt he wishes that Sergei Koussevitzky would exercise his talents as a conductor on things more interesting to music lovers.

There is some strange charm about what common mortals know as "conductors' music." Conductors rave about it and insist on playing it whether audiences wish to hear it or not. They have been trying for years to educate us all up to the level of Scriabin, and we are still wallowing in our ignorance.

One thing can be said, and that is that the composition was admirably performed. Apparently the concerto grosso also was, but in the midst of insistent auditors thumping down aisles to their seats and slamming down the seats when they reached them it was not easy to be sure of how the music would have sounded in the midst of a polite silence.

'Pelleas et Melisande' Sung Again.

"Pelleas et Melisande" attracted another large audience which packed the Metropolitan Opera House last evening. The cast was identical with that of the former performances. Miss Bori as *Melisande* was in excellent voice and was lovely to look upon, but her French pronunciation was not always what it should have been. Miss Louise Hunter as *Little Yniold* was not only effective but her artistry and finish in detail and style make her performance of the brief role one of the most convincing portraits of the performance.

Mr. Johnson was in better voice than usual as *Pelleas*. Mr. Whitehill's powerful and poignant portrait of the jealous *Goland*, Miss Howard as *Genevieve*, Mr. Rothier as *Arkel* and Mr. Ananian as the physician were other principals in the cast. And Claude Debussy's music wove a potent spell under Mr. Hasselmans's baton.

Herald

NOTES and LINES

By PHILIP HALE

The Boston Symphony orchestra is away this week. New York will hear Scriabin's "Prometheus" this evening and on Saturday afternoon; Brooklyn will hear it tomorrow night; Boston will hear it twice on May 1, for the Saturday night concert will take place on Friday night to allow Mr. Koussevitzky to fulfil engagements on the other side of the Atlantic.

The program of next week is as follows: "Bat, the Garden of Pfand"—the "garden" being the sea; Rachmaninoff, piano concerto No. 2 (Mr. Rachmaninoff, pianist); Strauss, "Ein Heldenleben," which has not been performed by this orchestra in Foston since 1910. Strauss's tone-poem was performed here on March 16, 1922, by the N. Y. Philharmonic orchestra, led by Mr. Mengelberg, to whom the score is dedicated. Mr. Gericke brought out the work in Boston (1901). The performances in 1908 and 1910 were conducted by Mr. Fiedler.

77

NEW YORK
TIMES
APR 10 1925

Boston Symphony Orchestra.

Alexander Nicholaevitch Scriabine's "Prometheus: the Poem of Fire" was the principal offering of the program of the concert given by the Boston Symphony Orchestra, Serge Koussevitsky conductor, last night in Carnegie Hall. "Prometheus" was first produced in this city by the Russian Symphony Orchestra under Modest Altschuler in 1915. At that time, obedient to the intention of the composer, a color organ was used, rather unsuccessfully, with the orchestra, for in this composition Scriabine intended to combine effects of color and tone. Last night there was no color organ, but the forces which contributed to the performance were impressive. They included the singers of the Cecilia Society of Boston, with Malcolm Lang, their conductor, assisting; Alexander Steinert, who played the important piano part, and the immense number of instrumentalists that the score demands.

"Prometheus," as Scriabine's propagandists have now made fairly well known, is not inspired by the thought of the hero chained to the rock. "According to the teaching of Theosophy," says Rosa Newmarch, "the nascent races of mankind, not yet illuminated by the Promethean spark, were physically incomplete, possessing only the shadows of bodies; sinless, because devoid of conscious personality—in Theosophical terms, without Karma. From this condition they were liberated by the gift of Prometheus—the fire which awakened man's conscious creative power." The music, then, seeks to express "the crespuscular, invertebrate state of Karmaless humanity; the awakening of the will to create, in both its aspects; the strange moods of bliss and anguish which follow the acquisition of self-consciousness; probably, also, the last, fierce rebellion of the lower self preceding the final ecstasy of union, when the human mingles with the divine." At the climax of the work the chorus intones without words the leading motive of the composition, which, with the full sonority of the orchestra, reaches in this form its apotheosis.

A great deal has been said of this music by the Scriabine enthusiasts. It was heard with fear and trembling when Mr. Altschuler played it here ten years ago. Wells of ink have been spilled about it, in many languages, in many lands. Mr. Koussevitsky, that his audiences may have opportunity for closer acquaintance, will repeat "Prometheus" at his concert tomorrow afternoon in Carnegie Hall. The announcement of its performance last night was undoubtedly the particular attraction which packed the hall to more than its seating capacity.

The writer, who does not ordinarily believe in rushing into print with an estimate of music heard for the first time, does not doubt his impression of the work heard last night. It is his opinion that "Prometheus," with all the propaganda that has been expended upon it, with all its high-falutin' and elaborateness of machinery, is one of the poorest orchestral compositions that Scriabine produced. It is musically thin and labored; in its best passages it is an echo of a much better effort by the same composed—the "Poème de l'Extase." The will to create is always there, but what comes forth is a remarkably pretentious piece of bombast.

We know that the harmonic scheme of this tone-poem is based upon the "mystic chord" which occupied the composer's imagination when he was compiling the score, a chord of which the notes are C, D, E, F sharp, A, B flat. We are told that this harmonic pattern underlies the whole composition, that in Scriabine's later days each particular composition was evolved from a certain chord. The effect, however, is neither novel nor exciting, barring the rather pleasing pungency of the chord itself. The actual impression is a pale echo of an earlier work. Neither the basic ideas nor their development carry conviction. The further the composer goes the further he is from genuine accomplishment. More and more does the sensation of fruitless effort and futility grow upon the listener.

And where did the talk of Scriabine being a "mystic" originate? Doubtless it came from Scriabine, who believed it himself. His mysticism, as a matter of fact, is of an extremely dubious quality. It seems to have its actual basis in a good strong sensuality which found energetic expression in the "Poème de l'Extase" and has become weak and uncreative in "Prometheus." As a matter of fact, regardless of harmonic ingenuities, the actual plan of "Prometheus" is largely the same as that of the former work. The dynamic scheme is the gradual, accumulating development of orchestral sonority from faint and mysterious beginnings to a resplendent fortissimo which employs every resource of chorus and orchestra. It is a simple and practical plan, and Scriabine was at one time a master of climax, but not in "Prometheus."

The performance was carefully prepared by Mr. Koussevitsky. It was evidently illuminative of detail. Whether it was too deliberately, meticulously carried through is a question better decided after performances by other conductors, though there are strong suspicions on this point. The final climax reached its mark in excellent style, and as effectively as such a passage may in the rather dead acoustics of Carnegie Hall. There were brilliant individual performances by players of the orchestra. Mr. Steinert was competent among them. Unquestionably the composer was well represented, and that very fact convinces this writer that there is little more to be discovered in his music after last night's revelation.

The remainder of the program consisted of Handel's "Concerto Grosso" number 5, a work well calculated to display the excellence of the strings of the orchestra, presenting Messrs. Burgin and Theodorowicz as solo violinists and Jean Bedetti as solo 'cellist; a perfectly smooth and respectable reading of the Brahms-Haydn Variations; and the (Polovtsian Dances" from Borodin's "Prince Igor," performed with the chorus parts. These dances made one of the most exciting moments of the concert although the chorus did not sing with unexceptionable precision of attack or with any very eloquent gra[illegible] of the wild and lordly music of Bor[illegible]in, wh[illegible] triumphed in spite of this inade[illegible] and because of its quen[illegible]ss [illegible] and splendor.

Herald

April 5

SYMPHONY PROGRAM

Mr. Rachmaninoff will be the soloist at the 22d regular pair of Boston Symphony concerts on Friday afternoon and Saturday evening, April 17 and 18. He will play his own Second Concerto.

Mr. Koussevitzky will also conduct Strauss's "Ein Heldenleben" (A Hero Life), and Arnold Bax's "Garden of Fand," which was first played here by the Chicago Symphony orchestra early in 1921.

PROGRAM FOR PENSION FUND

The program of the spring pension fund program of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, in Symphony Hall on Sunday afternoon, will include Strauss's "Ein Heldenleben," the autobiographical tone poem, and Wagner's "Waldweben" from "Siegfried," the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

Trans Apr 6

Bane of Fame?

Marginal Sketch of the Audience in New York for the Boston Orchestra

VISITING New York periodically, the Boston and the Philadelphia Orchestras have the misfortune to attract a host of "smart" subscribers who make life miserable for every one in their neighborhood. The boxholders at the last Philadelphia concert were bent upon making up the conversational arrears of half a lifetime, to judge from their noisy and incessant gabble. The Boston Symphony audience is almost as bad. Mr. Monteux used to rap the desk angrily in a vain attempt to get enough silence for an audible beginning. Mr. Koussevitzky merely folds his arms and waits until the old-home week celebrants have talked themselves hoarse. If this sort of thing keeps up, the humbler subscribers will have to raise a fund to provide sound-proof glass fronts for the boxes in Carnegie Hall. [Deems Taylor in The New York World

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SALEM, MASS.
NEWS
APR 7 - 1925

Georges Longy, first oboist of the Boston Symphony orchestra for more than 25 years and a great influence in musical circles in Boston and vicinity, was tendered a testimonial last evening at the Boston Art club. Mr. Longy will return to France, his native country, in May.

BROOKLYN, N. Y.
STANDARD UNION
APR8 1925

Boston Symphony Ends Season Here Friday Night

A feature of the last concert of the annual Brooklyn series at the Academy of Music (under Institute auspices) by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on Friday night of this week, will be Scriabine's "Promethus: A Poem of Fire." This score, never before played in Brooklyn, is the ultimate and most huge of the famous Russian composer, requiring an enlarged orchestra, organ, solo piano and mixed chorus. The climax is considered one of the most stupendous in music.

Mr. Koussevitzky is looked upon as peculiarly fitted to interpret this mighty score since he was a close friend of the composer during the ripest part of Scriabine's career, and the first to introduce to the world his principal works, including "Prometheus" which was first performed under his baton in Moscow and Petrograd, the composer taking the solo part. For Friday night's Brooklyn performance, the choral part will be sung by the Cecilia Society of Boston and the piano part by Alexander Steinert.

The remainder of the programme will constitute Handel's Concerto Gross in D major, Wagner's "Ride of the Valkyries" and the Good Friday music from "Parsifal," this latter in special observance of the day of the concert.

NEW YORK
HERALD TRIBUNE
APR 5 1925

Serge Koussevitzky and the Boston Symphony Orchestra will pay their last visit of the season, bringing with them the Cecilia Society of Boston, trained by Malcolm Lang. Two works with chorus, Scriabin's "Prometheus" and the Polovtsian Dances from Borodin's "Prince Igor," will be played at both Carnegie Hall concerts and in Brooklyn Friday evening. Handel's fifth Concerto Grosso and the Brahms Variations on a Theme, by Haydn, will also be played at Carnegie Hall Thursday evening; Respighi's arrangement of old Italian dances and airs and Debussy's "Nuages" and "Fetes" Saturday afternoon; the Handel concerto and Wagner numbers in Brooklyn.

The Philadelphia Orchestra will close its Carnegie Hall series on Tuesday evening, April 14.

THE MUSIC PREVAILS

A Young People's Concert Before a Rapt Audience—Sonorities, Rhythm and Color as They Fell Upon Boyish and Girlish Ears—Mr. Burgin as More Confident Conductor

Apr 7

IN THE BRIEF DAYS, as yet, of the Young People's Concerts by the Symphony Orchestra, there has been no such engrossed audience as that of yesterday afternoon. It was not uneasy; it did not chatter; under no compulsion did it listen and enjoy. To the casual eye, roaming Symphony Hall, girl-children distinctly predominated—circumstance which may or may not account for this uncommon interest and tranquillity. Closer at hand, it was encouraging to see these maidens in the early and the middle teens yielding to the music as to a spell, awakening, almost, from their delight of ear and dream, of a sudden and with heartiness, clapping responsive hands. Foreigners say—albeit unjustly—that without the women the arts would languish in America. Rather, be it agreed that with music, the men provide the funds; while the superior sex reaps the enjoyment. By this sign, in the fruition of the years, not a few of the absorbed girls of Monday will be the next generation of young listeners at the Symphony Concerts. They need them. And in the middle twenties may these younglings be as eager and receptive as they are in the middle teens!

As usual, it was interesting—and baffling—to watch the reactions of this boy-and-girl audience to the different pieces. Clearly the auguries are good for Wagner, since the slow, ascending surge of the processional music from the Second Act of "Lohengrin" held the youngsters rapt. Beyond mistaking, they felt the surface stateliness, the glowing depths. Sonorities again fared well when they heard Sibelius's tone-poem, "Finlandia," though whether they noted the cry of the oppressed in the anguished folk-tunes beneath, is another, more puzzling, matter. Plainly, too, these boys and maidens "love" rhythm, and "love" it more when it beats through exotic dress. They listened intently to the Chinese Dance from Chaikovsky's ballet, "Nutcracker." Twice over would they have the succeeding Russian folk-dance. The tick-tick-tick of the Allegretto Scherzando from Beethoven's "little" Eighth Symphony gave manifest pleasure; while the bright motion and the bubbling gayety of the Overture to "Figaro's Wedding" fell not far behind. For the first time, unless recollection slips, an audience at these concerts enjoyed an eighteenth-century piece.

The puzzle of puzzles was the mood of these young ears toward the solo-numbers. The silvery tinkle of Mr. Fiedler's celesta in the Dance—again from "Nutcracker"—of the Sugar-Plum Fairy seemed to fascinate them. With eager interest, they followed Mr. Holy's harp through a neat little Fantasia by Saint-Saëns. Long and warm was the clapping. Yet when that master flutist, Mr Laurent, played the Dance of the Spirits of the Blessed from Gluck's "Orpheus," the youngsters sat coldly by. A harp, suggests a disillusioned observer of the young, has a gilded and imposing presence; whereas a flute is but a silvery tube with holes punched in it—which may or may not be explanation.

Mr. Koussevitzky assembled this program, which did credit to his imaginative insight with young minds. Mr. Burk prepared the program-notes, which attained the happy mean of good reading for both the teens and the fifties. Mr. Surette proffered the usual explanations before each piece, and caught the youngsters' ears. A wearied conductor, however, handed the orchestra to Mr. Burgin, who is beginning to lead, not only safely, but with a confidence and a will of his own; while readily his comrades answer to him. Only a few superfluous adults, curious to hear what Mr. Koussevitzky would do with more Chaikovsky and more Wagner, were disappointed. The youngsters sat untroubled. Enough for them was the music—which, after all, is the proper attitude.

H. T. P.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
APR 5 1925

Boston Symphony Orchestra.

The last two Manhattan concerts of the Boston Symphony Orchestra take place during the coming week. The programs are arranged in the following manner:

Thursday evening, Carnegie hall:

Haendel .....Concerto Grosso in D minor
Scriabin ...."Prometheus"
Brahms ...Variations on a Haydn Theme
Borodin ...... Dances from "Prince Igor"

Saturday afternoon, Carnegie Hall:

Resphighi ..Old Dances and Airs for Lute
Scriabine ...."Prometheus"
Debussy ....Two Nocturnes
Borodin .....Dances from "Prince Igor"

NEW YORK
TIMES
APR 5 1925

With the Boston Symphony and Koussevitzky in their last visit of the season comes the Cecilia Society's chorus of that city, trained by Malcolm J. Lang. Program for Thursday evening at Carnegie Hall:

Concerto Grosso No. 5, in D........Handel
"Prometheus" ....Scriabin
"Haydn" variations ....Brahms
Choral dances, "Prince Igor" ....Borodin

Koussevitzky's farewell with the Boston Orchestra until next Fall takes place Saturday afternoon in Carnegie Hall, with a program in part repeating Thursday's choral works, as follows:

Four Old Dances ....Respighi
"Prometheus" ....Scriabni
Nocturnes ....Debussy
s, "Prince Igor" ....Borodin

NEW YORK
EVENING SUN
APR 10 1925

Boston Symphony's Concert

Orchestra Gives Admirable Performance of Scriabin's 'Prometheus.'

By W. J. HENDERSON.

The final evening concert of the forty-fourth season of the Boston Symphony Orchestra in New York took place last night in Carnegie Hall. The program consisted of Handel's concerto grosso in D major, Scriabin's "Prometheus, a Poem of Fire," the Brahms variations on the "Chorale St. Anthony" and Borodin's "Prince Igor" dances. The Cecilia Society of Boston and Alexander Steinert, pianist, assisted in the Scriabin music.

This "Prometheus" was the important number of the evening. It is not new here. No less a person than Modest Altschuler with his Russian Symphony Society introduced it to us and others have played it at us. There are many who read in it a profound message, and that is of course their blessed privilege.

In the first place, the underlying conception is not unmusical, though it is steeped in metaphysical mysticism. The tone poem does not deal merely with the ancient myth of Prometheus. It refers to it. In this work fire is the vitalizing element which breathes activity into the soul. The good soul becomes a power of beneficence; the evil one a menace to itself and others. Here are the contending elements out of which much good music has been made.

Mr. Scriabin, however, was not a genius despite the repeated asseverations of those to whom his cross chord puzzles seem to signify things beyond ordinary understandings. Mr. Scriabin was an honest, hard working musician whose doings greatly astonished Dr. A. Eaglefield Hull. The same gentleman was astonished by the doings of Cyril Scott. Now any one can create strange chords. Mr. Scriabin's one invention was the "harmonic" scale, a succession of tones developed from a fundamental and its overtones. There is material in such a scale for music and for originality in harmony.

But Mr. Scriabin never accomplished anything of poetic or symbolical import with his scale. He merely produced novel sounds. His poem of fire is a misfire. It starts from a chord built of all the tones in the harmonic scale and it arrives at an impalpable location in thin air. It is a curious muddle of unenlightening phrases and harmonic sequences. It makes no proclamation of the barren soul of man fired to activity.

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Herald

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NEW YORK
TIMES 177
APR10 1925

Boston Symphony Orchestra.

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NEW YORK
TELEGRAM

18 APR 10 1925

Prometheus Out of Boston.

The first series of Thursday evening concerts that Serge Koussevitzky has conducted in Carnegie Hall for the Boston Symphony Orchestra came to an end last evening with another of those strangely assorted programs that this conductor affects. It consisted of four movements from Handel's fifth concerto grosso (in D major) for string orchestra, edited by G. F. Kogel; Scriabin's "Prometheus, a Poem of Fire"; Brahms' Variations on a Theme by Haydn, and the Polovtsian dances from Borodin's opera, "Prince Igor." The Cecilia Society of Boston came on to sing the choruses in the Scriabin and the Borodin numbers; likewise Alexander Lang Steinert to play the exacting piano part in the former work.

A glance at the list of compositions performed at these Thursday evening concerts of the Boston band might well surprise any one acquainted with the hitherto unbroken classical tradition of that organization. Nineteen composers of various times and climes figure in the list, but absent from their roster are the names of J. S. Bach, Beethoven, Mozart, Schumann, Wagner and Richard Strauss. Brahms appears once—represented not by a symphony but by the variations performed last evening, which likewise afford Haydn his only mention. The two standard symphonies of the entire list are Schubert's brief "Unfinished" and Tchaikovsky's fifth.

In fairness to Mr. Koussevitzky it must be said that the showing for the Carnegie Saturday matinees is stronger. A symphony each by Beethoven, by Brahms, by Haydn, are in this record. Schubert and Schumann are absent. J. S. Bach, Handel, Wagner and Richard Strauss, however, all appear. But Mr. Koussevitzky did not in either series bother to observe the Bruckner centenary.

The feature of yesterday's concert was the "Prometheus." When Mr. Altschuler introduced this "poem of fire" to New York ten years ago the light machine nominated in the composer's bond was used. That astonishingly feeble device has not shared in subsequent performances here. The chorus, which adds its sonority of human voices (without words) to the final apotheosis, participated for the first time in New York yesterday. Scriabin gave his sanction to the presentation of the work without chorus or light machine.

Mr. Koussevitzky, the original conductor of the "Prometheus," at Moscow in 1911, labored gallantly in its interest last evening. The performance had evidently been prepared with great care. On it the conductor lavished his famed vivacity and magnetism. The sonorous close won from the large audience the tribute of applause that always goes to noises which are exceptionally loud or surprisingly high of pitch. But it is hard to believe that many who applauded had not found much of what went before both ugly and boresome.

Let us forget about the "mysticism" of that opening chord and all the highfalutin' rigmarole of poor Scriabin's fevered religious aspiration and hammer right down to the brass tacks of every musical contrivance. What do we then find? Poverty and an astonishing ugliness of musical material; endless prefacing and preluding to a miracle which never happens; swollen, windy bombast until the very welkin rings with the rumor of its pretentious sham, and a manful, but only half successful, effort at all costs never to be Liszt!

Mr. Koussevitzky has been reported all along a Scriabin specialist. He may now gather such satisfaction as he can from the knowledge that in the course of five Carnegie Hall evenings he has treated his New York customers to both the "Poem of Ecstacy" and the "Prometheus" of his composer pre-elect and spared no pains to persuade of their greatness. In praising this devout performance one must not forget a special word due Mr. Steinert's competence in the prominent and tricky music allotted to the piano.

The rest of the concert added no glory to the honorable record of the Boston band. There was some beautiful playing in the Handel concerto (whose solo parts were assigned to Messrs. Burgin, Theodorowicz and Bedetti of the orchestra), but it was marred by overmannered conducting. The "St. Antoni" variations of Brahms have often been presented here with more sympathy and impressiveness. As for the familiar dances from "Prince Igor," to which the chorus contributed an insecure and ragged collaboration, never, perhaps, had they been performed here with so little of their just effect. Still, their inherent vitality and the stirring noise they make evoked plenty of applause.

They and the "Prometheus" are down for repetition at the concert in Carnegie Hall tomorrow afternoon. The program offers also Respighi's "Old Dances and Airs for the Lute" and Debussy's "Clouds and Festivals."

Further vain sacrifice at the altar of Scriabin.

PITTS SANBORN.

BROOKLYN, N. Y.
EAGLE

APR 10 1925

MUSIC OF THE DAY

COMMENT on Mr. Koussewitsky's concert in Carnegie Hall last evening may be reserved for another day, since the Boston Symphony Orchestra at the ~~Academy tonight~~ presents an almost identical program. The Haendel Concerto, the Scriabine "Prometheus, a Poem of Fire," and the Borodin dances from "Prince Igor" will all be heard in Brooklyn. The only variation consists in two Wagnerian excerpts that will replace the Brahms Variations on a Theme by Haydn played in Carnegie Hall.

NEW YORK
AMERICAN

APR 10 1925

"POEM OF FIRE" BY SYMPHONY OF BOSTON

Scriabin's "Prometheus," Led by Koussevitzky, Full of Striking Themes—"Faust" and "Melisande" at the Opera

By LEONARD LIEBLING.

"PROMETHEUS, a Poem of Fire, for Orchestra and Piano, with Organ and Chorus," is the pretentious title of Alexander Scriabin's work, produced last night at Carnegie Hall, by the Boston Symphony Orchestra.

The composition is not new here and was produced on one occasion, I believe (I was not there), with the assistance of a screen on which the kaleidoscope arrangement of some kind threw multi-colored rays of light, to create the illusion of flames.

Scriabin's work attempts to tell an epical story, with mammoth reproductive means, and illustrated further by extraneous literary descriptions and philosophical comments. It is not necessary to detail the complete scheme of the composer, or to go into a discussion of Scriabin's theories of composition, as represented in "Prometheus" and others of his Brobdingnagian orchestral scores. His system is not unlike Mahler's, but on the whole the Russian uses an even weightier method of thought and a more mastodonic apparatus with which to express it.

"Prometheus" is stuffed full of striking themes, remarkable episodes, and arresting and effective orchestration, brilliantly complicated. It is work well worth hearing now and then. Whether its "programme" carries out its full intent with all its hearers is a matter for those individuals to decide.

Koussevitzky conducted with ardor and mastery and seemed to reveal everything the composition had to offer. The Cecilia Society, of Boston, sang the choral part with convincing gusto.

A Handel Concerto Grosso, Brahms's lovely Variations on a theme by Haydn, and Borodin's "Prince Igor" dances completed the programme. On Saturday afternoon, the Bostonians will give their last concert here for the season, repeating the "Prometheus" offering.

NEW YORK
N. Y.
JOURNAL
ISSUE OF

APR 10 1925

KOUSSEVITZKY PLAYS 'POEM OF FIRE'

Scriabin's Choral Setting of "Prometheus" Legend Heard at Carnegie Hall

In the language of the French restaurants (in New York) Mr. Koussevitzky made the hors d'oeuvres the piece de resistance of his Boston Symphony programme at Carnegie Hall last night. Scriabin got most of his care and attention, whilst Handel and Brahms seemed considerably unpalatable to the conductor. And the Scriabin music was scarcely worth all the pains spent on it.

The piece was the Russian's "Prometheus: The Poem of Fire," the last orchestral work he wrote before his death ten years ago. It had not been done here since Modest Altschuler and his Russian Orchestra played it, just before the composer breathed his last in Moscow. Last night's was a far better performance, in many ways, but scarcely more convincing.

Scriabin, like Mahler (but without the Bohemian's relative simplicity of attack), tried to wrench the universe loose with his music. Nothing less would do him for his need of expression than all the hidden mysteries of time and space, the whole philosophical alpha and omega. Preceding the "Poem of Fire" came the "Poem of Ecstasy" and "The Divine Poem." After it, had he lived, would have come "The Poem of Mystery." They are all the old story of the little man trying desperately to fly by tugging at his bootstraps.

Up by the Bootstraps.

And the bootstraps became more elaborate and snarled the longer he tugged. In the "Poem of Fire" he calls for the largest orchestra he can think of, including piano and a chorus besides. But even that is not all. He conceived the notion that there was an esoteric and probably mystic correspondence between color and sound, and originally demanded that a clavier a lumieres—a color screen manipulated by a keyboard—should be used during the performance of "Prometheus." Mr. Altschuler used one when he played the work ten years ago, but it was a pathetic fiasco. In the "Poem of Mystery" Scriabin planned the use of varied perfumes as well as color.

As a fact, music to Scriabin was not music, but the ritual of his personal brand of theosophy. The "Poem of Fire" sets out to express the growth of humanity from animalism through the attainment of Karma, or consciousness, and its final merging with Agni, the fire which "receives unto itself all other sparks in the ultimate phase of development" preceding Nirvana.

Difficult as all this sounds, it is nothing to balk at any more than the pseudo-philosophical ideas in Richard Strauss's "Also sprach Zarathustra." Reduced to its simplified terms for the purpose of a programmatic piece of music—which the "Prometheus" is—it becomes nothing more than a little story of spiritual evolution, and a great composer could probably make it soun valid and important in music; onl a great composer very likely would not bother with it.

Scriabin and Stravinsky.

The trouble with Scriabin is the vast discrepancy between his ideas and his capabilities. And this was further complicated by his belie that every combination of note held a mystic significance. Thus in "Prometheus," he begins with a chord that to him held a pregnan mystic meaning. But it holds thi to no one else. From this chord h develops an arbitrary scale an then goes ahead.

The outcome is strange musi but as weak as water. The mos interesting thing about it is that lets one into the secret of wher most of the modernists, includin Stravinsky, got their start. For arbitrarily, and seemingly fortuitously, invents a kind of new language which means nothing. And Stravinsky came along, picked it up, discarded the hocus-pocus about it, bent it to his purposes and made it mean a lot.

Mr. Koussevitzky quite plainly had spent a good deal of time and thought on the Scriabin piece and apparently let it have its say. Alexander Steinert of Boston and the Cecilia Society's mixed chorus took part. Mr. Steinert made what he had to do seem important.

The rest of the evening was given over to Handel's D major concerto grosso for strings, done with a clipped preciseness that was scarcely Handelian; Brahms's "Variations on a Theme of Haydn," that was downright slovenly, and, finally the second-act scene, with chorus, from Borodin's opera, "Prince Igor."

I. W.

Transcript
April 11

Orchestral

FOR the Symphony Concerts of Friday and Saturday next, after the return of the orchestra from a visit to New York, Mr. Koussevitzky sets this program:

Tone-Poem, "The Garden of Fand" . . . . Bax
Second Concerto for Piano and Orchestra . . . . Rakhmaninov
(Pianist: The Composer).
Tone-Poem, "Ein Heldenleben" . . . . Strauss

For the first times in Boston, the conductor will undertake one of the larger tone-poems of Strauss, "A Hero-Life," last heard here—and remembered—from Mr. Mengelberg and the Philharmonic Society of New York. The music is of Strauss most Straussian—for better and for worse. Mr. Bax's tone-poem would evoke a magic and fateful isle, far remote in the seas of Irish legend, strangely frequented withal. The piece is fanciful and romantic; multi-colored, deftly written—say by a Celtic Debussy. Several years ago, Mr. Stock and the Chicago Orchestra, on visit to Boston, played it in Symphony Hall. Mr. Rakhmaninov's Concerto—a piece of symphonic dimensions—is like unto the presence and the playing of the composer, when he is most weighty and serious.

Choral

On Thursday and Friday evenings in Symphony Hall, a revival of Brahms's German Requiem by the Harvard Glee Club, the Radcliffe Choral Society, the Symphony Orchestra, assisting solo-singers. As guest, Mr. Koussevitzky will conduct, building upon two years of preparation by Dr. Davison for the most exacting task yet undertaken by his student-choirs. It is long since the Requiem has been heard in Boston. It remains one of the monuments of nineteenth-century choral music, dividing the elder matter and manner from the new content and procedures to come. The graver power, the austerer beauty, of Brahms fill a truly exalted and universal music. Dr. Davison has spared no pains. His mind has quickened to the work. His heart has warmed to it. To Mr. Koussevitzky he hands a tuned instrument. Miss Ethyl Hayden, soprano, and Mr. Boris Saslavsky baritone will sing the solo

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BROOKLYN, N. Y.
N. Y.
CITIZEN

APR 11 1925

Boston Orchestra Closes Its Brooklyn Series

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Handel's Concerto in D major for string orchestra was the opening work on the program. It was followed by Scriabin's "Prometheus," a poem of fire. A chorus from the Cecilia Society of Boston supplied the vocal parts. Alexander Lang Steinert played the piano part, which the composer once played with Koussevitzky holding the baton. Koussevitzky was at home in the reading of "Prometheus."

Wagner's Ride of the Valkyries," played iwth immense good will; the "Good Friday Spell" from "Parsifal" and the Polovtsian Dances from Borodin's "Prince Igor" completed the program.

NEW YORK
WORLD

APR 10 1925

THE BOSTON SYMPHONY

Last night's Boston Symphony concert was the last evening program of this year's series, and next Saturday's matinee will be the Bostonians' farewell until next fall. To celebrate the occasion, Mr. Koussevitzky arranged a program that was varied without being particularly interesting — just why, I don't know. It began with Haendel's fifth Concerto Grosso for strings, continued with Skryabin's "Prometheus" poem for orchestra and Brahms's Variations on a Theme by Haydn, and concluded with the Polovtsian dances from Borodin's "Prince Igor." He had with him not only his orchestra, augmented, but the Cecilia Society of Boston, a mixed chorus of about 100 voices, which sang the vocal parts in the Skryabin and Borodin works.

The "Prometheus," sub-titled, "A Poem of Fire," has never yet been given here wholly in the form in which its composer wrote it. Skryabin, who had ideas regarding the relations between sound and color, incorporated n his orchestral score a part for a "light keyboard" of his own invention —a device for throwing various combinations of colored light upon a creen—so that colored light effects produced in accordance with an arbitrary scale in which red corresponded o the note C, yellow to D, and so on) —could be produced synchroneously with the music.

When the Russian Symphony Orhestra, under Modest Altschuler, rst played the work here, in March, 15, the light keyboard was emloyed, throwing its colors upon what looked like an ordinary motion picture screen placed behind and above the orchestra. The effect was a bit demoralizing—more frankly, it was meaningless—despite the fact that Mr. Altschuler played the whole thing twice through at the same concert. At that performance, however, the choral parts were omitted. Last night Mr. Koussevitzky included the chorus, but omitted the light effects.

"Prometheus" seems to me, in spite of the terrific loudness of some of its climaxes, essentially flabby, almost effeminate music. By rearing the entire harmonic structure of the work upon a single "mystic chord"—deriving both his harmonies and themes from that single combination of six tones—Skryabin of course reduced his music to a monochromaticism as absolute, in effect, as if he had dispensed with harmony altogether. If the melodic and rhythmic elements in "Prometheus" had been of absorbing interest, no harm would have been done. But they are not. The rhythms are nothing extraordinary and the themes sound scrappy and undeveloped.

Moreover, the absence of any harmonic contrast, coupled with the fragmentary nature of the melodic ine, make "Prometheus" one of the nost completely static pieces of nusic that I have ever heard. It roes on for minutes at a time withut producing any hint of that sense f life, of ceaseless pressing toward predestined goal, that is the essence of all great music and which as nothing to do with rhythm or netre.

Mr. Koussevitzky gave it a detailed nd remarkably controlled and modulated reading (and incidentally, Mr. ager, the first trumpeter, covered mself with glory by his amazing aying of the incredible trumpet los). The choristers sang the relavely unimportant wordless vocal arts with smoothness and skill, alhough the labor of bringing them all he way from Boston for less than ive minutes' singing seemed excesive. It was a long way to come, just o say "Ah."

Transcript
April 15

Seemingly, Mr. Koussevitzky believe at the public of the Symphony Concerts ares his passion for the tone-poems of riabin, or can be taught, by repetition, share it. He now purposes to end the son, on Friday, May 1, with two more formances of "Prometheus," again musing the forces of last month. Some will prove. More, it is within belief, may der. However, "Prometheus" is relatively rt, and there is but one more music of iabin to impose on this patient public— e Divine Poem," doubtless reserved for t year.

NEW YORK
Herald & Tribune

APR 10 1925

Koussevitzky Ends First Series With Boston Musicians

Imports Cecilians, Who Give Russian "Prometheus," a Piece of Rare Qualities, With Remarkable Skill

By F. D. Perkins

The musical forces of Boston were well represented in last night's concert at Carnegie Hall, where Serge Koussevitzky wound up his first Thursday evening series here with a program of alternating German and Russian numbers. For the German, the orchestra sufficed, but for the Russian, Scriabin's "Prometheus" and the Polovtsian dances from "Prince Igor," Mr. Koussevitzky imported the Cecilia Society of Boston, trained by Malcolm Lang.

"Prometheus, the poem of fire," is a comparative stranger here. Its last hearing in these parts was three seasons ago, at the hands of the never conventional Mr. Stokowski, who had dispensed both with chorus and with the "symphony of color rays," which the composer had desired to attain the full Promethean effect. Under Mr. Koussevitzky, who directed the first performance of the work at Moscow in March, 1911, and with an excellent performance by the Bostonians, "Prometheus" was offered ~~last night~~ under the best conditions that an ardent Scribinite might hope to expect.

But it seemed, somehow, to miss fire. "Prometheus" is the strongest of the composer's three major orchestral works, it has the largest portion of the characteristic Scriabin flavor of the piano compositions; there are impressive passages, periods of considerable beauty. But the substance seemed too small for the framework. After the intriguing opening chord the music reached its climax languidly, its inspiration waxed only to wane again, until the rise to the climactic close—and this, impassive in its way, was disappointing after the extent of its preparation. The chorus, a little uncertain in the opening measures of its part, did its full share in emblazoning the high lights. More often, however, the chorus seems to be treated as a part of the orchestra and its notes merged in the ensemble.

Mr. Koussevitzky began with one of those very convenient concerti grossi which Handel had produced at record speed in 1739—the fifth, in D minor, excellently played, with a smooth, buoyant'y firm tone from the Boston Symphony's strings, neatness and precision in the execution. The Brahms Variations on a Theme by Haydn preceded the Borodin dances, an effective finale with a high content of vodka. The chorus strove valiantly, and its high notes were full, smooth and soaring, but its numbers seemed hardly sufficient to balance the orchestra. But, spurred on vigorously by Mr. Koussevitzky, the Polovtsian dances provided an enlivening close, and stirred large numbers to bid Mr. Koussevitzky farewell in repeated recalls.

The choral numbers will be played to-night in Brooklyn, and again in the orchestra's final appearance of the season to-morrow afternoon at Carnegie Hall.

BROOKLYN, N. Y.
N. Y.
CITIZEN

APR 11 1925

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PHILADELPHIA, PA.
Eve. Public Ledger

APR 11 1925

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

WITH the sole exception of Wilhelm Furtwangler, the musical public of Philadelphia had the opportunity this season of hearing virtually every one of the "imported" conductors of American orchestras. There have been Serge Koussevitsky with the Boston Orchestra, Willem Mengelberg [illegible] New York Philharmonic and Bruno Walter with the Symphony Society of New York.

Then we had three others, virtually all with the Philadelphia Orchestra, in fact, although not all three in name. These were Igor Stravinsky, who conducted a program of his own compositions; Willem van Hoogstraten, who also led the Philadelphia Orchestra in the absence of Mr. Stokowski, and Fritz Reiner, who appeared under the auspices of the Philharmonic Society of Philadelphia, although the men whom he conducted were all Philadelphia Orchestra members.

HOWEVER, it was not always the case that the qualities of the conductors which have made them famous, were revealed and this was especially true of Mr. Koussevitsky and Mr. Walter. Each of them selected a program which was directly at odds with the kind of music in which his greatest conductorial laurels have been gained. Mr. Koussevitsky, the apostle of modernism and the conductor to whom the Parisian vogue of Stravinsky is the most largely indebted, selected the Beethoven seventh symphony for his principal number. Not that he did not do a fine piece of conducting in the work, but he would have shown his peculiar characteristics and those which he possesses in a greater degree than any other orchestral leader, in such works as "Till Eulenspiegel" of which his reading is said to be very wonderful, or in some of the Stravinsky compositions.

On the other hand, Bruno Walter, the exponent of the classic school, selected the Berlioz "Symphonie Fantastique" one of the most impossible works in the legitimate orchestral repertoire, for the chief number of his program and a composition which, as it was soon evident was not at all adapted to his style either of conducting or of musical thinking. Had these two programs been reversed insofar as the chief numbers were concerned and Mr. Koussevitsky conducted the Berlioz and Mr. Walter, the Beethoven Seventh, the results would doubtless have been more satisfactory. Mr. Koussevitsky, by reason of temperament, training and inclination, would unquestionably have made more of the Berlioz number than could Mr. Walter with the German classic school thoroughly inculcated into his musical being.

THE most impressive feature of Mr. Koussevitsky's conducting is the perfect technique. Outside of an interesting reading of the Berlioz "Carneval Romain," in which he put some original touches, especially near the close, there was nothing in his program to indicate the qualities which have made him supreme as a conductor of the ultra-moderns, for the Debussy selection did not indicate anything very unusual in this respect.

Mr. Stravinsky, on the other hand, has little technique, but it does not appear to bother him greatly, as he is chiefly concerned with other matters. He, too, insists upon detail, but only in rhythm and tempo, despite the fact that not so long ago he declared that music was nothing but sound. Either he has changed his mind or else he does not believe it, because he paid little attention to the sound of the orchestra.

Mengelberg represents still another type of conductor, the one who strives for huge effects, not only of tone, but of overwhelming mental and emotional reactions. This probably explains in some measure his intense admiration for the music of Gustav Mahler, who always had this in mind.

MR. MENGLEBERG in his conducting strives for the heroic—and he usually attains his end. His Philadelphia program this year was entirely an heroic one, consisting of two very long works, with both of which he produced a great impression, although personally I felt occasionally that there seemed to be some overdoing of this essential idea of the compositions.

He is not greatly concerned with delicacy of tonal shading, although he is far more careful in this respect than Mr. Stravinsky. All his readings seem to have been very carefully considered for the effect of the composition as a whole, leaving details largely to take care of themselves. There can be no doubt that this is the real manner in which to read the classic symphonies—provided the composer has made the movements consecutive in thought, which is not always the case even in some very important orchestral works. In mental conception of a composition Mr. Mengleberg will rank fully as high as any conductor, who has been heard in this city.

Mr. von Hoogstraten made a most favorable impression, especially with his reading of the Brahms fourth symphony, which was exceedingly beautiful. His program also was not altogether well chosen for the display of his talents, which are undoubtedly very great.

FRITZ REINER labored under great disadvantages in his Philharmonic Society concert. Stravinsky was the soloist in his own impossibly difficult concerto, and Mr. Reiner had also scheduled the Bartok suite, with which the members of the orchestra were not familiar.

The result was astoundingly good and it speaks volumes not only for Mr. Reiner, but also for the routine and training of the Philadelphia Orchestra that such things can be accomplished with it.

Judged by a single hearing and under circumstances not altogether favorable to the showing of the best qualities of these great leaders, it would appear that of the visiting conductors Krousevitsky is the most brilliant. Mengleberg has the greatest grasp, and Walter and Reiner the better classical touch. Stravinsky may be omitted, as it would be impossible to conceive of his conducting any works except his own; and anyway, he is primarily a composer and not a conductor.

American
April 11

Rachmaninoff To Be Next Symphony Soloist

The twenty-second regular pair of concerts by the Boston Symphony Orchestra will take place in Symphony Hall next Friday afternoon and Saturday evening. Serge Rachmaninoff, as the soloist of the occasion, will play the piano part of his own Second Concerto.

Serge Koussevitzky will also present Richard Strauss' tone poem, "Ein Haldenleben," and Arnold Bax' "Garden of Fand."

BROOKLYN, N. Y.
EAGLE

APR 11 1925

BOSTON SYMPHONY AT THE ACADEMY OF MUSIC.

The presence of a capable chorus, whose voices mingled and merged with the massed tones of many instruments, contributed interest to the fifth philharmonic concert of the Boston Symphony Orchestra last night at the Academy of Music.

Serge Koussevitzky, well known hereabout, was the conductor.

It is difficult and ineffectual for a reviewer to declare against such talent as Koussevitzky that the evening lacked rather than gave. Yet this reviewer begs to say that at least, in some indefinable fashion, the performance failed to thrill.

There was perfect unison, marvelous technique and there was beauty of stringed tones.

But there occurred no thrill in last night's concert.

It may be that the visual fact of the singers, despite the splendid training of their voices, produced the thought of fault.

It occurs to the reviewer that a 50-50 proportion of singers and musicians destroys the power of both forms of music, inasmuch as it suggests comparison, and pursued to the last analysis, thus projects individualism.

The trap drummer wins out above all the rest in such a situation.

The program opened with the concerto grosso No. 5 in D major by Handel, for stringed instruments only. This was beautiful.

Prometheus, a poem of fire, by Scriabin, followed. Piano, organ and chorus occurred in this number. It did not impress this hearer. Ride of the Valkyries, by Wagner, occurred next. The composition is tuneful and pleasant.

The best phase of the evening was the Good Friday Spell, from Parsifal, by Wagner. This number has thunderous and resonant moments. It was well done. It was beautiful.

The evening concluded with the Polovtsian Dances, from "Prince Igor," by Borodin. The chorus here again took part. The choral part of the organization is the Cecelia Society of Boston. Malcolm Lang served as assistant conductor.

L. F. W.

BROOKLYN, N. Y.
EAGLE

APR 11 1925

MUSIC OF THE DAY

THE musical taste of Mr. Koussewitsky is in many ways similar to that of English music critics as a class. The fulgent conductor of the Boston Symphony Orchestra, which ~~played at the~~ Academy last evening, admires Scriabin. His admiration indeed reaches the pitch where he finds it desirable to present the master's "Prometheus, a Poem of Fire," at all three of his final New York concerts. He would convince us, if possible, that the Russian Theosophist-Composer was all that Dr. Hull and other eminent Britishers have thought him to be, and since the response to a performance of "Le Poeme de l'Extase" earlier in the season failed to reveal a cult of Scriabinists in this city, Mr. Koussewitsky carefully prepared his ground and then sprang on his public the last and most trying of the five "symphonies."

Perhaps the audience at the Academy last evening enjoyed the mystical presumptions of the Poem of Fire. The applause that followed the final triumphant chord (Dr. Hull points to it with baleful glee as an example of harmonic genius in his "Modern Harmony," a book for the most part sane and illuminating) testified to an enthusiasm which we hope was tribute to Koussewitsky rather than to Scriabin. For music such as "Prometheus" is not made of the stuff that endures. At one time, doubtless, it had a value that depended largely upon its novelty. That time has passed. Scriabin's harmonic system contributed to the development of the new texture but was in itself an insufficient ground base for unique achievement. The chord upon which the system is based permits of no variety (the accusation so wrongy leveled at the music of Debussy); its forms of construction may be varied, but the effect in sound remains largely the same. Monotony results, for Scriabin based his melodic line as well as his harmonic texture on this combination of tones.

So far as "Prometheus" itself is concerned, there are few things in the score to mark it as Scriabin's finest orchestral achievement. What it does represent is the most perfect exposition both of his system and of the extraneous Theosophical matter with which his art was wedded. Even the rather pathetic Mahler gives us no such glaring example of creative poverty in the face of the Idea. What, however, is present in Scriabin's music and absent in that of Mahler is the identity of the musical idiom with the thought it sought to express, and this accounts in a measure not only for Scriabin's enormous fad in some quarters but also for his ultimate failure to achieve distinction as a composer.

His early opus numbers, particularly those devoted to piano music, reveal gifts of a charming if derivative order. There is much Chopin in the piano Preludes and Poems of Scriabin's youth, but there is also an individual note of engaging quality. He might have lived to be an Anton Rubinstein or even Grieg had not Mme. Blavatsky's hand-made cult run off with his better judgment. The ideal eminence that his music now enjoys with many persons is easily explained, for the musical sheep fall for nothing more easily than cosmic thunders produced from an empty shell.

Mr. Koussewitsky must be credited with as persuasive a performance as Scriabin's famous score has ever received in this city. The enthusiasm which he feels for the music is easily discernible in the care and exactitude that he brings to its realization. The orchestra, for the occasion, was augmented by the chorus of the Cecilia Society of Boston. Alexander Steinert played the piano part.

The balance of the program was of a more conventional but nevertheless more agreeable nature. A Haendel Concerto Grosso in D minor for quartet of strings and string orchestra showed both conductor and orchestra in their best light. Mr. Koussewitsky delights in the classics no less than he delights in Scriabin, and his readings of Haendel are notably fine. Two Wagnerian excerpts (the "Ride of the Valkyries" and the "Good Friday Spell") followed the intermission, and the concert closed with the dances from Borodin's "Prince Igor," in which the Cecilia Society again took a hand.

* * *

TIMES

APR 11 1925

Chenoweth.

Boston Symphony

An all-Wagner programme will be the notable occasion of Serge Koussevitzky's closing concert of the season in Providence to be given in Infantry Hall, Tuesday evening, April 21. The great conductor who is particularly admired both in Europe and America as an interpreter of Richard Wagner will present the following generous array of excerpts from the various musi cdramas at his Providence concert:

Overture to "The Flying Dutchman;" the prelude to "Lohengrin" and the in- [illegible] the third act of the same

"Tannhauser."

This concert will be the last [illegible] of Boston and one of the very last of the season, since the final Boston concert takes place May 1. Koussevitzky will immediately sail for Europe to conduct his annual series in Paris, London and elsewhere.

PROVIDENCE, R. I.
TRIBUNE

APR 11 1925

Last Symphony

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PROVIDENCE, R. I.
JOURNAL

APR 11 1925

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179

NEW YORK
Herald & Tribune

APR10 1925

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Imports Cecilians, Who Give Russian "Prometheus," a Piece of Rare Qualities, With Remarkable Skill

By F. D. Perkins

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"Prometheus, the poem of fire," is a comparative stranger here. Its last hearing in these parts was three seasons ago, at the hands of the never conventional Mr. Stokowski, who had dispensed both with chorus and with the "symphony of color rays," which the composer had desired to attain the full Promethean effect. Under Mr. Koussevitzky, who directed the first performance of the work at Moscow in March, 1911, and with an excellent performance by the Bostonians, "Prometheus" was offered last night under the best conditions that an ardent Scribinite might hope to expect.

But it seemed, somehow, to miss fire. "Prometheus" is the strongest of the composer's three major orchestral works, it has the largest portion of the characteristic Scriabin flavor of the piano compositions; there are impressive passages, periods of considerable beauty. But the substance seemed too small for the framework. After the intriguing opening chord the music reached its climax languidly, its inspiration waxed only to wane again, until the rise to the climactic close and this, impassive in its way, was disappointing after the extent of its preparation. The chorus, a little uncertain in the opening measures of its part, did its full share in emblazoning the high lights. More often, however, the chorus seems to be treated as a part of the orchestra and its notes merged in the ensemble.

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Wagner's Ride of the Valkyries," played iwth immense good will; the "Good Friday Spell" from "Parsifal" and the Polovtsian Dances from Borodin's "Prince Igor" completed the program.

PHILADELPHIA, PA.
Eve. Public Ledger

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WITH the sole exception of Wilhelm Furtwangler, the musical public of Philadelphia had the opportunity this season of hearing virtually every one of the "imported" conductors of American orchestras. There have been Serge Koussevitsky with the Boston Orchestra, Willem Mengelberg with the New York Philharmonic and Bruno Walter with the Symphony Society of New York.

Then we had three others, virtually all with the Philadelphia Orchestra, in fact, although not all three in name. These were Igor Stravinsky, who conducted a program of his own compositions; Willem van Hoogstraten, who also led the Philadelphia Orchestra in the absence of Mr. Stokowski, and Fritz Reiner, who appeared under the auspices of the Philharmonic Society of Philadelphia, although the men whom he conducted were all Philadelphia Orchestra members.

HOWEVER, it was not always the case that the qualities of the conductors which have made them famous, were revealed and this was especially true of Mr. Koussevitsky and Mr. Walter. Each of them selected a program which was directly at odds with the kind of music in which his greatest conductorial laurels have been gained. Mr. Koussevitsky, the apostle of modernism and the conductor to whom the Parisian vogue of Stravinsky is the most largely indebted, selected the Beethoven seventh symphony for his principal number. Not that he did not do a fine piece of conducting in the work, but he would have shown his peculiar characteristics and those which he possesses in a greater degree than any other orchestral leader, in such works as "Till Eulenspiegel" of which his reading is said to be very wonderful, or in some of the Stravinsky compositions.

On the other hand, Bruno Walter, the exponent of the classic school, selected the Berlioz "Symphonie Fantastique" one of the most impossible works in the legitimate orchestral repertoire, for the chief number of his program and a composition which, as it was soon evident was not at all adapted to his style either of conducting or of musical thinking. Had these two programs been reversed insofar as the chief numbers were concerned and Mr. Koussevitsky conducted the Berlioz and Mr. Walter, the Beethoven Seventh, the results would doubtless have been more satisfactory. Mr. Koussevitsky, by reason of temperament, training and inclination, would unquestionably have made more of the Berlioz number than could Mr. Walter with the German classic school thoroughly inculcated into his musical being.

THE most impressive feature of Mr. Koussevitsky's conducting is the perfect technique. Outside of an interesting reading of the Berlioz "Carneval Romain," in which he put some original touches, especially near the close, there was nothing in his program to indicate the qualities which have made him supreme as a conductor of the ultra-moderns, for the Debussy selection did not indicate anything very unusual in this respect.

Mr. Stravinsky, on the other hand, has little technique, but it does not appear to bother him greatly, as he is chiefly concerned with other matters. He, too, insists upon detail, but only in rhythm and tempo, despite the fact that not so long ago he declared that music was nothing but sound. Either he has changed his mind or else he does not believe it, because he paid little attention to the sound of the orchestra.

Mengelberg represents still another type of conductor, the one who strives for huge effects, not only of tone, but of overwhelming mental and emotional reactions. This probably explains in some measure his intense admiration for the music of Gustav Mahler, who always had this in mind.

MR. MENGLEBERG in his conducting strives for the heroic—and he usually attains his end. His Philadelphia program this year was entirely an heroic one, consisting of two very long works, with both of which he produced a great impression, although personally I felt occasionally that there seemed to be some overdoing of this essential idea of the compositions.

He is not greatly concerned with delicacy of tonal shading, although he is far more careful in this respect than Mr. Stravinsky. All his readings seem to have been very carefully considered for the effect of the composition as a whole, leaving details largely to take care of themselves. There can be no doubt that this is the real manner in which to read the classic symphonies—provided the composer has made the movements consecutive in thought, which is not always the case even in some very important orchestral works. In mental conception of a composition Mr. Mengleberg will rank fully as high as any conductor who has been heard in this city.

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The result was astoundingly good and it speaks volumes not only for Mr. Reiner, but also for the routine and training of the Philadelphia Orchestra that such things can be accomplished with it.

Judged by a single hearing and under circumstances not altogether favorable to the showing of the best qualities of these great leaders, it would appear that of the visiting conductors Krousevitsky is the most brilliant. Mengleberg has the greatest grasp, and Walter and Reiner the better classical touch. Stravinsky may be omitted, as it would be impossible to conceive of his conducting any works except his own; and anyway, he is primarily a composer and not a conductor.

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EAGLE

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It is difficult and ineffectual for a reviewer to declare against such talent as Koussevitzky that the evening lacked rather than gave. Yet this reviewer begs to say that at least, in some indefinable fashion, the performance failed to thrill.

There was perfect unison, marvelous technique and there was beauty of stringed tones.

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It may be that the visual fact of the singers, despite the splendid training of their voices, produced the thought of fault.

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The program opened with the concerto grosso No. 5 in D major by Handel, for stringed instruments only. This was beautiful.

Prometheus, a poem of fire, by Scriabin, followed. Piano, organ and chorus occurred in this number. It did not impress this hearer. Ride of the Valkyries, by Wagner, occurred next. The composition is tuneful and pleasant.

The best phase of the evening was the Good Friday Spell, from Parsifal, by Wagner. This number has thunderous and resonant moments. It was well done. It was beautiful.

The evening concluded with the Polovtsian Dances, from "Prince Igor," by Borodin. The chorus here again took part. The choral part of the organization is the Cecelia Society of Boston. Malcolm Lang served as assistant conductor.

L. F. W.

BROOKLYN, N. Y.
EAGLE

APR11 1925

MUSIC OF THE DAY

THE musical taste of Mr. Koussewitsky is in many ways similar to that of English music critics as a class. The fulgent conductor of the Boston Symphony Orchestra, which played at the Academy last evening, admires Scriabin. His admiration indeed reaches the pitch where he finds it desirable to present the master's "Prometheus, a Poem of Fire," at all three of his final New York concerts. He would convince us, if possible, that the Russian Theosophist-Composer was all that Dr. Hull and other eminent Britishers have thought him to be, and since the response to a performance of "Le Poeme de l'Extase" earlier in the season failed to reveal a cult of Scriabinists in this city, Mr. Koussewitsky carefully prepared his ground and then sprang on his public the last and most trying of the five "symphonies."

Perhaps the audience at the Academy last evening enjoyed the mystical presumptions of the Poem of Fire. The applause that followed the final triumphant chord (Dr. Hull points to it with baleful glee as an example of harmonic genius in his "Modern Harmony," a book for the most part sane and illuminating) testified to an enthusiasm which we hope was tribute to Koussewitsky rather than to Scriabin. For music such as "Prometheus" is not made of the stuff that endures. At one time, doubtless, it had a value that depended largely upon its novelty. That time has passed. Scriabin's harmonic system contributed to the development of the new texture but was in itself an insufficient ground base for unique achievement. The chord upon which the system is based permits of no variety (the accusation so wrongy leveled at the music of Debussy); its forms of construction may be varied, but the effect in sound remains largely the same. Monotony results, for Scriabin based his melodic line as well as his harmonic texture on this combination of tones.

So far as "Prometheus" itself is concerned, there are few things in the score to mark it as Scriabin's finest orchestral achievement. What it does represent is the most perfect exposition both of his system and of the extraneous Theosophical matter with which his art was wedded. Even the rather pathetic Mahler gives us no such glaring example of creative poverty in the face of the Idea. What, however, is present in Scriabin's music and absent in that of Mahler is the identity of the musical idiom with the thought it sought to express, and this accounts in a measure not only for Scriabin's enormous fad in some quarters but also for his ultimate failure to achieve distinction as a composer.

His early opus numbers, particularly those devoted to piano music, reveal gifts of a charming if derivative order. There is much Chopin in the piano Preludes and Poems of Scriabin's youth, but there is also an individual note of engaging quality. He might have lived to be an Anton Rubinstein or even a Grieg had not Mme. Blavatsky's hand-made cult run off with his better judgment. The ideal eminence that his music now enjoys with many persons is easily explained; for the musical sheep fall for nothing more easily than cosmic thunders produced from an empty shell.

Mr. Koussewitsky must be credited with as persuasive a performance as Scriabin's famous score has ever received in this city. The enthusiasm which he feels for the music is easily discernible in the care and exactitude that he brings to its realization. The orchestra, for the occasion, was augmented by the chorus of the Cecilia Society of Boston. Alexander Steinert played the piano part.

The balance of the program was of a more conventional but nevertheless more agreeable nature. A Haendel Concerto Grosso in D minor for quartet of strings and string orchestra showed both conductor and orchestra in their best light. Mr. Koussewitsky delights in the classics no less than he delights in Scriabin, and his readings of Haendel are notably fine. Two Wagnerian excerpts (the "Ride of the Valkyries" and the "Good Friday Spell") followed the intermission, and the concert closed with the dances from Borodin's "Prince Igor," in which the Cecilia Society again took a hand.

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TIMES

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Prometheus, a poem of fire, by Scriabin, followed. Piano, organ and chorus occurred in this number. It did not impress this hearer. Ride of the Valkyries, by Wagner, occurred next. The composition is tuneful and pleasant.

The best phase of the evening was the Good Friday Spell, from Parsifal, by Wagner. This number has thunderous and resonant moments. It was well done. It was beautiful.

The evening concluded with the Polovtsian Dances, from "Prince Igor," by Borodin. The chorus here again took part. The choral part of the organization is the Cecelia Society of Boston. Malcolm Lang served as assistant conductor.

L. F. W.

BROOKLYN, N. Y.
EAGLE

APR 1 1 1925

MUSIC OF THE DAY

THE musical taste of Mr. Kousewitsky is in many ways similar to that of English music critics as a class. The fulgent conductor of the Boston Symphony Orchestra, which ~~played at the~~ Academy last evening, admires Scriabin. His admiration indeed reaches the pitch where he finds it desirable to present the master's "Prometheus, a Poem of Fire," at all three of his final New York concerts. He would convince us, if possible, that the Russian Theosophist-Composer was all that Dr. Hull and other western Britishers [illegible] novelists, who always wins the fight no matter how great the odds against him, is always a "square gambler," is the idol of his men and the true lover of the nice little girl who is as much lost in a mining camp as a wild rose would be [illegible] carefully [illegible] his ground and then sprang on his public the last and most trying of the five "symphonies."

Perhaps the audience at the Academy last evening enjoyed the mystical presumptions of the Poem of Fire. The applause that followed the final triumphant chord (Dr. Hull points to it with baleful glee as an example of harmonic genius in his "Modern Harmony," a book for the most part sane and illuminating) testified to an enthusiasm which we hope was tribute to Koussewitsky rather than to Scriabin. For music such as "Prometheus" is not made of the stuff that endures. At one time, doubtless, it had a value that depended largely upon its novelty. That time has passed. Scriabin's harmonic system contributed to the development of the new texture but was in itself an insufficient ground base for unique achievement. The chord upon which the system is based permits of no variety (the accusation so wrongy leveled at the music of Debussy); its forms of construction may be varied, but the effect in sound remains largely the same. Monotony results, for Scriabin based his melodic line as well as his harmonic texture on this combination of tones.

So far as "Prometheus" itself is concerned, there are few things in the score to mark it as Scriabin's finest orchestral achievement. What it does represent is the most perfect exposition both of his system and of the extraneous Theosophical matter with which his art was wedded. Even the rather pathetic Mahler gives us no such glaring example of creative poverty in the face of the Idea. What, however, is present in Scriabin's music and absent in that of Mahler is the identity of the musical idiom with the thought it sought to express, and this accounts in a measure not only for Scriabin's enormous fad in some quarters but also for his ultimate failure to achieve distinction as a composer.

His early opus numbers, particularly those devoted to piano music, reveal gifts of a charming if derivative order. There is much Chopin in the piano Preludes and Poems of Scriabin's youth, but there is also an individual note of engaging quality. He might have lived to be an Anton Rubinstein or even Grieg had not Mme. Blavatsky's hand-made cult run off with his better judgment. The ideal eminence that his music now enjoys with many persons is easily explained, for the musical sheep fall for nothing more easily than cosmic thunders produced from an empty shell.

Mr. Koussewitsky must be credited with as persuasive a performance as Scriabin's famous score has ever received in this city. The enthusiasm which he feels for the music is easily discernible in the care and exactitude that he brings to its realization. The orchestra, for the occasion, was augmented by the chorus of the Cecilia Society of Boston. Alexander Steinert played the piano part.

The balance of the program was of a more conventional but nevertheless more agreeable nature. A Haendel Concerto Grosso in D minor for quartet of strings and string orchestra showed both conductor and orchestra in their best light. Mr. Koussewitsky delights in the classics no less than he delights in Scriabin, and his readings of Haendel are notably fine. Two Wagnerian excerpts (the "Ride of the Valkyries" and the "Good Friday Spell") followed the intermission, and the con-

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TIMES

APR 1 1 1925

Chenoweth.

Boston Symphony

An all-Wagner programme will be the notable occasion of Serge Koussevitzky's closing concert of the season in Providence to be given in Infantry Hall, Tuesday evening, April 21. The great conductor who is particularly admired both in Europe and America as an interpreter of Richard Wagner will present the following generous array of excerpts from the various musi cdramas at his Providence concert:

Overture to "The Flying Dutchman;" the prelude to "Lohengrin" and the introduction the third act of the same piece; the introduction to the third act of "The Mastersingers of Nuremberg;" "The Ride of the Valkyries" from "The Valkyrie;" "Forest Murmurs" from "Siegfried;" the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

This concert will be the last outside of Boston and one of the very last of the season, since the final Boston concert takes place May 1. Koussevitzky will immediately sail for Europe to conduct his annual series in Paris, London and elsewhere.

PROVIDENCE, R. I.
TRIBUNE

APR 1 1 1925

Last Symphony

The last of the Boston Symphony concerts here will occur Tuesday evening, April 21, in Infantry Hall, and the director, Serge Koussevitzky, announces that the program will be entirely of the compositions of Richard Wagner. The final concert by the orchestra in Boston occurs May 1. The popular director sails for Europe almost immediately after, to conduct a series of concerts in London and another in Paris.

The program to be given here is as follows: Overture to "The Flying Dutchman"; the prelude to "Lohengrin" and the introduction to the third act of the same piece; the introduction to the third act of "The Mastersingers of Nuremberg"; "The Ride of the Valkyries" from "The Valkyrie"; "Forest Murmurs" from "Siegfried"; the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

PROVIDENCE, R. I.
JOURNAL

APR 1 1 1925

KOUSSEVITZKY TO GIVE ALL WAGNER PROGRAMME

Boston Symphony's Last Concert of Season April 21.

An all-Wagner programme will be the notable occasion of Serge Koussevitzky's Boston Symphony Orchestra closing concert of the season in Providence, to be given in Infantry Hall, Tuesday evening, April 21. He will present the following generous array of excerpts from the various music dramas of Richard Wagner at his Providence concert: Overture to "The Flying Dutchman;" the prelude to "Lohengrin" and the introduction to the third act of the same piece; the introduction to the third act of "The Mastersingers of Nuremberg;" "The Ride of the Valkyries" from "The Valkyrie;" "Forest Murmurs" from "Siegfried;" the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

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PROVIDENCE, R. I.
BULLETIN

APR 1 1 1925

KOUSSEVITZKY TO GIVE ALL WAGNER PROGRAMME

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80

Traveler April 11

SYMPHONY PROGRAM

The 22d regular pair of concerts by the Boston Symphony orchestra will take place in Symphony hall next Friday afternoon and Saturday evening. Sergei Rachmaninoff as the soloist of the occasion will play the piano part of his own Second Concerto.

Serge Koussevitzky will also present Richard Strauss's tone poem, "Ein Haldenleben," and Arnold Bax's "Garden of Fand."

PENSION FUND

Richard Strauss's tone poem, "Ein Heldenleben" ("A Hero's Life"), and various excerpts from the Wagnerian music dramas, will comprise the notable program of the Boston Symphony orchestra for its pension fund concert to take place in Symphony hall on Sunday afternoon, April 19, at 3:30. This concert offers non-subscribers the only opportunity to hear the Boston Symphony orchestra under its remarkabe new leader, Serge Koussevitzky, this season, since all the series are fully subscribed.

Koussevitzky will also be heard at this concert in the following numbers of Richard Wagner: Overture to "The Flying Dutchman," "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from "Parsifal" and the overture to "Tannhauser."

NEW YORK
TIMES

APR 12 1925

Boston Symphony Orchestra.

The Boston Symphony Orchestra, again assisted by the Cecilia Society of Boston, repeated Scriabine's "Prometheus" at the final concert of its New York season yesterday afternoon in Carnegie Hall. The "Polovstian Dances" from Borodin's "Prince Igor" also were repeated. The other compositions were the "Old Dances and Airs for the Lute" of Ottorino Respighi and two the three orchestral Nocturnes of Debussy. Why Mr. Koussevitsky did not also perform "Sirenes," the third of the Nocturnes, when he had a chorus at hand for the simple vocal parts, was not explained.

The second hearing of Scriabine's composition only emphasized the poverty of ideas and the singularly experimental character of the orchestration apparent at the first hearing last Thursday night. But "Prometheus," while it may promise much and perform little or nothing that is genuine or convincing, reaches at last a resounding climax, dearly loved by conductors—a climax which calls into play the utmost capacities of orchestra and chorus, and which may be relied upon to bring down the house. The audience applauded loudly the climax of Messrs. Scriabine and Koussevitsky when at last it came.

The remainder of the program was familiar, but very welcome, for it comprised several works of exceptional individuality. Mr. Koussevitsky had played the Debussy Nocturnes, as well as the works of Scriabine and Borodine, in earlier concerts here. Certainly these Nocturnes echo a beauty which is seldom audible and of which a genius catches a few distant vibrations which he reveals in his art. The patrician spirit of Italy of the sixteenth and seventeenth centuries, of an epoch which the world will not see again, is embodied in the pieces arranged by Respighi, and these pieces are admirably played by the virtuosi of Mr. Koussevitsky's orchestra. It is true that the women of the chorus sang the savage and splendid music of Borodine, music now wildly sweet and sensuous, now of earth-shaking rhythm and power, as if they were singing hymns at a Sunday school picnic or perhaps an oratorio by Horatio Parker.

This concert concluded the brilliant and uneven series of performances which Mr. Koussevitsky has directed in this city. In another column his qualities as a leader are discussed at greater length. Two members of the orchestra played for the last time here. George Longy, the remarkable first oboe and one of the most distinguished ornaments of the band of which he has been a member for so many years, retires at the end of the season to his home in France. K. Keller, the double-bass player and another veteran of long and excellent service, also will resign his position.

At the end of the concert the audience gave Mr. Koussevitsky an ovation.

Globe April 12

This week brings one of the major events of the rapidly waning musical season, the two performances of Brahms' "Requiem" to be given in Symphony Hall Thursday and Friday evenings by the Harvard Glee Club, the Radcliffe Choral Society, and an orchestra of Boston Symphony members. Mr Koussevitzky will conduct both performances by invitation of Dr Davison, who has trained the chorus. The Handel and Haydn Society ends its season today with a performance of the late Horatio Parker's oratorio "Hora Novissima." Emil Mollenhauer will conduct and distinguished soloists are to assist. This oratorio is perhaps the most notable yet composed by an American.

Rachmaninoff will play his second ...rto, not one of his finest compo...ns, at this week's Symphony con... One would prefer his third con... ince he elects to perform his ...usic.

BROOKLYN, N. Y.
STANDARD UNION

APR 12 1925

Scriabine's "Prometheus" Featured at Season's Farewell Boston Concert

Alexander Scriabine's "Prometheus, A Pôem of Fire" was the piece de resistance of an unusually varied programme presented at the Academy of Music Friday night, in the last of the season's concerts by the Boston Symphony Orchestra, Serge Koussevitzky conducting, under Institute auspices. The orchestra was assisted by a large chorus from the Cecilia Society of Boston, of which Malcolm Lang is the conductor, and also by Alexander Steinert at the Piano. The performance was given without the color organ, which the composer required, employed so unsuccessfully by Modest Altschuler at the first New York hearing of Scriabine's score in 1915.

It is not often that opportunity is presented to hear this much debated work by a much debated composer. Friday night's performance, it might be mentioned in passing, was the first in Brooklyn although the work already dates fourteen years. Some there are for whom it is an epochal creation, establishing undisputably the genius—the mystical genius—of Scriabine. Others there are for whom it is merely harmonic extravaganza, a somewhat interesting technical study of how a talented but not very lucid composer was able to shift the planes that betoken sobriety and mystery. Last night's hearing should be regarded as an authentic interpretation, for it was Serge Koussevitzky who conducted the first performance of the work in Moscow (March 2, 1911) with Scriabine himself at the piano.

Scriabine, as is generally known, was a dabbler in theosophical mechanics, and "Prometheus" is in some respects the fruit of those ponderings. It depicts, according to Mrs. Rosa Newmarch, that state in the evolution (not Darwinian) of humanity, in which "the nascent races of mankind, not yet illuminated by the Prometheus spark, were physically incomplete, possessing only the shadows of bodies: sinless because devoid of conscious personality — in Theosophical terms 'without Karma.' From this condition they were liberated by the gift of Prometheus—the fire which awakened man's creative power."

This then, is even a more dramatic theme than that propounded by Hellenic mythology. It goes to the essence of art, of humanity, it is the deification of the creative act: it is —or should be—an ecstatic transport to lift the hearer, not only figuratively, but literally, out of his seat, almost out of himself. It is a theme greater than ever Beethoven or Wagner essayed and verily, they were giants.

It was, alas, too much for Scriabine. Beginning with his "mystic chord" of fourths, a basic chord given out and sustained by woodwind instruments and tremulous strings, he sought to develop a complex, chaotic world—and chaotic it was. Unfortunately it never achieved that unity of line which art compels; therein lies its failure. The composer can be visualized, torn by his passions, trying to imprison his experience on the page before him; yet the feeling is never overcome that those divine passions are jousting with aesthetic theories. There is not that certainty of purpose that makes for greatness. The early scenes paint a desolation that is gay in comparison with the desolate interludes of Tshaikowsky's "Francesca de Rimini." The late movements of the creation are turgid, yet do not match the similar moods of even Stravinsky. Perhaps, Scriabine was on the road to genius—but he died too soon.

Handel's Concerto Grosso (No.5) in D major was given in a manner that reflected credit on the string orchestra, who played with a decisiveness and clarity that was a pleasure to hear.

In the second half of the evening, Richard Wagner was presented in two moods, "The Ride of the Valkyries" and the Good Friday Spell from "Parsifal." In the "Ride," conductor and orchestra labored manfully, yet the result was not full-blooded. In the Good Friday Spell, inspired by the day itself, possibly, Mr. Koussevitzky achieved a serenity, a sublimity that was beyond any elevation ever before heard by the present reviewer.

Borodine's Polovtsian Dance from "Prince Igor," given by the orchestra and chorus was carried through with noteworthy vigor. While less significant musically than the other numbers, its charm, its occasional fire, won for it the most obvious applause.

THIS CLIPPING FROM
NEW YORK
Herald & Tribune

APR 12 1925

Boston Symphony And Koussevitzky End Seasons Here

Cecilia Society Takes Part in Russian Numbers of Enthusiastically Received Program at Carnegie Hall

By F. D. Perkins

Serge Koussevitzky ended his first, and the Boston Symphony Orchestra its thirty-ninth New York season yesterday afternoon at Carnegie Hall, with the Cecilia Society of Boston again taking part in the two Russian numbers of the program, Scriabin's "Prometheus" and the Polovtsian dances from Borodin's "Prince Igor." These were accompanied by a different set of purely instrumental offerings, Ottorino Respighi's "free transcription for orchestra" of four old Italian dances and airs for the lute, and the Debussy nocturnes "Nuages" and "Fetes."

The Respighi suite, first performed in Rome six years ago, had their first local hearing in 1921, with a performance of the latter three sections by Toscanini's "Scala" orchestra, and of the opening "Balletto detto il Conte Orlando" by the New York Symphony. The original Balletto is by Simone Molinaro, who, as Mr. Philip Hale's indispensable program notes point out, was appointed chapel-master of the Genoa Cathedral in 1599; the ensuing Gagliarda (citing the same notes) by Vincenzo Galilei, a sixteenth-century Florentine; the Vilanella and Passo Mezzo and Mascherada which form the last two movements by composers unknown.

Of these, Respighi has made a very agreeable suite, arranging them so as to obtain the maximum degree of variety obtainable. His orchestration is discreet and effective, not aiming to produce an archaic atmosphere, nor trying to clothe sixteenth century tunes in ultra-twentieth century garments. The orchestration is most elaborate in the last movement, but yet does not suggest a musical anachronism.

The performance of the Debussy works, which Mr. Koussevitzky had offered his evening audiences at his first local appearance, brought prolonged plaudits. Again, the entrance of the imaginary procession in "Fetes" was most effectively wrought, although at its climax that procession seemed distinctly real, headed by a vigorous, lusty-lunged brass band. After the orchestra had played, and the Cecilians had sung the Borodin excerpt, there was enthusiastic applause for the conductor and his standing cohorts, bidding the Bostonians farewell until next November.

NEW YORK
AMERICAN

APR 12 1925

Boston Symphony Ends Season Here with Respighi Airs

By GRENA BENNETT.

THE Boston Symphony Orchestra gave its final concert for the season at Carnegie Hall yesterday afternoon. Conductor Koussevitzky, finishing his first New York series, featured a group of quaint and delicate early Italian dances and airs, enlarged by Respighi from the confined medium of an ancient lute to the strings of a modern orchestra. The numbers in this were a Balletto detto il Conte Orlando, Gagliarda, Villanella and Passo Mezzo e Mascherada, all by composers of the sixteenth century. The modern Italian's arrangement of these by his professional ancestors preserved their orginal charm and exquisite grace.

Scriabin's "Prometheus, a poem of fire, for orchestra and piano with organ and chorus," was held over from Thursday night's programme and its second hearing within a few days revealed anew the ardor and mastery of Mr. Koussevitzky's conducting. The instrumentalists were again reinforced by the Cecilia Society of Boston, a chorus that rang with fervor and effectiveness.

Debussy's "Clouds" and "Festivals" formed a poetic contributoin to the list that ended with the lively, colorful dances from Borodin's "Prince Igor."

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PROVIDENCE, R. I.
TRIBUNE

APR 12 1925

KOUSSEVITZKY'S FAREWELL.

Serge Koussevitzky will present an all Wagner program at the closing concert of the season here of the Boston Symphony Orchestra to be given in Infantry Hall on Tuesday evening, April 21.

The great Russian conductor has long held a particular reputation of an eloquent and stirring interpreter of the music of Richard Wagner, having on notable occasions in Europe conducted whole acts from certain music dramas, in concert form. He will in his program for Providence present the following generous array of excerpts: Overture to "The Flying Dutchman," the prelude to "Lohengrin" and the introduction to the third act of the same piece; the introduction of the third act of "The Mastersingers of Nuremberg; "The Ride of the Valkyries" from "The Valkyrie:" "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

Advertiser April 12

day.

STRAUSS-WAGNER PENSION FUND BILL

Music of Richard Wagner and Richard Strauss will be featured at the Symphony pension fund in Symphony Hall, next Sunday afternoon

The "Flying Dutchman," overture will open the program. Strauss' tone poem, "A Hero Life," played this season for the first time since 1910: the "Forest Murmurs," from "Siegfried," the "Good Friday Spell," from "Parsifal" and the "Tannhauser" overture will be the other numbers.

BIG SALE FOR

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 12 1925

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Wagner Concert by Symphony

The Boston Symphony is to give a Wagner programme for its final concert here this season on April 21.

The programme will be as follows: Overture to "The Flying Dutchman;" prelude to "Lohengrin" and introduction to third act of the same piece; introduction to the third act of "The Mastersingers of Nuremberg;" "The Ride of the Valkyries" from "The Valkyrie;" "Forest Murmurs" from "Siegfried;" the "Good Friday Spell" from "Parsifal;" overture to "Tannhauser."

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Post April 12

SYMPHONY CONCERTS

Sergei Rachmaninoff will be the soloist at this week's pair of Symphony Concerts, playing the piano—part of his own Second Concerto. For beginning will come Arnold Bax's "Garden of Fand," and for conclusion Strauss gigantic tone poem "Ein Heldenleben," long unheard from the Boston Orchestra.

PENSION FUND CONCERT

The music of Richard Wagner and Richard Strauss makes the programme announced for the second Pension Fund Concert next Sunday afternoon. From the later comes "Ein Heldenleben" from the former the Overture to "The Flying Dutchman"; the excerpt entitled "Forest Murmurs" from "Siegfried" the "Good Friday Spell" from "Parsifal," and, for brilliant conclusion, the Overture to "Tannhauser."

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 12 1925

Boston Symphony Criticized.

Editor Brooklyn Daily Eagle:

Cannot something be done, I wonder, to restore the prestige of the Boston Symphony? The orchestra is always fine. But the programs we have been obliged to listen to all winter—awful. The one of last night, April 10, the limit. That chorus brought from Boston, at such an expense—for what? All they did was screech. I am a lover of music. Have had my seat since the B. S. first came to Brooklyn. Are we obliged to have this conductor for another year? His programs have no music. S. C.

Brooklyn, N. Y., April 11.

Transcript Apr 13

Place and Poetry

With the possible exception of Salome's Dance from Strauss's opera of the name, Mr. Koussevitzky's Cambridge program for yesterday evening's performance was admirably suited to the acoustical qualities of Sanders Theater. Beethoven resounds so full and measured, so joyously and buoyantly in Sanders; particularly the Pastoral. For Sanders Theater, with its strange architecture, its minikin dimensions, its homogeneity, owns far more of an atmosphere than Symphony Hall. It is further a hall of one mood. It is intimate with an older order, and more hospitable to such music as has been sifted through a good span of years or else struck from the classic die. Honegger's "Pacific" was markedly uncongenial in Sanders. Stravinsky or Copland, or even Bliss, would be terrible. Wagner seems about the pitch of emotion that it may weather in comfort. The elusives, Debussy and Ravel, for example, in some manner assume an older cloak when they are aired in Sanders. Mr. Koussevitzky, then, with the "Pastoral," Brahms and Wagner, was within bounds. Had not Strauss come as a strict incursion on the beauty of what had preceded, it too, might have suited as well.

For the fact, Mr. Kousevitzky's program as he read it was one of the most brilliant, perhaps the most so, that he has given in Cambridge. He has never before accorded the "Pastoral" such marked distinction. The beauty of the allegro has not seemed so ripe, so sure as this. The gradations and transitions evolved in one continuous flux of song. Particularly, the primitive sensuous voices of the Andante looked up with arresting freshness and transparency. The conductor put the last two movements together, without pause. A new rattling of the double-basses, an accumulation of fibrous sound ushered in the thunderstorm as one will seldom hear it. The oblique, swift rush of the storm itself, no less memorable, the symphony swept away to its gradual end. A performance not only of devout inspiration, but of the meticulous reading, of the polished and brilliant phrase. In another way Mr. Koussevitzky appeared to give as much here to Beethoven as he invariably does to Wagner.

The Prelude to "Lohengrin," reached another level. From the nobility of that shrill beginning on the strings through the climax of brass and on to the recession, the work proclaimed perfect coherence. It is never "on whose last steps I climb" with Mr. Koussevitzky in Wagner. It is always a winding to the peak or a swoop to the depths. Wagner in his hands is ineffably plastic, flexible, and tenuous. You are up before you know it; and down with the shouting memory of the ascent filling the mind. As we have listened to Mr. Koussevitzky, Wagner appears to be his great adventure. He never passes through such emotional Sturm und Drang as here; he never seems so palpably shaken. It is idle to imagine that one in fifty of his auditors escape the spell. They may disagree on his architectonic power; they may shudder at his structures, but they must be emo-

Continued on Following Page

Amusements

CONCERT-CHRONICLE

Continued from Preceding Page

tionally impressed. It is unbelievable that they should not.

The Brahms "Variations on a Theme by Haydn," the second number on the program, found him in like mood. With that wide flare of the baton, or the tip of it striking for power, or tearing out the muscular, Haydnesque rhythms, he made it to sing or sweep in graceful, majestic curves. It is not unified as its title indicates; it coheres only under a certain relentless spirit. Mr. Koussevitzky met Strauss midway in the perfusion of sound. His tempo indeed seemed over slow, and the dance of it dragged. But the brilliant effects in so much less brilliant music than Wagner were attained with the same precision and care. Here, but less, too, than in Wagner, the poetry of the conductor's hands is a matter to conjure with; and one can no more lose sight of it in the passage of infinite emotion than in the quietest legato. The arc, the curve, the dip, the outflung arm arrest and hypnotize the eye.

D. Mc...

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Traveler April 11

SYMPHONY PROGRAM

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Serge Koussevitzky will also present Richard Strauss's tone poem, "Ein Haldenleben," and Arnold Bax's "Garden of Fand."

PENSION FUND

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Koussevitzky will also be heard at this concert in the following numbers of Richard Wagner: Overture to "The Flying Dutchman," "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from "Parsifal" and the overture to "Tannhauser."

NEW YORK
TIMES

APR 12 192

Boston Symphony Orchestra.

The Boston Symphony Orchestra, again assisted by the Cecilia Society of Boston, repeated Scriabine's "Prometheus" at the final concert of its New York season yesterday afternoon in Carnegie Hall. The "Polovstian Dances" from Borodin's "Prince Igor" also were repeated. The other compositions were the "Old Dances and Airs for the Lute" of Ottorino Respighi and two the three orchestral Nocturnes of Debussy. Why Mr. Koussevitsky did not also perform "Sirenes," the third of the Nocturnes, when he had a chorus at hand for the simple vocal parts, was not explained.

The second hearing of Scriabine's composition only emphasized the poverty of ideas and the singularly experimental character of the orchestration apparent at the first hearing last Thursday night. But "Prometheus," while it may promise much and perform little or nothing that is genuine or convincing, reaches at last a resounding climax, dearly loved by conductors—a climax which calls into play the utmost capacities of orchestra and chorus, and which may be relied upon to bring down the house. The audience applauded loudly the climax of Messrs. Scriabine and Koussevitsky when at last it came.

The remainder of the program was familiar, but very welcome, for it comprised several works of exceptional individuality. Mr. Koussevitsky had played the Debussy Nocturnes, as well as the works of Scriabine and Borodine, in earlier concerts here. Certainly these Nocturnes echo a beauty which is seldom audible and of which a genius catches a few distant vibrations which he reveals in his art. The patrician spirit of Italy of the sixteenth and seventeenth centuries, of an epoch which the world will not see again, is embodied in the pieces arranged by Respighi, and these pieces are admirably played by the virtuosi of Mr. Koussevitsky's orchestra. It is true that the women of the chorus sang the savage and splendid music of Borodine, music now wildly sweet and sensuous, now of earth-shaking rhythm and power, as if they were singing hymns at a Sunday school picnic or perhaps an oratorio by Horatio Parker.

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At the end of the concert the audience gave Mr. Koussevitsky an ovation.

Globe April 12

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* * *

Rachmaninoff will play his second concerto, not one of his finest compositions, at this week's Symphony concert. One would prefer his third concerto, since he elects to perform his music.

BROOKLYN, N. Y.
STANDARD UNION

APR 12 1925

Scriabine's "Prometheus" Featured at Season's Farewell Boston Concert

Alexander Scriabine's "Prometheus, A Poem of Fire" was the piece de resistance of an unusually varied programme presented at the Academy of Music Friday night, in the last of the season's concerts by the Boston Symphony Orchestra, Serge Koussevitzky conducting, under Institute auspices. The orchestra was assisted by a large chorus from the Cecilia Society of Boston, of which Malcolm Lang is the conductor, and also by Alexander Steinert at the Piano. The performance was given without the color organ, which the composer required, employed so unsuccessfully by Modest Altschuler at the first New York hearing of Scriabine's score in 1915.

It is not often that opportunity is presented to hear this much debated work by a much debated composer. Friday night's performance, it might be mentioned in passing, was the first in Brooklyn although the work already dates fourteen years. Some there are for whom it is an epochal creation, establishing undisputably the genius—the mystical genius—of Scriabine. Others there are for whom it is merely harmonic extravaganza, a somewhat interesting technical study of how a talented but not very lucid composer was able to shift the planes that betoken sobriety and mystery. Last night's hearing should be regarded as an authentic interpretation, for it was Serge Koussevitzky who conducted the first performance of the work in Moscow (March 2, 1911) with Scriabine himself at the piano.

Scriabine, as is generally known, was a dabbler in theosophical mechanics, and "Prometheus" is in some respects the fruit of those ponderings. It depicts, according to Mrs. Rosa Newmarch, that state in the evolution (not Darwinian) of humanity, in which "the nascent races of mankind, not yet illuminated by the Prometheus spark, were physically incomplete, possessing only the shadows of bodies: sinless because devoid of conscious personality — in Theosophical terms 'without Karma.' From this condition they were liberated by the gift of Prometheus—the fire which awakened man's creative power."

This then, is even a more dramatic theme than that propounded by Hellenic mythology. It goes to the essence of art, of humanity, it is the deification of the creative act: it is —or should be—an ecstatic transport to lift the hearer, not only figuratively, but literally, out of his seat, almost out of himself. It is a theme greater than ever Beethoven or Wagner essayed and verily, they were giants.

It was, alas, too much for Scriabine. Beginning with his "mystic chord" of fourths, a basic chord given out and sustained by woodwind instruments and tremulous strings, he sought to develop a complex, chaotic world—and chaotic it was. Unfortunately it never achieved that unity of line which art compels: therein lies its failure. The composer can be visualized, torn by his passions, trying to imprison his experience on the page before him; yet the feeling is never overcome that those divine passions are jousting with aesthetic theories. There is not that certainty of purpose that makes for greatness. The early scenes paint a desolation that is gay in comparison with the desolate interludes of Tshaikowsky's "Francesca de Rimini." The late movements of the creation are turgid, yet do not match the similar moods of even Stravinsky. Perhaps, Scriabine was on the road to genius—but he died too soon.

Handel's Concerto Grosso (No.5) in D major was given in a manner that reflected credit on the string orchestra, who played with a decisiveness and clarity that was a pleasure to hear.

In the second half of the evening, Richard Wagner was presented in two moods, "The Ride of the Valkyries" and the Good Friday Spell from "Parsifal." In the "Ride," conductor and orchestra labored manfully, yet the result was not full-blooded. In the Good Friday Spell, inspired by the day itself, possibly, Mr. Koussevitzky achieved a serenity, a sublimity that was beyond any elevation ever before heard by the present reviewer.

Borodine's Polovtsian Dance from "Prince Igor," given by the orchestra and chorus was carried through with noteworthy vigor. While less significant musically than the other numbers, its charm, its occasional fire, won for it the most obvious applause.

NEW YORK
Herald & Tribune

APR 12 19

Boston Symphony And Koussevitzky End Seasons Here

Cecilia Society Takes Part in Russian Numbers of Enthusiastically Received Program at Carnegie Hall

By F. D. Perkins

Serge Koussevitzky ended his first, and the Boston Symphony Orchestra its thirty-ninth New York season yesterday afternoon at Carnegie Hall, with the Cecilia Society of Boston again taking part in the two Russian numbers of the program, Scriabin's "Prometheus" and the Polovtsian dances from Borodin's "Prince Igor." These were accompanied by a different set of purely instrumental offerings, Ottorino Respighi's "free transcription for orchestra" of four old Italian dances and airs for the lute, and the Debussy nocturnes "Nuages" and "Fetes."

The Respighi suite, first performed in Rome six years ago, had their first local hearing in 1921, with a performance of the latter three sections by Toscanini's "Scala" orchestra, and of the opening "Balletto detto il Conte Orlando" by the New York Symphony. The original Balletto is by Simone Molinaro, who, as Mr. Philip Hale's indispensable program notes point out, was appointed chapel-master of the Genoa Cathedral in 1599; the ensuing Gagliarda (citing the same notes) by Vincenzo Galilei, a sixteenth-century Florentine; the Vilanella and Passo Mezzo and Mascherada which form the last two movements by composers unknown.

Of these, Respighi has made a very agreeable suite, arranging them so as to obtain the maximum degree of variety obtainable. His orchestration is discreet and effective, not aiming to produce an archaic atmosphere, nor trying to clothe sixteenth century tunes in ultra-twentieth century garments. The orchestration is most elaborate in the last movement, but yet does not suggest a musical anachronism.

The performance of the Debussy works, which Mr. Koussevitzky had offered his evening audiences at his first local appearance, brought prolonged plaudits. Again, the entrance of the imaginary procession in "Fetes" was most effectively wrought, although at its climax that procession seemed distinctly real, headed by a vigorous, lusty-lunged brass band. After the orchestra had played, and the Cecilians had sung the Borodin excerpt, there was enthusiastic applause for the conductor and his standing cohorts, bidding the Bostonians farewell until next November.

NEW YORK
AMERICAN

APR 12 192

Boston Symphony Ends Season Here with Respighi Airs

By GRENA BENNETT.

THE Boston Symphony Orchestra ~~gave its~~ final concert for the season at Carnegie Hall yesterday afternoon. Conductor Koussevitzky, finishing his first ~~New York~~ series, featured a group of quaint and delicate early Italian dances and airs, enlarged by Respighi from the confined medium of an ancient lute to the strings of a modern orchestra. The numbers in this were a Balletto detto il Conte Orlando, Gagliarda, Villanella and Passo Mezzo e Mascherada, all by composers of the sixteenth century. The modern Italian's arrangement of these by his professional ancestors preserved their orginal charm and exquisite grace.

Scriabin's "Prometheus, a poem of fire, for orchestra and piano with organ and chorus," was held over from Thursday night's programme and its second hearing within a few days revealed anew the ardor and mastery of Mr. Koussevitzky's conducting. The instrumentalists were again reinforced by the Cecilia Society of Boston, a chorus that rang with fervor and effectiveness.

Debussy's "Clouds" and "Festivals" formed a poetic contributoin to the list that ended with the lively, colorful dances from Borodin's "Prince Igor."

* * *

PROVIDENCE, R. I.
TRIBUNE

APR 12 1925

KOUSSEVITZKY'S FAREWELL.

Serge Koussevitzky will present an all Wagner program at the closing concert of the season here of the Boston Symphony Orchestra to be given in Infantry Hall on Tuesday evening, April 21.

The great Russian conducter has long held a particular reputation of an eloquent and stirring interpreter of the music of Richard Wagner, having on notable occasions in Europe conducted whole acts from certain music dramas, in concert form. He will in his program for Providence present the following generous array of excerpts: Overture to "The Flying Dutchman," the prelude to "Lohengrin" and the introduction to the third act of the same piece; the introduction of the third act of "The Mastersingers of Nuremberg; "The Ride of the Valkyries" from "The Valkyrie;" "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from "Parsifal," and the overture to "Tannhauser."

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day.

STRAUSS-WAGNER PENSION FUND BILL

Music of Richard Wagner and Richard Strauss will be featured at the Symphony pension fund in Symphony Hall, next Sunday afternoon

The "Flying Dutchman," overture will open the program. Strauss' tone poem, "A Hero Life," played this season for the first time since 1910: the "Forest Murmurs," from "Siegfried," the "Good Friday Spell," from "Parsifal" and the "Tannhauser" overture will be the other numbers.

BIG SALE FOR

PROVIDENCE, R. I.
JOURNAL

* * *

Wagner Concert by Symphony

The Boston Symphony is to give a Wagner programme for its final concert here this season on April 21.

The programme will be as follows: Overture to "The Flying Dutchman;" prelude to "Lohengrin" and introduction to third act of the same piece; introduction to the third act of "The Mastersingers of Nuremberg;" "The Ride of the Valkyries" from "The Valkyrie;" "Forest Murmurs" from "Siegfried;" the "Good Friday Spell" from "Parsifal;" overture to "Tannhauser."

* * *

SYMPHONY CONCERTS

Sergei Rachmaninoff will be the soloist at this week's pair of Symphony Concerts, playing the piano—part of his own Second Concerto. For beginning will come Arnold Bax's "Garden of Fand," and for conclusion Strauss gigantic tone poem "Ein Heldenleben," long unheard from the Boston Orchestra.

PENSION FUND CONCERT

The music of Richard Wagner and Richard Strauss makes the programme announced for the second Pension Fund Concert next Sunday afternoon. From the later comes "Ein Heldenleben" from the former the Overture to "The Flying Dutchman"; the excerpt entitled "Forest Murmurs" from "Siegfried" the "Good Friday Spell" from "Parsifal," and, for brilliant conclusion, the Overture to "Tannhauser."

BROOKLYN, N. Y.
EAGLE

APR 12 1925

Boston Symphony Criticized.

Editor Brooklyn Daily Eagle:

Cannot something be done, I wonder, to restore the prestige of the Boston Symphony? The orchestra is always fine. But the programs we have been obliged to listen to all winter— [illegible] The one of last night, [illegible], the limit. That chorus [illegible] from Boston, at such an expense for what? All they did was [illegible]. I am a lover of music. I have had my seat since the B. S. first came to Brooklyn. Are we obliged to have this conductor for another year? His programs have no music.

S. C.

Brooklyn, N. Y., April 11.

Transcript

Place and Poetry

With the possible exception of Salome's Dance from Strauss's opera of the name, Mr. Koussevitzky's Cambridge program for yesterday evening's performance was admirably suited to the acoustical qualities of Sanders Theater. Beethoven resounds so full and measured, so joyously and buoyantly in Sanders; particularly the Pastoral. For Sanders Theater, with its strange architecture, its minikin dimensions, its homogeneity, owns far more of an atmosphere than Symphony Hall. It is further a hall of one mood. It is intimate with an older order, and more hospitable to such music as has been sifted through a good span of years or else struck from the classic die. Honegger's "Pacific" was markedly uncongenial in Sanders. Stravinsky or Copland, or even Bliss, would be terrible. Wagner seems about the pitch of emotion that it may weather in comfort. The elusives, Debussy and Ravel, for example, in some manner assume an older cloak when they are aired in Sanders. Mr. Koussevitzky, then, with the "Pastoral," Brahms and Wagner, was within bounds. Had not Strauss come as a strict incursion on the beauty of what had preceded, it too, might have suited as well.

For the fact, Mr. Kousevitzky's program as he read it was one of the most brilliant, perhaps the most so, that he has given in Cambridge. He has never before accorded the "Pastoral" such marked distinction. The beauty of the allegro has not seemed so ripe, so sure as this. The gradations and transitions evolved in one continuous flux of song. Particularly, the primitive sensuous voices of the Andante looked up with arresting freshness and transparency. The conductor put the last two movements together, without pause. A new rattling of the double-basses, an accumulation of fibrous sound ushered in the thunderstorm as one will seldom hear it. The oblique, swift rush of the storm itself, no less memorable, the symphony swept away to its gradual end. A performance not only of devout inspiration, but of the meticulous reading, of the polished and brilliant phrase. In another way Mr. Koussevitzky appeared to give as much here to Beethoven as he invariably does to Wagner.

The Prelude to "Lohengrin," reached another level. From the nobility of that shrill beginning on the strings through the climax of brass and on to the recession, the work proclaimed perfect coherence. It is never "on whose last steps I climb" with Mr. Koussevitzky in Wagner. It is always a winding to the peak or a swoop to the depths. Wagner in his hands is ineffably plastic, flexible, and tenuous. You are up before you know it; and down with the shouting memory of the ascent filling the mind. As we have listened to Mr. Koussevitzky, Wagner appears to be his great adventure. He never passes through such emotional Sturm und Drang as here; he never seems so palpably shaken. It is idle to imagine that one in fifty of his auditors escape the spell. They may disagree on his architectonic power; they may shudder at his structures, but they must be emo-

Continued on Following Page

Amusements

CONCERT-CHRONICLE

Continued from Preceding Page

tionally impressed. It is unbelievable that they should not.

The Brahms "Variations on a Theme by Haydn," the second number ~~on the~~ program, found him in like mood. With that wide flare of the baton, or the tip of it striking for power, or tearing out the muscular, Haydnesque rhythms, he made it to sing or sweep in graceful, majestic curves. It is not unified as its title indicates; it coheres only under a certain relentless spirit. Mr. Koussevitzky met Strauss midway in the perfusion of sound. His tempo indeed seemed over slow, and the dance of it dragged. But the brilliant effects in so much less brilliant music than Wagner were attained with the same precision and care. Here, but less, too, than in Wagner, the poetry of the conductor's hands is a matter to conjure with; and one can no more lose sight of it in the passage of infinite emotion than in the quietest legato. The arc, the curve, the dip, the outflung arm arrest and hypnotize the eye.

D. McC.

the melody of 'Traum
Dämmerung' against a theme fro

Continued on Following Page

MUSIC TO BE HEARD: BRAHMS'S GRAVITIES, STRAUSS'S HEROICS

Continued from Preceding Page

'Don Quixote,' as counterpoint, on the horns, 'cellos and English horn.

"*VI. The Hero's Release from the World*—The tubas mutter the uncouth and sinister phrase which speaks the dull contempt of the benighted adversaries. Even the glorious achievements of the Hero's brain, his spiritual conquests, have won him only envy and derision. Furiously he rebels, and the orchestra rages. But his anger subsides. Over a persistent tapping of the kettledrum, the English horn sings a gentler version of his theme. An agitating memory of storm and strife again disturbs his mood. But the solo-violin reminds him of the consoling presence of the beloved. Peace descends upon the spirit of the Hero There are pages of tender and exalted beauty, with an intimate dialogue between horn and violin—worthy of Beethoven in his supreme comments of rapt meditation. In the trumpets, the chief theme, immensely broadened, rises in solemn majesty to a climax of memorable splendor—a great chord of E-flat major that fills the orchestral heavens with dazzling light. This finale, majestic and serene, recalls the words of Shankara: 'For the circling world is like a dream, crowded with desires and hates; in its own time it shines as real, but on wakening it becomes unreal.'"

Irish Magic

Neither unheard or unremembered in Boston is the tone-poem of Arnold Bax, "The Garden of Fand." Once upon a time Mr. Stock and the Chicago Orchestra played it at Symphony Hall with the romantic and fantastic glamour that is the essence of the music. Now, by grace of Mr. Koussevitzky, it gains place in the impending Symphony Concerts. It is work of Bax's Celtic imagination and impassionistic hand, when he scans the sunlit Irish seas and cons the pages of Irish legend; when he would write a luminous, changeful, evanescent music; yet give it sustaining form and well marked progress. Says the composer in a note about the piece:

> The Garden of Fand is the sea. The ancient saga called "The Sickbed of Cuchulain" tells how that hero (the Achilles of the Gael) was lured away from the world of deeds and battles by the Lady Fand, daughter of Manannan, lord of the ocean; and how in the time of his country's direst need he forgot all but the enchantments of an immortal woman. The tale goes on to relate that Cuchulain's wife, Emer, pursued him to that wonderland and pleaded with the goddess for her husband's return. Then, with one of those touches of modern romanticism which are continualy occurring in the Irish pagan tales, the saga ends with Fand's pitying renunciation of her human love, and we read that Manannan shook his "Cloak of Forgetfulness" between Cuchulain and Fand, that the memory of each might be utterly blotted out from the mind of the other.
>
> This tone-poem has no special relation to the events of the above legend. In the earlier portion of the work the composer seeks to create the atmosphere of an enchanted Atlantic completely calm beneath the spell of the Otherworld. Upon its surface floats a small ship adventuring towards the sunset from the shores of Eirinn, as St. Brendan and the sons of O'Corra are said to have sailed in later times. The little craft is borne on beneath a sky of pearl and amethyst until on the crest of an immense, slowly surging wave it is tossed on to the shore of Fand's miraculous island. Here is unhuman revelry unceasing between the ends of time, and the voyagers are caught away, unresisting, into the maze of the dance. A pause comes, and Fand sings her song of immortal love, enchaining the hearts of her hearers forever. The dancing and feasting begins again. Finally, the sea, rising suddenly, overwhelms the whole island. The immortals ride in rapture on the green and golden waves, laughing carelessly amidst the foam at the fate of the mortals lost in the depths. Twilight falls; the sea subsides, and Fand's garden fades out of sight.

Transcript
April 13

Languors and Tediums

"Prometheus" [writes Mr. Perkins i The Herald-Tribune], was offered under th best conditions that an ardent Skriabinat might hope to expect. But it seemed, some how, to miss fire. "Prometheus" is th strongest of the composer's three major or chestral pieces. It has the largest portio of the characteristic flavor of his piano compositions. There are impressive passages, periods of considerable beauty. But the substance seemed too small for the framework. After the intriguing opening chord the music reached its climax languidly. Its inspiration waxed only to wane again, until the rise to the climactic close—and this, impassive in its way, was disappointing after the extent of the preparation. The chorus, a little uncertain in the opening measures, did its full share in emblazoning the high lights. More often, however, the chorus seems to be treated as a part of the orchestra, with its notes merged int the ensemble.

Muddle and Delusion

Skriabin was not a genius [continues Mr. Henderson in The Sun] despite the repeated asservations of those to whom his cross-chord puzzles seem to signify things beyond ordinary understanding. Skriabin was an honest, hard-working musician whose doings greatly astonished Dr. A. Eaglefield Hull. The same gentleman was also astonished by the doings of Cyril Scott. Now anyone can create strange chords. Skriabin's one invention was the "harmonic" scale, a succession of tones developed from a fundamental and its overtones. There is material in such a scale for music and for originality in harmony. But Skriabin never accomplished anything of poetic or symbolical import with his scale. He merely produced novel sounds. His poem of fire i a misfire. It starts from a chord built o all the tones in the harmonic scale and i arrives at an impalpable location in thi air. It is a curious muddle of unenlight ening phrases and harmonic sequences. I makes no proclamation of the barren sou of man fired to activity. Its best passage sound like Debussy and its worst like Stra vinsky . . . There is some strang charm about what common mortals know as "conductors' music." Conductors rav about it and insist on playing it whethe audiences wish to hear it or not. They have been trying for years to educate u to the level of Skriabin, and we are stil wallowing in our ignorance. One thing car be said, and that is that the tone-poem was admirably performed.

L'Envoi

The voices of the reviewers in New York, it is true, do not carry the final word about any music. Time is the only arbiter. Yet it is the openest of secrets that, when they write in the fashion above indicated, they speak for many Bostonians who have had their fill of "Prometheus" for one season. Why, then, should the tone-poem be repeated twice more at the final Symphony Concerts when so much other interesting and important music awaits Mr. Koussevitzky's hand? Does he believe of Skriabin, as Theodore Thomas believed of Wagner, that he must play his pieces till the public rises to them?

NEW YORK
POST
APR 13 1925

Boston Symphony Closes Season Here

The Boston Symphony closed its present New ~~York season~~ at Carnegie Hall Saturday afternoon, assisted, as on Thursday evening, by the Cecilia Society of that city in the performance of Scriabin's "Prometheus," and the Polovtsian dances from Bordin's "Prince Igor." The remainder of the program was made up of four "Old Dances and Airs for the Lute," by Respighi, and two Debussy nocturnes, "Clouds," and "Festivals."

The Debussy numbers and in particular the Respighi pieces were played beautifully. It was, in many respects, one of Mr. Koussevitsky's most brilliant and successful concerts in a somewhat uneven season. It has been announced that next year the Boston will be without two of its best-known players, George Longy, first oboe, who will return to his home in France, and K. Keller, a double-bass player, who has also resigned.

There was more than the usual enthusiasm at the conclusion of the concert.

SUN
APR 13 1925

Boston Symphony Ends Season.

The Boston Symphony Orchestra concluded its ~~New York season~~ with the concert of Saturday afternoon in Carnegie Hall. Mr. Koussevitzky's well known admiration for Scriabin led him to repeat the "Prometheus," placing it second on the program. Mr. Koussevitzky is celebrated in Europe as an interpreter of this music and we may accept his reading as authoritative. He gives the work a brilliant and finished performance, but will probably find American music lovers somewhat slow in rising to his level of faith in the composition.

The other numbers were Respighi's "Old Dances and Airs for the Lute (freely arranged)," Debussy's "Clouds and Festivals" and Borodin's "Prince Igor" dances. The pianist was again Alexander Steinert and the chorus the Cecilia Society of Boston. The audience was large. The eminent Russian finished his first season here as conductor of the Boston organization in high favor. He will be welcomed if he returns to us next season.

Herald
April 15

PROGRAM FOR PENSION FUND

Music by Wagner and Strauss will be performed at one of the most noteworthy Boston Symphony concerts of the season in Symphony hall next Sunday afternoon, April 19 at 3:30.

This, the spring concert of the Boston Symphony orchestra's pension fund, offers virtually the only opportunity for non-subscribers to hear the orchestra under Mr. Koussevitzky, since each series of concerts is fully subscribed and no tickets obtainable. He will open the concert with the overture to "The Flying Dutchman." The second number will be Strauss's tone poem, "Ein Heldenleben" ("A Hero Life"), one of the most imposing and significant in the list of Straussian tone poems. The program will also comprise Wagner's "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from the third act of "Parsifal," and the overture to "Tannhaeuser."

LOWELL MASS.
COURIER-CITIZEN
APR 15 1925

Non-subscribers to the regular concerts of the ~~Boston Symphony~~ orchestra will have an opportunity to hear the organization at an extra concert in aid of the pension fund to be given in Symphony hall Sunday afternoon, April 19, at 3.30. For this concert Mr. Koussevitzky has prepared a program including the Strauss tone poem "A Hero Life" and several numbers from the Wagner music dramas.

Columbia
Spectator
April 14

COLUM

Overtones

The Boston Symphony.

Last Saturday Mr. Koussevitsky retrieved the disappointment of the Boston Symphony's previous performance in one of the most extraordinary concerts of the season, if not of several years past. With their leader at his best the players were naturally responsive and the addition of the Cecelia Society Chorus in two of the numbers capped the completion of one tremendous musical unit.

The first number on the bill was a free orchestral transcription of *Old Dances and Airs for the Lute* by Ottorino Respighi. In this suite Respighi, a contemporary Italian composer, has done one of the most musical pieces of orchestration achieved by any of our moderns. There is no striving for effect; just a straightforward, yet original presentation of some of the most charming dances of sixteenth century Italy. Respighi for once in the history of modern orchestration has allowed his instrumentation to be dic-

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hesitate to say this of Skryabin's *Prometheus.* The composition is con ceived on a scale so great as to ex haust all the active resources of th modern orchestra, chorus, pianofort solo and organ, as well as all th passive resources of the audience We may justly wonder whether th enormity of such a composition doe not serve to conceal some of it weaker points, but that cannot b determined at one hearing. Obv ously certain passages were marke by aimless wandering and restat ment, but we excuse this in Wagne and we may again in Skryabin, pr vided that he like Wagner has som thing more to offer us. This I b lieve he does. His music is not on sensuously beautiful, but is the e pression of a great and intense p sonality, a relief from the object ism of Stravinsky. True, *Prom theus* has a program, but it is r descriptive, it is introspective. short, this program is to represe the creative instinct which is t true soul of man, the fire whi *Prometheus* brought, and the ecsta of its constant striving toward t ideal. Skryabin with a poet's visi has expressed the glory of artist creation in music which for all i imperfection is overpowering. I has a message of hope and nobili which he delivers convincingly not concisely.

After so terrific an emotional perience as the *Prometheus* p duced, one might fear that Debuss *Nuages* and *Fetes* would appear p and aquarelle. On the contrary t were a relief; the intensity of Sk abin cannot be endured long. M over this is some of Debus strongest work. The greater ch and unity of these compositions v particularly evident following closely upon the Skryabin.

Borodin's *Polovtsian Dances* always seemed commonplace to not so, however, under Mr. Kous itsky's direction. The rhythm wa excellently, electrically sustained The healthy vigor of these dances made a very fitting close to so unusual a program.

We may take it for granted that the performance of the orchestra was masterly—it is never less; but last Saturday afternoon it was more than that: there was a sincerity and balance which are sometimes overshadowed by the verve and sparkle of Mr. Koussevitsky's interpretations. We must also add a word in

(*Continued on page 4*)

RACHMANINOFF SOLOIST

The 22d pair of concerts by the Boston Symphony orchestra will take place in Symphony hall next Friday afternoon and Saturday evening. Mr. Rachmaninoff, as the soloist, will play the piano part of his own Second Concerto. Mr. Koussevitzky will also conduct Strauss's tone poem, "Ein Heldenleben," and Arnold Bax's "Garden of Fand." Bax's symphonic poem will be heard for the first time at these concerts.

Transcript
April 16

MUSIC TO BE HEARD: BRAHMS'S GRAVITIES, STRAUSS'S HEROICS

BAX'S "GARDEN OF FAND" ALSO IMPENDING

The "German Requiem" for the First Times in Years and Under Unusual Circumstance—Dr. Davison's Share—The Revival of "Ein Heldenleben" According to Mr. Koussevitzky — Celtic Glamour, Irish Fable

BOSTON is not fortunate with the masterpieces of choral music. Only a long memory may recall a performance in this town of Bach's Mass in B minor or of Beethoven's "Missa Solenn's." It is eight years since it heard the Passion Music of Bach to the text of Matthew. It is even longer since Brahms's German Requiem sang in its ears. We lack choral companies capable and ambitious of such arduous tasks, willing to undergo the protracted preparation. The Handel and Haydn Society traverses a sanctified rut. The Cecilia sticks fast in part-songs and unaccompanied numbers. The war dissolved the chorus that Dr. Muck and Mr. Townsend were associating with the Symphony Orchestra. Nearest approach to it in these latter days is Dr. Davison's choir that joins the Harvard Glee Club and the Radcliffe Choral Society. Last spring in two concerts for the increase of the Pension Fund at Symphony Hall, it sang the choral parts in Beethoven's Ninth Symphony with a volume, vitality, precision and plasticity that hereabouts they had never known.

Now the end will crown a work that through nearly two years has occupied these student-singers—the study and the rehearsal of Brahms's German Requiem. This evening, at Symphony Hall, they will sing the music in public for the first time. Tomorrow evening in the same room they will repeat it, since the inquiry for seats warrants a second concert. The Symphony Orchestra in necessary numbers will assist them; Miss Hayden and Mr. Saslavsky will carry the subordinated solo-parts; as guest, Mr. Koussevitzky will conduct, secure upon the foundations that Dr. Davison has laid these many months. To him and to him only, will fall the greater glory. He dared and cherished the project—the singing of an exacting choral music by two collegiate choirs. (Unprecedented, preposterous, impossible, said the safe and sane, wagging their silly old heads.) He infused into the preparations his own eagerness and endurance of spirit. He pursued them gradually; he abated them only when the measures of the Requiem had become second nature to his singers. Then with the quiet gesture of a musician who sets music above himself, he handed his chairs to Mr. Koussevitzky, who has ached since last autumn to prove to Boston his prowess in choral music. There will be laurels aplenty at the two impending concerts; but they will be thickest upon Dr. Davison's calm forehead. By his will and deed, Boston after an interval of years, will hear the German Requiem as it has never heard it before.

Brahms wrote the music in memory of his mother. It was sung first in Bremen in the spring of 1868. It made its way through the northern world. It gave Brahms new prestige as serious and masterful composer. Half the title is misleading, since the music nowhere follows the rites for the dead in the Roman or any other church. It has been labelled a Protestant requiem; but it is by no means such. Indeed it was to distinguish it from churchly requiems that Brahms chose his adjective, "German." From the spirit of his folk, meditating upon the mysteries of life and death, this world and the next, would he have the music spring, through his voice finding speech.

"The circumstances and the piecemeal composition of the music," continues Mr. Langford of The Manchester Guardian, "lead one also to think that many feelings of a personal kind went to the choice of the text and the sequence of the numbers It has been suggested that it should rather be entitled a 'Protestant Requiem,' but Brahms has evidently been at great care to exclude nobody, not even himself, from the feelings and faith which it expresses. Though the Requiem includes certain words of Christ, they are not used in a way that attaches them definitely to Christian ideas or confines them to Christian doctrine, and one may judge that even this fact may not be wholly accidental. If we look at the serious and philosophical music of Brahms as a whole we shall find that he has regarded the problems of existence very deeply, quite apart from the consolations of religious doctrine, and has written many pages of this kind, which must leave an impression as profound as those of this sublime Requiem. To our mind we shall understand the music best if we regard it strictly as a personal document."

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Transcript
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Languors and Tediums

"Prometheus" [writes Mr. Perkins i The Herald-Tribune], was offered under th best conditions that an ardent Skriabinat might hope to expect. But it seemed, some how, to miss fire. "Prometheus" is th strongest of the composer's three major or chestral pieces. It has the largest portio of the characteristic flavor of his piano compositions. There are impressive passages, periods of considerable beauty. But the substance seemed too small for the framework. After the intriguing opening chord the music reached its climax languidly. Its inspiration waxed only to wane again, until the rise to the climactic close—and this, impassive in its way, was disappointing after the extent of the preparation. The chorus, a little uncertain in the opening measures, did its full share in emblazoning the high lights. More often, however, the chorus seems to be treated as a part of the orchestra, with its notes merged int the ensemble.

Muddle and Delusion

Skriabin was not a genius [continues Mr. Henderson in The Sun] despite the repeated asservations of those to whom his cross-chord puzzles seem to signify things beyond ordinary understanding. Skriabin was an honest, hard-working musician whose doings greatly astonished Dr. A. Eaglefield Hull. The same gentleman was also astonished by the doings of Cyril Scott. Now anyone can create strange chords. Skriabin's one invention was the "harmonic" scale, a succession of tones developed from a fundamental and its overtones. There is material in such a scale for music and for originality in harmony. But Skriabin never accomplished anything of poetic or symbolical import with his scale. He merely produced novel sounds. His poem of fire i a misfire. It starts from a chord built o all the tones in the harmonic scale and i arrives at an impalpable location in thi air. It is a curious muddle of unenlight ening phrases and harmonic sequences. I makes no proclamation of the barren sou of man fired to activity. Its best passage sound like Debussy and its worst like Stra vinsky . . . There is some strang charm about what common mortals know as "conductors' music." Conductors rav about it and insist on playing it whethe audiences wish to hear it or not. They have been trying for years to educate u to the level of Skriabin, and we are stil wallowing in our ignorance. One thing car be said, and that is that the tone-poem was admirably performed.

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The Debussy numbers and in particular the Respighi pieces were played beautifully. It was, in many respects, one of ~~Mr. Koussevitsky's~~ most brilliant and ~~successful~~ concerts in a somewhat uneven season. It has been announced that next year the Boston will be without two of its best-known players, George Longy, first oboe, who will return to his home in France, and K. Keller, a double-bass player, who has also resigned.

There was more than the usual enthusiasm at the conclusion of the concert.

SUN
APR 13 1925

Boston Symphony Ends Season.

The Boston Symphony Orchestra concluded its ~~New York season~~ with the concert of Saturday afternoon in Carnegie Hall. Mr. ~~Koussevitzky's~~ well known admiration for Scriabin led him to repeat the "Prometheus," placing it second on the program. Mr. Koussevitzky is celebrated in Europe as an interpreter of this music and we may accept his reading as authoritative. He gives the work a brilliant and finished performance, but will probably find American music lovers somewhat slow in rising to his level of faith in the composition.

The other numbers were Respighi's "Old Dances and Airs for the Lute (freely arranged)," Debussy's "Clouds and Festivals" and Borodin's "Prince Igor" dances. The pianist was again Alexander Steinert and the chorus the Cecilia Society of Boston. The audience was large. The eminent Russian finished his first season here as conductor of the Boston organization in high favor. He will be welcomed if he returns to us next season.

Herald
April 15

PROGRAM FOR PENSION FUND

Music by Wagner and Strauss will be performed at one of the most noteworthy Boston Symphony concerts of the season in Symphony hall next Sunday afternoon, April 19 at 3:30.

This, the spring concert of the Boston Symphony orchestra's pension fund, offers virtually the only opportunity for non-subscribers to hear the orchestra under Mr. Koussevitzky, since each series of concerts is fully subscribed and no tickets obtainable. He will open the concert with the overture to "The Flying Dutchman." The second number will be Strauss's tone poem, "Ein Heldenleben" ("A Hero Life"), one of the most imposing and significant in the list of Straussian tone poems. The program will also comprise Wagner's "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from the third act of "Parsifal," and the overture to "Tannhaeuser."

RACHMANINOFF SOLOIST

The 22d pair of concerts by the Boston Symphony orchestra will take place in Symphony hall next Friday afternoon and Saturday evening. Mr. Rachmaninoff, as the soloist, will play the piano part of his own Second Concerto. Mr. Koussevitzky will also conduct Strauss's tone poem, "Ein Heldenleben," and Arnold Bax's "Garden of Fand." Bax's symphonic poem will be heard for the first time at these concerts.

LOWELL MASS.
COURIER-CITIZEN
APR 15 1925

Non-subscribers to the regular concerts of the ~~Boston Symphony~~ orchestra will have an opportunity to hear the organization at an extra concert in aid of the pension fund to be given in Symphony hall Sunday afternoon, April 19, at 3.30. For this concert Mr. Koussevitzky has prepared a program including the Strauss tone poem "A Hero Life" and several numbers from the Wagner music dramas.

~~Columbia Sp~~
~~April 14~~

COLUM

Overtones

The Boston Symphony.

Last Saturday Mr. Koussevitsky retrieved the disappointment of the Boston Symphony's previous performance in one of the most extraordinary concerts of the season, if not of several years past. With their leader at his best the players were naturally responsive and the addition of the Cecelia Society Chorus in two of the numbers capped the completion of one tremendous musical unit.

The first number on the bill was a free orchestral transcription of *Old Dances and Airs for the Lute* by Ottorino Respighi. In this suite Respighi, a contemporary Italian composer, has done one of the most musical pieces of orchestration achieved by any of our moderns. There is no striving for effect; just a straightforward, yet original presentation of some of the most charming dances of sixteenth century Italy. Respighi for once in the history of modern orchestration has allowed his instrumentation to be dic-

his ru- of y's, eer ari- pe no

hesitate to say this of Skryabin's *Prometheus.* The composition is con ceived on a scale so great as to ex haust all the active resources of th modern orchestra, chorus, pianofort solo and organ, as well as all th passive resources of the audience We may justly wonder whether th enormity of such a composition doe not serve to conceal some of it weaker points, but that cannot b determined at one hearing. Obv ously certain passages were marke by aimless wandering and restat ment, but we excuse this in Wagne and we may again in Skryabin, pr vided that he like Wagner has som thing more to offer us. This I b lieve he does. His music is not on sensuously beautiful, but is the e pression of a great and intense pe sonality, a relief from the object ism of Stravinsky. True, *Prom theus* has a program, but it is r descriptive, it is introspective. short, this program is to represe the creative instinct which is t true soul of man, the fire whi *Prometheus* brought, and the ecsta of its constant striving toward t ideal. Skryabin with a poet's visi has expressed the glory of artist creation in music which for all i imperfection is overpowering. I has a message of hope and nobili which he delivers convincingly not concisely.

After so terrific an emotional perience as the *Prometheus* p duced, one might fear that Debuss *Nuages* and *Fetes* would appear p and aquarelle. On the contrary t were a relief; the intensity of Sk abin cannot be endured long. M over this is some of Debus strongest work. The greater ch and unity of these compositions v particularly evident following closely upon the Skryabin.

Borodin's *Polovtsian Dances* always seemed commonplace to not so, however, under Mr. Kous itsky's direction. The rhythm w excellently, electrically sustained. The healthy vigor of these dances made a very fitting close to so unusual a program.

We may take it for granted that the performance of the orchestra was masterly—it is never less; but last Saturday afternoon it was more than that: there was a sincerity and balance which are sometimes overshadowed by the verve and sparkle of Mr. Koussevitsky's interpretations. We must also add a word in

(*Continued on page* 4)

Transcript
April 16

MUSIC TO BE HEARD: BRAHMS'S GRAVITIES, STRAUSS'S HEROICS

BAX'S "GARDEN OF FAND" ALSO IMPENDING

The "German Requiem" for the First Times in Years and Under Unusual Circumstance—Dr. Davison's Share—The Revival of "Ein Heldenleben" According to Mr. Koussevitzky — Celtic Glamour, Irish Fable

BOSTON is not fortunate with the masterpieces of choral music. Only a long memory may recall a performance in this town of Bach's Mass in B minor or of Beethoven's "Missa Solenn's." It is eight years since it heard the Passion Music of Bach to the text of Matthew. It is even longer since Brahms's German Requiem sang in its ears. We lack choral companies capable and ambitious of such arduous tasks, willing to undergo the protracted preparation. The Handel and Haydn Society traverses a sanctified rut. The Cecilia sticks fast in part-songs and unaccompanied numbers. The war dissolved the chorus that Dr. Muck and Mr. Townsend were associating with the Symphony Orchestra. Nearest approach to it in these latter days is Dr. Davison's choir that joins the Harvard Glee Club and the Radcliffe Choral Society. Last spring in two concerts for the increase of the Pension Fund at Symphony Hall, it sang the choral parts in Beethoven's Ninth Symphony with a volume, vitality, precision and plasticity that hereabouts they had never known.

Now the end will crown a work that through nearly two years has occupied these student-singers—the study and the rehearsal of Brahms's German Requiem. This evening, at Symphony Hall, they will sing the music in public for the first time. Tomorrow evening in the same room they will repeat it, since the inquiry for seats warrants a second concert. The Symphony Orchestra in necessary numbers will assist them; Miss Hayden and Mr. Saslavsky will carry the subordinated solo-parts; as guest, Mr. Koussevitzky will conduct, secure upon the foundations that Dr. Davison has laid these many months. To him and to him only, will fall the greater glory. He dared and cherished the project—the singing of an exacting choral music by two collegiate choirs. (Unprecedented, preposterous, impossible, said the safe and sane, wagging their silly old heads.) He infused into the preparations his own eagerness and endurance of spirit. He pursued them gradually; he abated them only when the measures of the Requiem had become second nature to his singers. Then with the quiet gesture of a musician who sets music above himself, he handed his chairs to Mr. Koussevitzky, who has ached since last autumn to prove to Boston his prowess in choral music. There will be laurels aplenty at the two impending concerts; but they will be thickest upon Dr. Davison's calm forehead. By his will and deed, Boston after an interval of years, will hear the German Requiem as it has never heard it before.

Brahms wrote the music in memory of his mother. It was sung first in Bremen in the spring of 1868. It made its way through the northern world. It gave Brahms new prestige as serious and masterful composer. Half the title is misleading, since the music nowhere follows the rites for the dead in the Roman or any other church. It has been labelled a Protestant requiem; but it is by no means such. Indeed it was to distinguish it from churchly requiems that Brahms chose his adjective, "German." From the spirit of his folk, meditating upon the mysteries of life and death, this world and the next, would he have the music spring, through his voice finding speech.

"The circumstances and the piecemeal composition of the music," continues Mr Langford of The Manchester Guardian, "lead one also to think that many feelings of a personal kind went to the choice of the text and the sequence of the numbers. It has been suggested that it should rather be entitled a 'Protestant Requiem.' But Brahms has evidently been at great care to exclude nobody, not even himself, from the feelings and faith which it expresses. Though the Requiem includes certain words of Christ, they are not used in a way that attaches them definitely to Christian ideas or confines them to Christian doctrine, and one may judge that even this fact may not be wholly accidental. If we look at the serious and philosophical music of Brahms as a whole we shall find that he has regarded the problems of existence very deeply, quite apart from the consolations of religious doctrine, and has written many pages of this kind, which must leave an impression as profound as those of this sublime Requiem. To our mind we shall understand the music best if we regard it strictly as a personal document."

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APR 13 1925

Boston Symphony Ends Season.

The Boston Symphony Orchestra concluded its ~~New York season~~ with the concert of Saturday afternoon in Carnegie Hall. Mr. Koussevitzky's well known admiration for Scriabin led him to repeat the "Prometheus," placing it second on the program. Mr. Koussevitzky is celebrated in Europe as an interpreter of this music and we may accept his reading as authoritative. He gives the work a brilliant and finished performance, but will probably find American music lovers somewhat slow in rising to his level of faith in the composition.

The other numbers were Respighi's "Old Dances and Airs for the Lute (freely arranged)," Debussy's "Clouds and Festivals" and Borodin's "Prince Igor" dances. The pianist was again Alexander Steinert and the chorus the Cecilia Society of Boston. The audience was large. The eminent Russian finished his first season here as conductor of the Boston organization in high favor. He will be welcomed if he returns to us next season.

Herald
April 15

PROGRAM FOR PENSION FUND

Music by Wagner and Strauss will be performed at one of the most noteworthy Boston Symphony concerts of the season in Symphony hall next Sunday afternoon, April 19 at 3:30.

This, the spring concert of the Boston Symphony orchestra's pension fund, ...lly the only opportunity for ... the orchestra

S BUILDING

tionally Known Foo

"Goo... act of "Parsifal," "Tannhaeuser."

LOWELL MASS.
COURIER-CITIZEN
APR 15 1925

Non-subscribers to the regular concerts of the ~~Boston Symph~~ony orchestra will have an opportunity to hear the organization at an extra concert in aid of the pension fund to be given in Symphony hall Sunday afternoon, April 19, at 3.30. For this concert Mr. Koussevitzky has prepared a program including the Strauss tone poem "A Hero Life" and several numbers from the Wagner music dramas.

Columbia Spectator
April 14

COLUM

Overtones

The Boston Symphony.

Last Saturday Mr. Koussevitzky retrieved the disappointment of the Boston Symphony's previous performance in one of the most extraordinary concerts of the season, if not of several years past. With their leader at his best the players were naturally responsive and the addition of the Cecelia Society Chorus in two of the numbers capped the completion of one tremendous musical unit.

The first number on the bill was a free orchestral transcription of *Old Dances and Airs for the Lute* by Ottorino Respighi. In this suite Respighi, a contemporary Italian composer, has done one of the most musical pieces of orchestration achieved by any of our moderns. There is no striving for effect; just a straightforward, yet original presentation of some of the most charming dances of sixteenth century Italy. Respighi for once in the history of modern orchestration has allowed his instrumentation to be dictated by the musical thought of his work; he has never used an instrument unless the underlying idea of the composition called for it.

In a program such as Saturday's, where every number could have been a specialty, it may appear temerarious to designate any one as the apex of the performance; yet I do no hesitate to say this of Skryabin' *Prometheus*. The composition is con ceived on a scale so great as to ex haust all the active resources of th modern orchestra, chorus, pianofort solo and organ, as well as all th passive resources of the audience We may justly wonder whether th enormity of such a composition doe not serve to conceal some of it weaker points, but that cannot b determined at one hearing. Obv ously certain passages were marke by aimless wandering and restat ment, but we excuse this in Wagne and we may again in Skryabin, pr vided that he like Wagner has som thing more to offer us. This I b lieve he does. His music is not on sensuously beautiful, but is the e pression of a great and intense pe sonality, a relief from the object ism of Stravinsky. True, *Prom theus* has a program, but it is n descriptive, it is introspective. short, this program is to represe the creative instinct which is t true soul of man, the fire whi *Prometheus* brought, and the ecsta of its constant striving toward t ideal. Skryabin with a poet's visi has expressed the glory of artist creation in music which for all i imperfection is overpowering. I has a message of hope and nobili which he delivers convincingly not concisely.

After so terrific an emotional perience as the *Prometheus* p duced, one might fear that Debuss *Nuages* and *Fetes* would appear p and aquarelle. On the contrary t were a relief; the intensity of Sk abin cannot be endured long. M over this is some of Debus strongest work. The greater ch and unity of these compositions v particularly evident following closely upon the Skryabin.

Borodin's *Polovtsian Dances* h always seemed commonplace to m not so, however, under Mr. Kousse itsky's direction. The rhythm wa excellently, electrically sustained The healthy vigor of these dances made a very fitting close to so unusual a program.

We may take it for granted that the performance of the orchestra was masterly—it is never less; but last Saturday afternoon it was more than that: there was a sincerity and balance which are sometimes overshadowed by the verve and sparkle of Mr. Koussevitzky's interpretations. We must also add a word in

(*Continued on page 4*)

Transcript
April 16

81

MUSIC TO BE HEARD: BRAHMS'S GRAVITIES, STRAUSS'S HEROICS

BAX'S "GARDEN OF FAND" ALSO IMPENDING

The "German Requiem" for the First Times in Years and Under Unusual Circumstance—Dr. Davison's Share—The Revival of "Ein Heldenleben" According to Mr. Koussevitzky — Celtic Glamour, Irish Fable

BOSTON is not fortunate with the masterpieces of choral music. Only a long memory may recall a performance in this town of Bach's Mass in B minor or of Beethoven's "Missa Solenn's." It is eight years since it heard the Passion Music of Bach to the text of Matthew. It is even longer since Brahms's German Requiem sang in its ears. We lack choral companies capable and ambitious of such arduous tasks, willing to undergo the protracted preparation. The Handel and Haydn Society traverses a sanctified rut. The Cecilia sticks fast in part-songs and unaccompanied numbers. The war dissolved the chorus that Dr. Muck and Mr. Townsend were associating with the Symphony Orchestra. Nearest approach to it in these latter days is Dr. Davison's choir that joins the Harvard Glee Club and the Radcliffe Choral Society. Last spring in two concerts for the increase of the Pension Fund at Symphony Hall, it sang the choral parts in Beethoven's Ninth Symphony with a volume, vitality, precision and plasticity that hereabouts they had never known.

Now the end will crown a work that through nearly two years has occupied these student-singers—the study and the rehearsal of Brahms's German Requiem. This evening, at Symphony Hall, they will sing the music in public for the first time. Tomorrow evening in the same room they will repeat it, since the inquiry for seats warrants a second concert. The Symphony Orchestra in necessary numbers will assist them; Miss Hayden and Mr. Saslavsky will carry the subordinated solo-parts; as guest, Mr. Koussevitzky will conduct, secure upon the foundations that Dr. Davison has laid these many months. To him and to him only, will fall the greater glory. He dared and cherished the project—the singing of an exacting choral music by two collegiate choirs. (Unprecedented, preposterous, impossible, said the safe and sane, wagging their silly old heads.) He infused into the preparations his own eagerness and endurance of spirit. He pursued them gradually; he abated them only when the measures of the Requiem had become second nature to his singers. Then with the quiet gesture of a musician who sets music above himself, he handed his chairs to Mr. Koussevitzky, who has ached since last autumn to prove to Boston his prowess in choral music. There will be laurels aplenty at the two impending concerts; but they will be thickest upon Dr. Davison's calm forehead. By his will and deed, Boston after an interval of years, will hear the German Requiem as it has never heard it before.

Brahms wrote the music in memory of his mother. It was sung first in Bremen in the spring of 1868. It made its way through the northern world. It gave Brahms new prestige as serious and masterful composer. Half the title is misleading, since the music nowhere follows the rites for the dead in the Roman or any other church. It has been labelled a Protestant requiem; but it is by no means such. Indeed it was to distinguish it from churchly requiems that Brahms chose his adjective, "German." From the spirit of his folk, meditating upon the mysteries of life and death, this world and the next, would he have the music spring, through his voice finding speech.

"The circumstances and the piecemeal composition of the music," continues Mr Langford of The Manchester Guardian, "lead one also to think that many feelings of a personal kind went to the choice of the text and the sequence of the numbers It has been suggested that it should rather be entitled a 'Protestant Requiem,' but Brahms has evidently been at great care to exclude nobody, not even himself, from the feelings and faith which it expresses. Though the Requiem includes certain words of Christ, they are not used in a way that attaches them definitely to Christian ideas or confines them to Christian doctrine, and one may judge that even this fact may not be wholly accidental. If we look at the serious and philosophical music of Brahms as a whole we shall find that he has regarded the problems of existence very deeply, quite apart from the consolations of religious doctrine, and has written many pages of this kind, which must leave an impression as profound as those of this sublime Requiem. To our mind we shall understand the music best if we regard it strictly as a personal document."

There are seven numbers, mainly choral and orchestral. The first, "Blessed are hey that Go in Mourning," is broadly nceived and richly scored. The second, Funeral March in triple time, rings with hms's breadths and glories, ending in fugal climax. The third, "Lord, Make Know the Measure of my Days upon th," begins in the solo baritone voice h choral accompaniment; moves abruptand wildly; comes again to fugal close. succeeding division, "How Lovely is Dwelling Place, O Lord of Hosts," tens the surrounding gravities with ... The fifth number joi...

soprano voice to the chorus for the cation, "Ye Now Are Sorrowful, Not"; ascends through bold, sweepin alted measures. The sixth summon resurrection of the dead in pages multuous power. The seventh, "B Are the Faithful," brings calm and r close. . . . The last, as some say, older choral music, before the modern violent hands upon the sanctuary choral masterpiece, according to o from the days of Bach to the days are Bachless.

Heroic Strauss

Another, but a very different, sic, long unheard at the Symp Concerts, will fill the second pa Mr. Koussevitzky's program at phony Hall tomorrow afternoon Saturday evening—Strauss's tone- "Ein Heldenleben," Dr. Muck ra through the lengths and breadths Strauss; but halted not at "A H Life," because he thoroughly dis the music. Mr. Monteux, who ha hesitated before "Don Quixote" or Z thustra," mistrusted himself with " denleben" and avoided it. Not 1910, when Mr. Fiedler was conductor, the Symphony Orchestra played the poem. Once in the interim it has heard from another band and a more terful leader—from the Philharm Society of New York and Mr. Mengel in their single visit to Boston. The lander excels in the music; Strauss him dedicated it to him; within memory it not been so lucidly set forth, so viv characterized, so deeply charged with sion of mood and passion of uttera Often Mr. Mengelberg has put "Ein He leben" on his programs in New York, from Mr. Gilman's illuminating n comes the following summary of the co and content of the music.

"Strauss has said that in 'A Hero's L he wished to present, 'not a realistic trait of a particular historical or poet figure, but rather a more general and ideal of great and manly heroism—not heroism to which one can apply an eve day maxim of valor, with its material exterior reward, but that heroism which lates to the inward battles of life, which aspires, through struggle and nouncement, towards the elevation of soul.' The tone-poem runs in six connec sections: The Hero, The Hero's Adversari The Hero's Courtship, The Hero's Batt field, The Hero's Works of Peace, T Hero's Release from the World, and t Conclusion.

"*I. The Hero*—We hear first the chi theme of The Hero; the great subject th sweeps up out of the bass in the lo strings and horns, joined later by the vi lins. There are subsidiary themes, pictu ing different aspects of the Hero's nature his pride, depth of feeling, inflexibili sensitiveness, imagination. This sect comes to a defiant, heaven-storming cl with a hold on the dominant-chord of flat.

"*II. The Hero's Adversaries*—Herein pictured the Hero's opponents and de tors—an envious and malicious crew, with all uncharitableness. Flutes, piccolo, English horns, clarinets, shrill and snarling phrases. There is a malignly ponderous phrase, in fifths, tenor and bass tubas, intended to pictu the malevolence of the dull-witted amo the foe. The theme of the Hero appea in sad and meditative guise. But dauntless courage soon reasserts itse and the mocking horde are put to rout.

"*III. The Hero's Helpmate*—A so violin introduces the Hero's beloved. Sh reveals herself at the start as capricio an inconsequent trifler, an elabor coquette. The directions printed above th violin part in the score—'flippantly, 'playfully,' 'insolently,' 'sedately', 'sooth ingly,' 'angrily,' 'scoldingly'—suggest th changing aspects of the emotional scene But a grave and earnest phrase—heard at first in the 'cellos, double-basses, trombones and horns—recurs again and again with the effect of an increasingly ferver appeal. The discourse becomes more se ous, more impassioned. Then the orches breaks into one of the most magnific love-songs in all music. There are turous phrases for the strings, gorgeou adorned with glissandi in the harps; oboe sings an ardently tender song. the ecstasy subsides, the mocking voices the foe are heard remotely, like the tant croaking of night birds through enchanted dream.

"*IV. The Hero's Battlefield*—But sudd ly the call to arms is heard, and may not be ignored. Distant fan (trumpets behind the scenes) summon Hero to the conflict. The orchestra comes a battlefield; the music 'evokes picture of countless and waging hosts, forests of waving spears and clash blades,' wrote Huneker of this scene. din, heat and turmoil of conflict are spr over all, and the ground piled high the slain.' Through the dust and u we are reminded of the inspiration o Beloved, which sustains and heartens champion, whose theme contests for premacy with that of his adversaries, triumphant orchestral outburst proclai at last his victory. Yet he exults alo The world regards his conquest with co and cynical indifference.

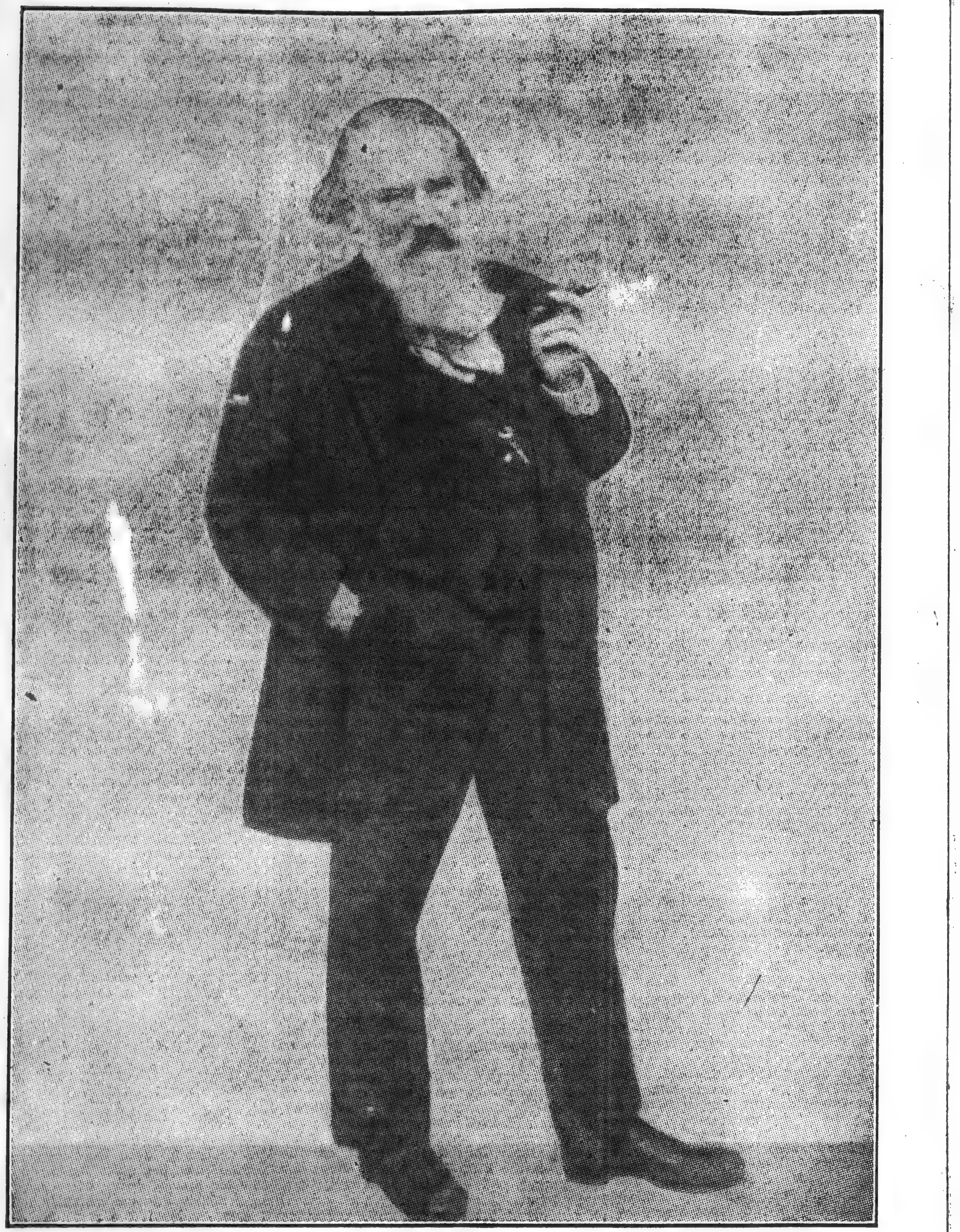
"*V. The Hero's Works of Peace*—N begins a celebration of the Hero's victor of peace, suggesting his spiritual evoluti and achievements. We hear—perhaps w delicately symbolic intent—quotations themes from Strauss's earlier mu reminiscences of 'Death and Transfigu tion,' 'Don Quixote,' 'Don Juan,' 'Till lenspiegel,' 'Macbeth,' 'Zarathustra,' music-drama 'Guntram,' and the exquis song, 'Traum durch die Dämmerung.' appreciative hearer will esteem the and tranquil loveliness of tha where the tenor tuba, vi... clarinet...

87

BOSTON EVENING TRANSCRIPT, WEDNESDAY, APRIL 15, 1925

acine --- The Theater and Mus

Johannes---To His Friends



Brahms

In the Prime That Wrought the Requiem

(From a Rare Photograph in the Collection of Willem Willeke)

Monitor
April 18

'The Garden of Fand' Played in Boston

THE program of the twenty-second concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Bax ...."The Garden of Fand"
Rachmaninoff
Concerto No. 2 in C minor for pianoforte and orchestra
Strauss
"Ein Heldenleben," Tone Poem op. 40

Mr. Koussevitzky has again changed the seating of the orchestra. Last fall at the beginning of the season the double basses were moved from their former position at the back of the orchestra to the left of the stage. Yesterday it was to be noticed that the second violins have been given the space formerly allotted to the violoncellos, while the violas now sit at the conductor's right, with the violoncellos where the violas were.

There is much to commend in this new arrangement (which we believe has been adopted in other orchestras). The violins are now in a single group, which is altogether logical, and the violas (of heavier tone) are fully as prominent as before, in spite of the fact that the instruments are now turned away from the audience. As far as change in tone color or quality is concerned, it was hardly possible to perceive any appreciable difference. The violas may have sounded slightly more resonant in passages in which they came to the fore.

"The Garden of Fand"

Bax's "The Garden of Fand" was played for the first time at these concerts. His music is not altogether unfamiliar here, however. The underlying motive of the composition is of course the sea, and consequently it is hardly possible to avoid comparisons with the music of Mendelssohn, whose "Calm Sea and Prosperous Voyage" will always remain a model of marine tone painting, or of Rimsky-Korsakoff, with his "Schéhérazade" and "Sadko."

Nevertheless Bax's seascape does not fall far behind those of his two illustrious predecessors. His music is not over-pictorial and skillfully suggests the atmosphere of magic which forms the basis of the argument of the old Celtic legend which his composition is intended to illustrate. It is fanciful, imaginative music; the music of a dreamer who nevertheless is too clever a musician to wander unduly from the subject in hand. The very brilliance of the orchestration somewhat defeats the composer's purpose, for the wealth of color ends by becoming slightly monotonous; yet as a whole the composition delights by reason of the delicacy of its workmanship, and the surety with which the composer's altogether poetical conception is realized.

Rachmaninoff's Concerto

Rachmaninoff's second concerto is a brilliant show-piece for soloist and orchestra as well. In it the composer has solved a somewhat difficult problem in musical composition. It does not belong to that class of compositions in which the "piano is not treated as a solo instrument, but rather as an instrument of the orchestra," one of those compositions in which the listener observes the pianist performing feats of agility which go by altogether unheard. Nor is it an old-fashioned concerto, in which the orchestra is practically an unnecessary adjunct, save for the playing of the customary Tuttis. Here both pianist and orchestra have their due share of prominence, yet each is absolutely indispensable to the other. Of the actual musical value of the contents of this concerto opinions may differ. There are pages of great beauty, as in the second movement, and again there are pages, as in the final Allegro, in which the composer piles one sonority on another with the greatest effectiveness, but in which upon sober second thought he is found to have said little of real interest.

Mr. Rachmaninoff himself was the pianist. Naturally he was able to give an interpretation of his work which was fairly overwhelming. It was playing, however, which astonished by its virtuosity rather than playing which stirred the deeper emotions.

Emotional depths were touched

PAWTUCKET, R. I.
TIMES

APR 18 1925

[illegible] night.

Boston Symphony

On Tuesday evening, in Infantry Hall, at 8:15, Serge Koussevitzky will make his final bow of the season in Providence at the closing concert here of the Boston Symphony orchestra. The Russian conductor is concluding one of the most brilliant seasons this orchestra has ever had, nor have the symphony concerts ever been in greater demand, generally speaking and seats more difficult to obtain. Special choral concerts in Boston took place last Thursday and Friday. There will be a pension fund concert there tomorrow with a Strauss-Wagner programme, and a pair of choral concerts a week from Friday at the very close of the season, Koussevitzky immediately after to sail for Europe to conduct his annual series in Paris and London.

The splendid Wagnerian programme for Tuesday will include the overture to "The Flying Dutchman;" the prelude to the first act (Holy Grail music) and the introduction to the third act of "Lohengrin;" the introduction to the third act of "The Meistersingers of Nuremberg" (contemplative music of Hans Sachs, the shoemaker); the ride of the Valkyries from "The Valkyrie" in which the winged horses of the warrior goddesses gallop through the [illegible] "Forest Murmurs" from the sec[illegible] of "Siegfried" in which the [illegible] the woods and bird calls [illegible] the "Good Friday Spell" [illegible]al;" and to close the sea-

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American
April 18

RACHMANINOFF SCORES AGAIN AT SYMPHONY

Composer Plays Own "Second Piano Concerto" Accompanied by Orchestra

There are only three members on this week's Symphony program, but yesterday's concert lasted more than two hours. An appreciable part of this time was consumed in applause, especially for the soloist, Sergei Rachmaninoff, after his rendition of his Second Piano Concerto.

The second movement of the work might be called sentimental, but for us it is honest emotion well presented. Of course the work of Rachmaninoff always owes much to his own personality in presenting it, so that it is hard to say how much is in the music and how much in the interpretation of the composer. There was an unusually sympathetic playing of the orchestral part of the Concerto by Koussevitzky and his men.

For the opening number Mr. Koussevitzky chose Arnold Bax's "Garden of Fand," played for the first time at the Symphony Concerts. This work is written in Bax's usual style, which means Celtic style. The piece made a notable impression as a splendid hit of program-music.

The second half of the program was taken up by Strauss' "Ein Heldenleben." This tone-poem has not appeared on the program of the Symphony Orchestra since 1910. Many a conductor is shy of testing his abilities in this exceedingly difficult work, but Mr. Koussevitzky apparently fears nothing. Strauss has much to say in this music depicting the life of a hero, but isn't it true that he takes too much space to say it in? There are moments of unforgettable beauty, such as the gorgeous love music constantly recurring, and there are moments of power.

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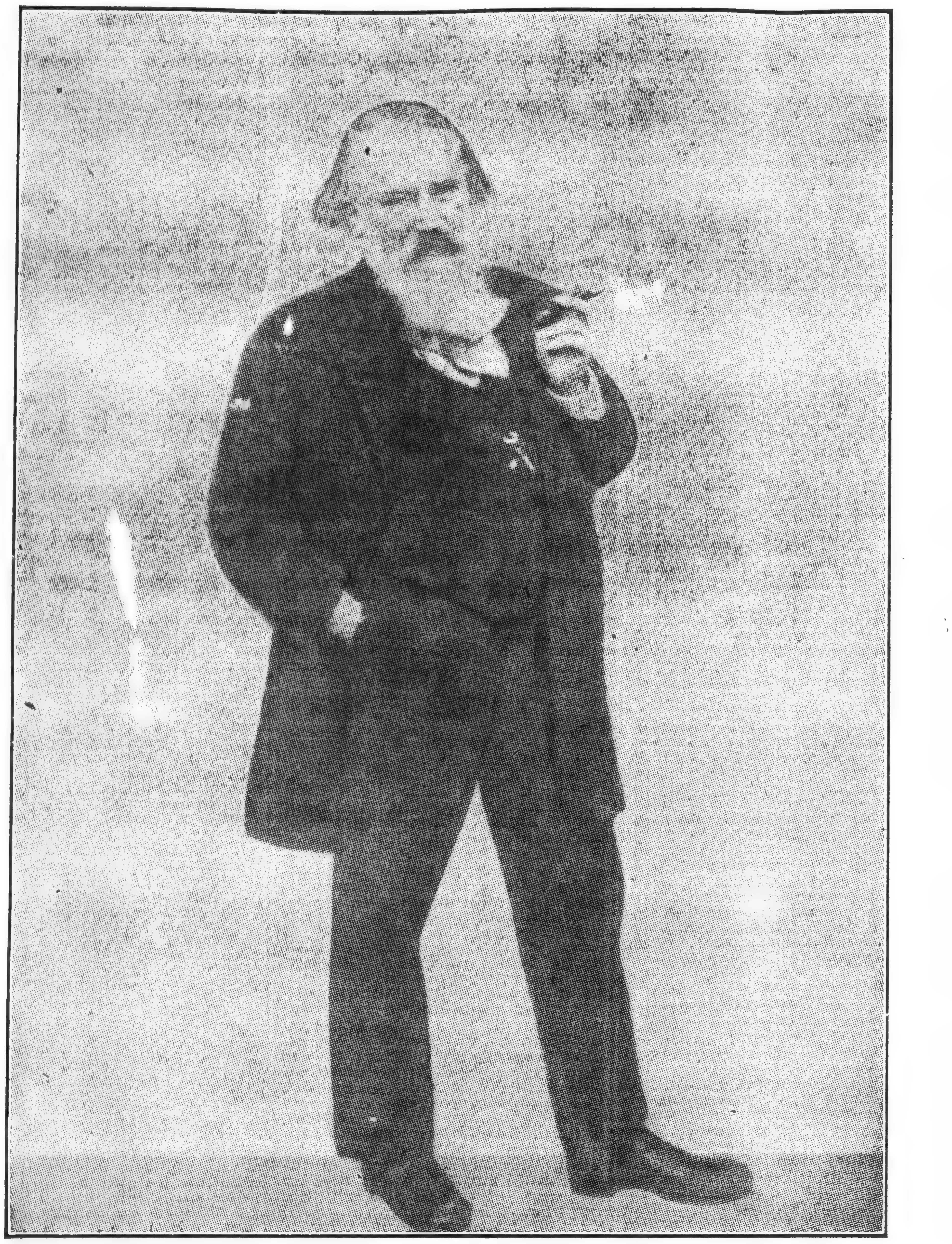

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83

Herald
April 18

SYMPHONY GIVES GARDEN OF FAND

Bax Composition Presented First Time in Boston at 22d Concert

PERFORMANCE IS OF HIGHEST STANDARD

By PHILIP HALE

The 22d concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Bax, "The Garden of Fand" (first time at these concerts); Rachmaninoff, Piano Concerto, No. 2, C minor (Mr. Rachmaninoff, pianist); Strauss, "Ein Heldenleben."

Arnold Bax is the most interesting of modern English composers because he is the most romantically poetic. Saying this, one does not forget the haunting music, dripping with melancholy, that Vaughan Williams wrote for "On Wenlock Edge," and other verses from "A Shropshire Lad," but Bax in his symphonic poems, three of which have never been played in Boston, has a higher and more sustained flight of imagination than Vaughan Williams reached in his "London" symphony.

Is Bax of Irish descent? It is certain that he has been mightily influenced by Irish legends, folk lore and the wild western coast of Eirinn. He believes in "the good people"; he has seen the hosting of the Sidhe; he has heard the piping that leads mortal men to joy or destruction.

Writing an argument for "The Garden of Fand" he first tells how the hero Cuchulain fell under the spell of the enchantress, Fand, who dwells on a mysterious island; how his wife, Emer, finally won him back to the world of deeds and battles. And then Bax tells the hearer that this music has no relation to the legend and he relates another story in which Fand, the queen of the sea, holds with her strange companions unceasing revelry on this island, fatal to those tossed by the waves upon the mysterious shore; how voyagers, thrown there by the sea, joined, willingly or unwillingly, in the mad dance and the high feasting. Fand sings to them her intoxicating song of triumphant love. They listen and are lost forever. The sea rises, the island is overwhelmed, the victims sink to the depths, while the immortals, the waves their steeds, ride joyously and laugh at the fate of the intruders. At twilight the watery garden of Fand is no more to be seen.

Did Bax dream this tale or did he find it in some Celtic saga? It matters not. He tells it in beautiful music: music that is not fussily descriptive; music that needs no Baedeker; music that is not merely literary. Were the story not related in program notes, the music would still be enchanting by reason of its wildness, the fury following the calm, the demoniacal intensity of the revelers, the measures that prepare one for the apparition of Fand with the song that maddens with love-yearning.

And so Fand's island is like Prospero's,

"Full of noises,
Sounds, and sweet airs, that give delight, and hurt not."

Mr. Rachmaninoff gave a brilliant

been played here several

at least before yesterday by the composer. The concerto is melodious, at times obviously so, with themes that, in Tchaikovskian vein are now charged with the melancholy that is supposed to be peculiarly Russian, now as they were vodka-inspired. It is a concerto, which, when played as Mr. Rachmaninoff played it, with Mr. Koussevitzky accompanying him admirably, is an exciting work, that makes an instantaneous appeal to an audience. It is not necessary to inquire pryingly into the contents themselves. Mr. Rachmaninoff by his superb performance gave unalloyed pleasure.

We doubt if "Ein Hildenleben," which had not been on a Symphony program since 1910, will be ranked among Strauss's important works, though some of the sections, notably "The Hero's Escape from the World and Conclusion," are impressive, having emotional depth, being the baring of a soul. No man is perhaps a hero to his valet; but Strauss is evidently a hero to himself. He is autobiographical in this tone poem as in his "Domestic Symphony." There is a certain presumption in asking one to hear musical descriptions of a composer's struggles, his feelings at being adversely criticised by wretched Philistines, who do not appreciate him, his sulking and withdrawal, like Achilles to his tent. And why drag Frau Strauss into the musical story and typify her, capricious, coquettish, by whimsical measures for the violin, even if they are played as well as Mr. Burgin played them yesterday? This tone poem, in spite of the sections just referred to, might be justly entitled "A Poseur's Life," and a blustering poseur at that.

No, the great Strauss will be known by his "Till Eulenspiegel," the scene of recognition in "Elektra," and "Der Rosen Kavalier." The performance of the orchestra throughout the concert was of the highest standard.

The concert will be repeated tonight. The program of next week is as follows: Mozart, Symphony, C major (K. No. 425); Prokofieff, Violin concerto (Mr. Burgin, violinist); Loeffler, "La Bonne Chanson" (after Varlaine); Wagner, Overture to "Tannhaeuser."

CINCINNATI, OHIO
BILLBOARD

APR 18 1925

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transcript
April 18

Orchestral

At last it is at hand. Mr. Burgin is ready; Mr. Koussevitzky is eager; a certain curiosity is abroad about "the most difficult violin-piece in existence." Accordingly Prokoviev's Concerto will be played at the Symphony Concerts of next week probably for the first times in America. It is short; it enlists a relatively small orchestra; wherever it has been played of late in Europe, it has stirred debate. Seemingly, there is no middle way either in admiration or in contempt for the music. A Symphony of Mozart in C major (K. 425); Mr. Loeffler's tone-poem, "La Bonne Chanson"; the Overture to "Tannhäuser" fill the remainder of the program.

Tomorrow afternoon, in Symphony Hall befalls the second of the annual concerts of the Symphony Orchestra for the increase of its ever-needy and ever-useful pension fund. Mr Koussevitzky will conduct; the band will play—on its mettle. Strauss and Wagner will divide the program: "Ein Heldenleben"; the Overture to "The Flying Dutchman"; the Forest-Music from "Siegfried"; the Good Friday Spell from "Parsifal"; the Overture to "Tannhauser."

Apr 18

N DAILY ADVERTISER

Rachmaninoff Wins Honors At Symphony

Russian Pianist Plays His Well-Known Glinka Prize Concerto

Russia's brilliant refugee pianist, Sergei Rachmaninoff, now almost a full-fledged American, was the bright, particular hero of yesterday's Symphony concert.

S. Rachmaninoff

He shone as both soloist and composer, playing the piano part in his famous C minor Glinka prize concerto, which has been a favorite in Symphony concert halls for many years. He played it in Boston when he first visited this country, but he plays it still more impressively now. It is probably the most popular Rachmaninoff composition in the Symphony repertoire.

It easily led in popular favor at this 22nd matinee. Mr. Koussevitzky conducted enthusiastically, paying due tribute to his famous fellow-countryman.

Arnold Bax's fantastic tone-poem, "The Garden of Fand," which deals with an ancient Irish legend, and Richard Strauss' celebrated but seldom heard composition, "A Hero's Life," are the other numbers on the program. They are both remarkable works, and they were splendidly played, but they aroused no such enthusiasm as rewarded the Rachmaninoff number.

The gaunt and towering Russian pianist was in fine form. He again

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Traveler
April 18

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Koussevitzky to Conduct Strauss-Wagner Concert

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This concert includes an array of Wagnerian excerpts—music in which Koussevitzky is considered to be particularly remarkable—and a repetition of Richard Strauss's tone poem, "A Hero Life," which has not been performed by the Boston Symphony Orchestra for a number of years. The tone poem describes the vicissitudes and triumphs of the composer's own artistic career, depicting the onslaught of his critics and enemies and reviewing his musical achievements by the quotation of themes from his principal tone poems.

Richard Wagner will be represented at this concert by the overture to "The Flying Dutchman"; "Forest Murmurs," from "Siegfried"; the "Good Friday Spell," from "Parsifal," and the overture to "Tannhauser."

Clauss
Conservatory.)

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Rachmaninoff Is Symphony Soloist

Sergei Rachmaninoff was soloist with the Boston symphony orchestra, Serge Koussevitzky, conductor, at yesterday afternoon's concert, the first of the 22d pair of concerts of the season.

Rachmaninoff played the solo part in his own piano Concerto No. 2 in C minor. Although Rachmaninoff is often at his best in interpreting his own compositions, it is seldom that he is heard to such good advantage. There was the admirable orchestra to play with and the dynamic Koussevitzky to lead a magnificently clear and vital performance. The pianist's part in it was distinguished by the power with which he delivered his meaning, so that the concerto seemed a personal utterance rather than merely means for display of technical proficiency.

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The Strauss tone-poem, "Ein Heldenleben" ("A Hero's Life"), was played for the first time in 15 years by this orchestra. Bostonians have found the combination of Strauss and Koussevitzky to their liking, and were enthusiastic over the stirring performance. Mr. Burgin played the violin solo beautifully.

Globe
April 17

This week brings several notable musical events, a concert by the Boston Symphony in aid of its Pension Fund today, one of the two chances this season for nonsubscribers to hear the orchestra under Koussevitzky; a performance Saturday afternoon at the Boston Opera House of Humperdinck's opera "Hansel and Gretel," the regular pair of Boston Symphony concerts, the next to the last of the series, Friday afternoon and Saturday evening, and recitals by Agnes Hope Pillsbury, pianist, and Lilian Prudden, soprano, both heard here before and favorably reviewed in the

aud once each.

~~Globe~~
Apr 16

"HELDENLEBEN" AT SYMPHONY CONCERT

Strauss Tone Poem Heard, in Vivid Performance

Richard Strauss' tone poem "Ein Heldenleben" was the chief number of yesterday's Symphony program. Koussevitzky's performance seemed quite as vivid in its way as that given here three years ago by Willem Mangelberg, to whom the music is dedicated, and the New York Philharmonic Orchestra. The Boston Symphony has not played this piece since 1910. It was coldly received yesterday by an audience not cordially disposed toward 20th century music.

Rachmaninoff, as soloist, gave a superb performance of his own second concerto, a performance almost eloquent enough to convince one that the music is a work of genius. The only other number on a curious and not too fortunately arranged program was Arnold Bax' "Garden of Fand," played here previously only by the Chicago Symphony, which again left little impression.

His enemies will have it that the "hero life" depicted in this tone poem "Ein Heldenleben" is that of Richard Strauss, a theory the copious quotations from Strauss' earlier music in the section describing the hero's experience of the world may or may not support. After all the scraps from "Don Juan," "Till Eulenspiegel," "Don Quixote," and so on, cleverly woven into the polyphonic texture of this tone poem may merely mean that every hero has love affairs, is a bit of a buffoon, and sometimes quixotic; and not that Strauss has these tone poems as trophies of heroism to display.

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P. R.

Globe
April 19

Monday night, May 4th, will mark the opening of the 40th season of the "Pop" concerts and the ninth under Agide Jacchia. There will be the usual orchestra of 80 Symphony players. Popular programs in which those old numbers which have the best claim to survival will mingle with notable novelties. Refreshments will be served as usual at the tables which will cover the floor of Symphony Hall, and in the "Pop" bar in the lobby of the first balcony. Reservations are already being made for the opening night, always a gala occasion at the "Pops."

SYMPHONY HALL—Today at 3:30—Boston Symphony Orchestra, Serge Koussevitzy, conductor. Overture to "The Flying Dutchman," Wagner; "Ein Heldenleben," Richard Strauss; "Forest Murmurs" from "Siegfried," "Good Friday Magic" from "Parsifal," overture to "Tannhauser," Wagner. There is no soloist.

PROVIDENCE, R. I.
JOURNAL

APR 19 1925

Season's Farewell to Serge Koussevitzky and Boston Symphony Next Tuesday. — "All-Wagner" Programme. — Concerts by Stringed Instrument Players.

Farewells for the season to Serge Koussevitzky and the Boston Symphony Orchestra are in order ~~next Tuesday~~ night, when the new conductor and his men give their fifth and last concert of this year's series in Infantry Hall. It will be an all-Wagner programme and no soloist is scheduled.

This is the order: Overture to "The Flying Dutchman," prelude to "Lohengrin," introduction to act III., "Lohengrin," introduction to act III., "The Mastersingers of Nuremberg," "Ride of the Valkyries" from "The Valkyrie," "Waldweben" from "Siegfried" (act II.), "Good Friday Spell" from "Parsifal" (act III.), overture to "Tannhauser."

Already the schedule for next year is announced for Providence, the 44th season of the orchestra here, and Mr. Koussevitzky's second. The concerts will be on Tuesday evenings as usual, beginning Nov. 17 and continuing on Dec. 15, Jan. 19, Feb. 16 and March 16.

Present subscribers are given until May 15 to notify the management they wish to retain their seats for next season, and prospective subscribers may apply for seats from now on by writing to the manager, W. H. Brennan, Symphony Hall, Boston.

Koussevitzky is ending his first season with many events and honors. Last Thursday and Friday he led Brahm's Requiem in Boston, members of the orchestra joining forces with the Harvard Glee Club and the Radcliffe Choral Society. A pension fund concert to-day in Boston will have a Strauss-Wagner programme. Mr. Koussevitzky will conclude the season next week with a pair of choral concerts at the regular series.

Advertiser
April 19

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The Wagnerian numbers are "The Flying Dutchman" overture, "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from "Parsifal" and the "Tannhauser" overture.

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"POPS" OPENING

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SCRANTON
PA.
SCRANTONIAN

APR 19 1925

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The Boston Symphony Orchestra concluded its ~~New York~~ season with a concert in Carnegie Hall. Mr. Koussevitzky's well known admiration for Scriabin led him to repeat the "Prometheus," placing it second on the program. Mr. Koussevitzky is celebrated in Europe as an interpreter of this music and we may accept his reading as authoritative. He gives the work a brilliant and finished performance, but will probably find American music lovers somewhat slow in rising to his level of faith in the composition.

The other numbers were Respighi's "Old Dances and Airs for the Lute" (freely arranged), Debussy's "Clouds and Festivals" and Borodin's "Prince Igor" dances. The pianist was again Alexander Steinert and the chorus the Cecilia society, of Boston. The audience was large. The eminent Russian finished his first season there as conductor of the Boston organization in high favor. He will be comed if he returns next seas

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Herald
April 18

SYMPHONY GIVES GARDEN OF FAND

Bax Composition Presented First Time in Boston at 22d Concert

PERFORMANCE IS OF HIGHEST STANDARD

By PHILIP HALE

The 22d concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Bax, "The Garden of Fand" (first time at these concerts); Rachmaninoff, Piano Concerto, No. 2, C minor (Mr. Rachmaninoff, pianist); Strauss, "Ein Heldenleben."

Arnold Bax is the most interesting of modern English composers because he is the most romantically poetic. Saying this, one does not forget the haunting music, dripping with melancholy, that Vaughan Williams wrote for "On Wenlock Edge," and other verses from "A Shropshire Lad," but Bax in his symphonic poems, three of which have never been played in Boston, has a higher and more sustained flight of imagination than Vaughan Williams reached in his "London" symphony.

Is Bax of Irish descent? It is certain that he has been mightily influenced by Irish legends, folk lore and the wild western coast of Eirinn. He believes in "the good people"; he has seen the hosting of the Sidhe; he has heard the piping that leads mortal men to joy or destruction.

Writing an argument for "The Garden of Fand" he first tells how the hero Cuchulain fell under the spell of the enchantress, Fand, who dwells on a mysterious island; how his wife, Emer, finally won him back to the world of deeds and battles. And then Bax tells the hearer that this music has no relation to the legend and he relates another story in which Fand, the queen of the sea, holds with her strange companions unceasing revelry on this island, fatal to those tossed by the waves upon the mysterious shore; how voyagers, thrown there by the sea, joined, willingly or unwillingly, in the mad dance and the high feasting. Fand sings to them her intoxicating song of triumphant love. They listen and are lost forever. The sea rises, the island is overwhelmed, the victims sink to the depths, while the immortals, the waves their steeds, ride joyously and laugh at the fate of the intruders. At twilight the watery garden of Fand is no more to be seen.

Did Bax dream this tale or did he find it in some Celtic saga? It matters not. He tells it in beautiful music; music that is not fussily descriptive; music that needs no Baedeker; music that is not merely literary. Were the story not related in program notes, the music would still be enchanting by reason of its wildness, the fury following the calm, the demoniacal intensity of the revelers, the measures that prepare one for the apparition of Fand with the song that maddens with love-yearning.

And so Fand's island is like Prospero's,

"Full of noises,
Sounds, and sweet airs, that give delight, and hurt not."

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been played here several times, at least before yesterday by the composer. The concerto is melodious, at times obviously so, with themes that, in Tchaikovskian vein are now charged with the melancholy that is supposed to be peculiarly Russian, now as they were vodka-inspired. It is a concerto, which, when played as Mr. Rachmaninoff played it, with Mr. Koussevitzky accompanying him admirably, is an exciting work, that makes an instantaneous appeal to an audience. It is not necessary to inquire pryingly into the contents themselves. Mr. Rachmaninoff by his superb performance gave unalloyed pleasure.

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Traveler
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Clauss Conservatory.)

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~~Globe~~

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PENSION FUND CONCERT TODAY

The pension fund program by the Boston Symphony Orchestra in Symphony Hall this afternoon will include excerpts from Wagner's music dramas and Richard Strauss' mighty poem, "A Hero's Life."

The Wagnerian numbers are "The Flying Dutchman" overture, "Forest Murmurs" from "Siegfried," the "Good Friday Spell" from "Parsifal" and the "Tannhauser" overture.

'POPS" OPENING

Monday night, May 4, will mark the opening of the "Pops" concerts at Symphony Hall. This will be the fortieth season of the "Pops" and the ninth under the conductorship of Agide Jacchia.

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transcript
Apr 18

Orchestral

At last it is at hand. Mr. Burgin is ready; Mr. Koussevitzky is eager; a certain curiosity is abroad about "the most difficult violin-piece in existence." Accordingly Prokoviev's Concerto will be played at the Symphony Concerts of next week probably for the first times in America. It is short; it enlists a relatively small orchestra; wherever it has been played of late in Europe, it has stirred debate. Seemingly, there is no middle way either in admiration or in contempt for the music. A Symphony of Mozart in C major (K. 425); Mr. Loeffler's tone-poem, "La Bonne Chanson"; the Overture to "Tannhäuser" fill the remainder of the program.

Tomorrow afternoon, in Symphony Hall befalls the second of the annual concerts of the Symphony Orchestra for the increase of its ever-needy and ever-useful pension fund. Mr Koussevitzky will conduct; the band will play—on its mettle. Strauss and Wagner will divide the program: "Ein Heldenleben"; the Overture to "The Flying Dutchman"; the Forest-Music from "Siegfried"; the Good Friday Spell from "Parsifal"; the Overture to "Tannhauser."

April 18

N DAILY ADVERTISER

Rachmaninoff Wins Honors At Symphony

Russian Pianist Plays His Well-Known Glinka Prize Concerto

Russia's brilliant refugee pianist, Sergei Rachmaninoff, now almost a full-fledged American, was the bright, particular hero of yesterday's Symphony concert.

S. Rachmaninoff

He shone as both soloist and composer, playing the piano part in his famous C minor Glinka prize concerto, which has been a favorite in Symphony concert halls for many years. He played it in Boston when he first visited this country, but he plays it still more impressively now. It is probably the most popular Rachmaninoff composition in the Symphony repertoire.

It easily led in popular favor at this 22nd matinee. Mr. Koussevitzky conducted enthusiastically, paying due tribute to his famous fellow-countryman.

Arnold Bax's fantastic tone-poem, "The Garden of Fand," which deals with an ancient Irish legend, and Richard Strauss' celebrated but seldom heard composition, "A Hero's Life," are the other numbers on the program. They are both remarkable works, and they were splendidly played, but they aroused no such enthusiasm as rewarded the Rachmaninoff number.

The gaunt and towering Russian pianist was in fine form. He again

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Globe
Apr 17

This week brings several notable musical events, a concert by the Boston Symphony in aid of its Pension Fund today, one of the two chances this season for nonsubscribers to hear the orchestra under Koussevitzky; a performance Saturday afternoon at the Boston Opera House of Humperdinck's opera "Hansel and Gretel," the regular pair of Boston Symphony concerts, the next to the last of the series, Friday afternoon and Saturday evening, and recitals by Agnes Hope Pillsbury, pianist, and Lilian Prudden, soprano, both heard here before and favorably reviewed in the [illegible]

aud once each.

Monday night, May 4th, will mark the opening of the 40th season of the "Pop" concerts and the ninth under Agide Jacchia. There will be the usual orchestra of 80 Symphony players. Popular programs in which those old numbers which have the best claim to survival will mingle with notable novelties. Refreshments will be served as usual at the tables which will cover the floor of Symphony Hall, and in the "Pop" bar in the lobby of the first balcony. Reservations are already being made for the opening night, always a gala occasion at the "Pops."

SYMPHONY HALL—Today at 3:30—Boston Symphony Orchestra, Serge Koussevitzy, conductor. Overture to "The Flying Dutchman," Wagner; "Ein Heldenleben," Richard Strauss; "Forest Murmurs" from "Siegfried," "Good Friday Magic" from "Parsifal," overture to "Tannhauser," Wagner. There is no soloist.

SCRANTON
PA.
SCRANTONIAN
APR 19 1925

o o o o

The Boston Symphony Orchestra concluded its ~~New York~~ season with a concert in Carnegie Hall. Mr. Koussevitzky's well known admiration for Scriabin led him to repeat the "Prometheus," placing it second on the program. Mr. Koussevitzky is celebrated in Europe as an interpreter of this music and we may accept his reading as authoritative. He gives the work a brilliant and finished performance, but will probably find American music lovers somewhat slow in rising to his level of faith in the composition.

The other numbers were Respighi's "Old Dances and Airs for the Lute" (freely arranged), Debussy's "Clouds and Festivals" and Borodin's "Prince Igor" dances. The pianist was again Alexander Steinert and the chorus the Cecilia society, of Boston. The audience was large. The eminent Russian finished his first season there as conductor of the Boston organization in high favor. He will be welcomed if he returns next season.

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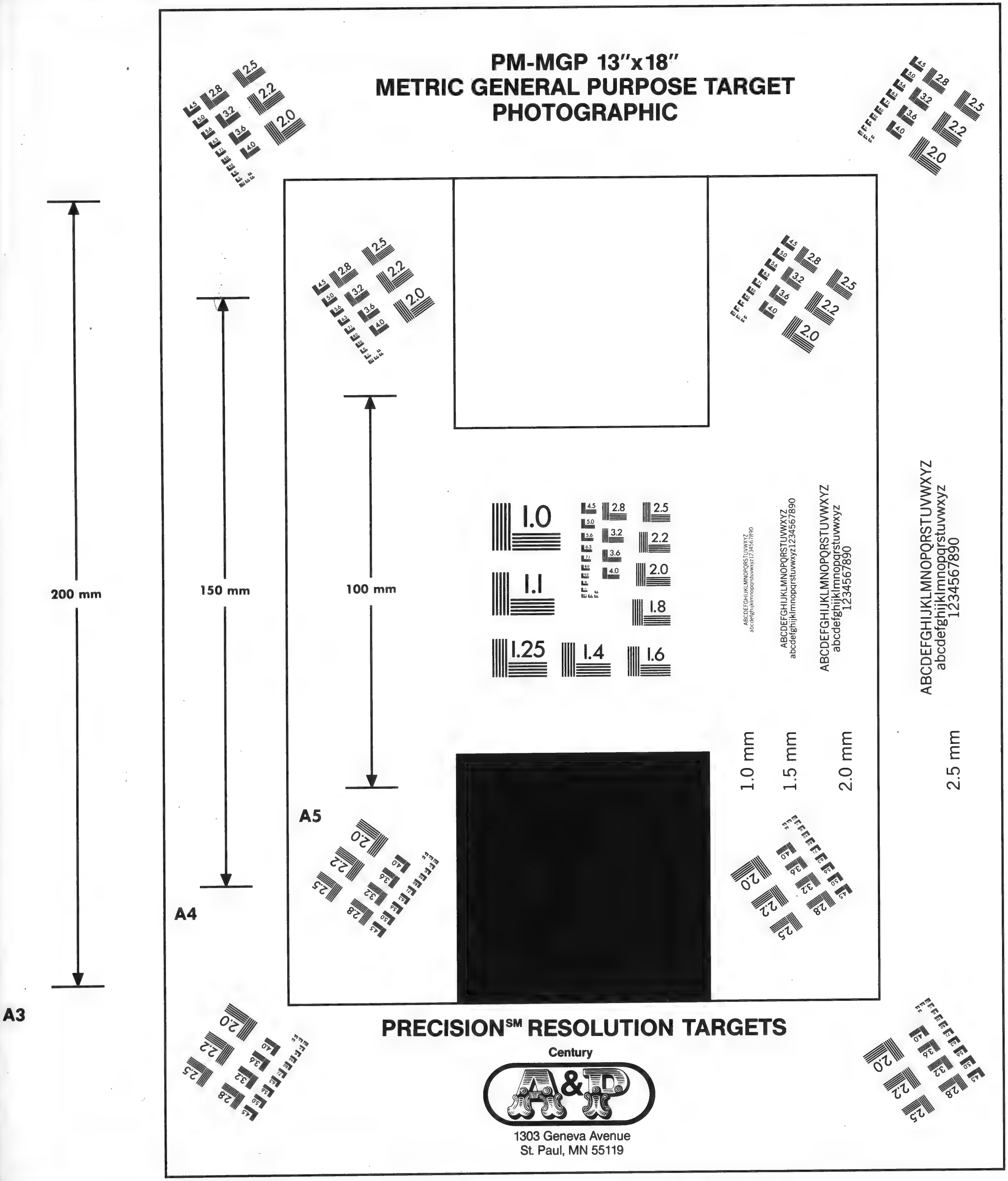
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84

Transcript
April 19

Concerts

ALTERED ORCHESTRA, STRAUSS FULL-LADEN, RAKHMANINOV AFRESH

VARIOUSLY GOES THE SYMPHONY CONCERT

The String Choir Re-Seated—Bax's Tone-Poem, Out of Irish Legend, for Shimmer and Fantasy—Time, Change, the Pianist and His Concerto—Again "Ein Heldenleben" Reaffirms Its Powers and Glories

SPRING restlessness is upon the conductors. They would re-seat their men. Last Tuesday at the concert of the Philadelphia Orchestra in New York, Mr. Stokowski discarded the platforms that had raised the players in the customary tiers; placed them all upon the floor of the stage in Carnegie Hall—and awaited results. To the ears of Mr. Taylor and other reviewers there was none. "The innovation," he reports, "seemed in no wise to affect either the balance or the homogeneity of sound." Yesterday afternoon in Symphony Hall, Mr. Koussevitzky was also experimentally minded. To the left of the conductor, as the bystander faced the stage, was now arrayed the whole body of violins, firsts and seconds side by side from the edge of the platform inwards. To the right of the conductor sat the violas; beyond and above them the violoncellos and the harps. Of the whole string-choir only the basses kept accustomed place—to the left against the wall. Wood-winds, brass and percussion were likewise at the usual posts.

Again there is no distinctive change to report in the tonal mass. Possibly, the coagulated violins sounded more compactly, resonantly, homogeneously; but only the keenest ears might discover the betterment even in so adeptly scored a music as "Ein Heldenleben." The clearer gain was the economized command of the conductor over the string choir. To signal the violins, he had no longer to swing from left to right and back again; while with a single gesture he gave cue to violas and violoncellos. Years ago, Sir Henry Wood so re-seated the strings of the Queen's Hall Orchestra in London, with little more audible result. None the less Mr. Koussevitzky's change was interesting. An innovating conductor is the best of all conductors at such an institution as the Symphony Concerts. Besides, the re-ordered orchestra was matter for gossip in the intermission.

In retrospect, the first half of the concert seems but a clearing of the ground for the revival of Strauss's tone-poem. A fortnight from the close of the season Mr. Koussevitzky has taken thought of the new generation of British composers. Hitherto he has given them only a side-glance when, at the suggestion of Mr. Maier and Mr. Pattison he made room last autumn for Mr. Bliss's rough-tongued Concerto for Two Pianos. Yesterday his own choice lighted upon a tone-poem by Mr. Bax, "The Garden of Fand," first played in Boston four years ago by Mr Stock and the Chicago Orchestra en voyage; nearly lost in the shuffle of a program that began with a Symphony of Rakhmaninov and ended with the Prelude to "Tristan." Like many another piece by Mr. Bax, the new tone-poem was born of old Irish legend; swims in the "Celtic haze." This time, however, the haze is less misty than sunlit.

Mr. Bax has dwelt in these western isles and seen the Atlantic when it is a wondrous ocean from Donegal to Skye, from Skye to the northernmost Hebrides. He has looked upon it rain-torn and gale-swept; lapping and leaden under stilled winds and drooping mists. He has known it also in summer breeze and sunshine, myriad-rippled, cupped by the brown cliffs and hillsides, canopied by a heaven as radiant as itself. Upon these wavelets of June, Mr. Bax launches his ship of ancient tale, his music of modern voice. Into the sunset they sail, and sailing, debark upon an isle that is like no land of mortals. There the Lady Fand sings her song of uncanny enticement. There she and her women weave through wanton dances, strange to see and know. Snared of feast and revel and delight are the sons of men—until a great wave comes and the laughter of the immortals is mocking coronach to the dead upon the waters. As in sleep-chasings pass these things, and again it is sunset upon an amethystine sea.

Through this lambent air, through these trailing clouds of fable, Mr. Bax leads his tone-poem; while beneath the sheen and the fantasy, it remains a well-knit, well-favored, self-contained music. The outlines stand clear; from measure to measure unfolds the thematic the melodic progress. There is form for frame to color; body as well as glamour. Less diffuse and [illegible] than in many another piece [illegible] the composer's hand; while it keeps [illegible] skill, a shimmering subtlety [illegible] harmonies and timbres. Motion and [illegible] the sea-picture. If the hearer by [illegible] western ocean, [illegible] through the [illegible] the catastrophe. [illegible] delicate-fingered, tender-[illegible] Bax keeps all the music. The sea-picture glimmers and fades. Gone are these wraiths upon rippled waters. A finely touched poet is Arnold Bax. Not words, but tones, are his winged and wistful speech. To excess, he loves their motion and glamour. Fluid is he and fertile. Beside his book of Celtic legends may also be his volume of Shelley.

Time has not been kind to Mr. Rakhmaninov's Second Concerto in C minor, for Pianoforte with Orchestra, now nearly a quarter-century old. However it may have sounded when he and other pianists were playing it plenteously, it has dwindled into a well-made, conventional, obvious music, saying the expected thing at the foreseen moment in the anticipated way. A displayful Allegro Scherzando ends it. Babes and sucklings of the twentieth-century concert-hall may almost foretell when the songful measures will interrupt the ornate "passage-work"; recapitulate melody; give place to the exercises of virtuosity, swirling at last to climax. The Adagio Sostenuto sings a pretty pianistic song, set in gentle euphonies from the orchestra, bidding the pianist to suave touch and unruffled voice. Workaday fancy, not imagination delving to beauty, invents and conducts it. Patiently ear and mind follow the first movement. The large lines, the broad flow, of the workmanship hold them to the end; but workmanship the music remains. There is no spur to the listener's thought, no fillip to his feeling.

Mr. Rakhmaninov as composer has the knack of making the commonplace seem interesting, the platitudinous sound impressive. Tenfold, as pianist, he multiplies these serviceable powers. Fancy this Concerto played by a roly-poly virtuoso with a smiling mask. It would hardly prevail as it does when the composer himself, massive, sombre and austere, looms above it. With the little grinning fellow, it might even be discovered for the bourgeois music that it really is. The portentous pianist, however, has laid vast hold upon the average American imagination. Upon it, as well as upon the piano, does he also play. It loves "front," besides, and with that useful surface Mr. Rakhmaninov's symphonic music is thickly coated. Four times, was it, that the audience yesterday recalled him? Blessed be the obvious. "It gets there all the same."

Upon the echos of Rakhmaninov across a prolonged intermission sounded the sonorities of Strauss—Strauss of "Ein Heldeleben"; Strauss the imaginer of The Hero's theme, one of the great themes of music to stand beside Beethoven's at the outset of the Fifth Symphony or Chaikovsky's in the first movement of the Concerto in B-flat minor; Strauss of a love-music that is the ecstasy of tones, of the striding, clanging battle-piece, the brooding hush, the calm beatified, upon The Hero's Works of Peace; the exaltation and the splendors of the close. Time and again in the long course of the tone-poem, the Strauss that scales to greatness speaks or sings. In characterizing power and graphic fecundity the theme of The Hero outdoes even the measures flinging Don Juan upon the stage of music and imagination. The "love-scene" that pulses and glows across the "Sinfonia Domestica," slows and pales beside the incandescent rapture of Hero and Helpmate embraced. From the youthful tumults of "Til Eulenspiegel" Strauss goes forward to the far-spreading battle-fresco of "Ein Heldenleben." The trumpets of "Zarathustra" do not deeper rend the skies. Nowhere else does he sound the deep serenities of these Works of Peace: while upon the tones creep the shadows of twilight. Even the dance in "Zarathustra" knows not these tender felicities. The close of "Don Quixote" gains a more piercing beauty; the climax of "Death and Transfiguration" more sweeps and swells; but the end of "Ein Heldenleben" touches plangent majesty. To the heavens upon its own pinions in its ultimate glories, mounts the Hero-Theme. Commanded they open; in celestial calm the music dies. Nowhere has Strauss better sustained a vast and inwrought design; or worked such wonders of polyphony; so arrayed his power and passion of diatonic song. The works of prime, full fraught and full furnished, are "Ein Heldenleben" and "Don Quixote"—Strauss at acme before music-drama entered in and possessed him.

Descents there are, but descents that pass in performance and leave but trace in aftermath. The malign music of The Adversaries is losing edge and temper; tends to become, with the clouding years, no more than acrid exercise in instrumental virtuosity. Possibly, the tantalizing Helpmate coquets too long upon the solo-violin, since responsive imaginations do not always teem to the lengthier Strauss. No doubt there is a deal of "paper-music" in the quotations from the earlier tone-poems among the Works of Peace—music that, in the give-and-take of the concert-hall, sounds only for itself, with little or none of this under-suggestion. It was an error of taste, a warp of imagination, in Strauss so to identify himself with The Hero, even for the zest of these prodigies of polyphony. A little the music slackens before it rises at the end out of meditation into majesty. The modernists ply gleefully these weapons of detraction. From Strauss they are in the full tide of scornful reaction. Their merits, which are signal, are not his. Alien to them, professing and practising another gospel are his attributes of greatness. Yet upon "Till" and "Don Juan," upon "Ein Heldenleben" and "Don Quixote" they flail their fists in vain.

As the event unexpectedly proved Mr. Koussevitzky did not deepen glories, extenuate errors, cloak shortcomings. He approached "Ein Heldenleben" in April as he had approached "The Rite of Spring" in December—bent upon an over-lyrical, over-softened, appreciably sentimentalized performance. Beauty he courted at the expense of power; less searched than smoothed the music. Within memory the Hero-Theme was more vividly and vigorously outflung upon Bostonian ears. The Adversaries snarled more menacingly (Mr. Koussevitzky, as it seemed would have them stupid rather than sinister.) The Love-Scene beat higher with stark passion, by sentiment unalloyed. The battle-piece more clamored and strode the racked or triumphant air. Only in the serenities of the Works of Peace and the sublimities of the end did Mr. Koussevitzky rise to the full height of Strauss's "great argument." Little, relatively, did these shortcomings mar or cloud. "Ein Heldenleben," like "Le Sacre," is composers'—not conductors'—music.

H. T. P.

AGAIN THE BRAHMS REQUIEM

Harvard Men, Radcliffe Women, Boston Symphony Orchestra and Conductor for Second Time Attract Applauding Audience That Fills Hall

AGAIN last night Symphony Hall was filled, every seat in it, for the second performance of Brahms's German Requiem by the Harvard Glee Club, the Radcliffe Choral Club and an orchestra gathered from the ranks of the Boston Symphony. Again Mr. Koussevitzky conducted and again the audience listened with rapt delight and applauded with eager vigor. If it were possible to assemble singers and players for a third performance doubtless the hall would for a third time be crowded. For this was a most notable performance of notable music. Only on a few occasions in the course of a usual life span is one privileged to hear such choral singing. These young men and young [illegible] Harvard and Radcliffe [illegible] orchestra [illegible] expressive gesture of [illegible] conductor.

The Brahms of the Requiem is not the Brahms of the four symphonies, nor the Brahms of the Variations, nor the Brahms of the Song of Fate. He wrote this Requiem music from his heart, interested in no experiments, struggling through no barren passages. He used this music merely as the means for expressing his deep emotion, and in it he speaks very comfortably to all them that mourn. Freed from all liturgical restrictions through the use for text simply of quotations from Martin Luther's translation of the Bible, Brahms chose with care only those passages which, though they gave voice to the lament of the heart, turned always to the hope that underlies all grief. And in setting these to music Brahms wrote a strangely unified composition. That is, in handling the vocal parts, both solo and choral, he merely added a few staves to his score and treated the voices as another orchestral color. There is no particular glory to be won by the soloists engaged for the Requiem. But the music is typically that of Brahms. Little characteristics, such as much work for the first violins in the upper positions, and much syncopation, the preponderance of the oboe part, are apparent. Brahms was working with large means and he used them with the natural instinct of his feeling of the moment most effectively.

Only one other piece of Brahms's writing approaches the Requiem in sustained beauty and delicacy. That is the last opus of his published works, a little group of eleven choral preludes for the organ. These are the last writing Brahms did, and the last of these, written just before he died, was prophetically called "O Welt, ich muss dich lassen." In the rare beauty of the soprano solo and chorus beginning "Ye now are sorrowful" the Requiem touches the delicacy and haunting grace of the choral prelude "Es ist ein' Ros' entsprungen."

Miss Ethyl Hayden invested her brief part with a clear, resonant and beautiful tone, admirably controlled. Mr. Boris Saslawsky, again singing the baritone solos, lacked somewhat the resonant quality necessary to make his work stand out against the chorus. As on the previous evening, applause was frequent and sustained, by far the greatest part going to Dr. Davison when he was dragged before the audience by Mr. Koussevitzky.

C. M. S.

PROVIDENCE, R. I.
JOURNAL

APR 19 1925

Symphony to Play All-Wagner Programme Here Tuesday

Written for the Sunday Journal
BY WARREN STOREY SMITH

However much Mr. Koussevitsky may or may not have indulged in all-Wagner programmes before his coming to this country, he has not failed to recognize the American liking for such concerts, or for those in which Wagnerian excerpts preponderate. Thus to-day in Boston, in Symphony Hall, he is conducting at the Second Pension Fund Concert, a programme all from Wagner save for one number, Strauss's "Heldenleben," and in Infantry Hall next Tuesday evening he will lead the Boston Orchestra through a programme devoted entirely to the music of Wagner.

Beyond any other composer of opera, Wagner enriched that art form, not always too dignified, with music of truly symphonic quality and character. It follows that, in addition to their overtures, preludes and orchestral introductions, his operas yield many fragments, designed as mere accompaniment, to scene or action, that are of a beauty or an impressiveness that well entitles them to a place in a symphony concert.

Of such excerpts, the programme of next Tuesday evening lists three: "The Ride of the Valkyries," a stirring if none too subtle bit of tone-painting; the poetic "Waldweben," or forest-murmurs, from "Siegfried," and the "Good Friday Music" out of "Parsifal," one of Wagner's rarest pages.

In the "Valkyries' Ride," which makes the introduction to the third act and the first scene in that act in "Die Walkure," Wagner sought to suggest in tone the wild riding upon winged steeds of the nine war-like daughters of Wotan. A sensational and technically stupendous achievement in its day, the "Ride" has perhaps lost with the passing of the years a little of its one-time splendid savagery. But in the opera house it still makes its effect, and he who hears it in the concert-hall may, with no great stretch of the imagination, see in his mind's eye the rugged mountain-peaks, the scudding clouds and the flying warrior-maids.

A compilation of various episodes in the second act of "Siegfried," the "Waldweben" is primarily a tonal setting forth of the forest-scene as Siegfried, wearied by his combat with the Dragon, reclines on a grassy mound. At length there comes the call of the bird from whom he learns of Brunnhilde, asleep on the fire-girt rock. And at the end the music is eloquent of Siegfried's determination to make his way, through whatever obstacles, to his fore-ordained bride.

A quite different scene is that depicted in the "Good Friday Spell." Spent from his long wondering, Parsifal returns to Monsalvat, where stands the Castle of the Holy Grail. Resting there in the spring quietude he is tended by Kundry, once his temptress, now released from her hideous bondage to the magician Klingsor. All nature smiles, and upon Parsifal, Kundry and the aged Gurnemanz, who has come to welcome back the wanderer, is that peace which passeth understanding.

The Wagner who wrote the music of a beauty to fit this scene was a far riper, more skillful composer than the youthful Wagner from whom came the Overture to "The Flying Dutchman," which heads Mr. Koussevitzky's programme for Tuesday. Yet this earlier music flames with genius, and it bears, too, the imprint of the latter Wagner's revising and revitalizing hand. As yet unequalled in kind is the music of storm that makes the main body of this Overture, while the closing pages give fitting expression to the selfless love of the maiden Senta who, through the sacrifice of her own life, lifts the curse which kept the Hollander upon his phantom ship.

"The Flying Dutchman" was the first of Wagner's genuinely significant works for the stage; "Lohengrin," the forerunner of "Parsifal," was the third. On Tuesday's programme "Lohengrin" is are represented by the Prelude, that would limn the descent to earth of the Holy Grail, borne by angel hands, and by them borne back once more to the heights from whence it came. From the technical standpoint this Prelude is a marvellously wrought crescendo and decrescendo, beginning and ending with ethereal chords of violin-harmonics.

Of quite different mood and manner is the second excerpt from "Lohengrin," the festive Introduction to the third act, that on this programme succeeds to the Prelude. It is the music that ushers in the wedding-procession of Elsa and Lohengrin, and in it is no hint of the unhappy fate so soon to overtake them.

Turn now to "Die Meistersinger," Wagner's only comedy-opera. Of all Wagner's opera none other is so rich in human appeal, and the Introduction to the third act, to be played at this concert, is a musical tribute to the good Hans Sachs, cobbler of Nuremberg, Meistersinger, and withal the idol of his townsfolk. Sachs's kindly nature and his half-melancholy musing upon his unrequited love for charming Eva both are to be felt in this Introduction, and in its course comes, too, the nobly beautiful chorale of homage in which the good folk of Nuremberg proclaim to Sachs their great affection for him.

Chronologically the closing number of this Tuesday's programme, the Overture to "Tannhauser" should stand between the Overtrue to "The Flying Dutchman" and the Prelude to "Lohengrin." [illegible]ly, however, Mr. Koussevitzky has chosen to make of it a brilliant finale. Undoubtedly the most widely liked of all Wagner's orchestral pieces, the "Tannhauser" Overture symbolizes the struggle between good and evil, with the ultimate and complete triumph of the good. Musically, the chief ingredients in this Overture are the broadly melodious Pilgrims' Chorus and the riotous, seductive music of the Hill of Venus, whereon Tannhauser yielded himself to unholy enjoyments.

This "Tannhauser" Overture is nearing its centenary. Yet to-day few pages in orchestral literature can match its brilliance, or the splendid power of its peroration.

PORTLAND, ORE.
OREGONIAN

APR 19 1925

next fall.

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The music has not all been of a sacred character. Zoussewitsky and his Boston band said goodbye until next season with a program that intrigued people of varied tastes. The fragile, plaintive Respighi arrangements of four old dances and airs for the lute, by Italian composers of the 16th century, and the crepuscular loveliness of Debussy's "Nocturnes" contrasted strikingly with Scriabin's "Prometheus" and Borodin's gorgeously colorful "Polovtsian Dances," from Prince Igor, both of which had the assistance of the St. Cecilia society of Boston. Scriabin's "Prometheus, a Poem of Fire," was the piece de resistance. That was what filled the house, and no one discussed anything else. Mr. Zoussewitsky performed the work in Moscow in 1911, when the composer played the piano part, played here by Alexander Steinert. Modest Altschuler gave it here with the Russian Symphony orchestra in 1915, at which time a "clavier a lumieres" was used, according to the intention of Scriabin, who was Altschuler's friend. Scriabin, who grew more mystical as time went on, wanted this work to be accompanied by a symphony of color rays synchronizing with the music, certain notes representing certain colors.

The "clavier a lumieres," which he invented, was a keyboard instrument by means of which colored light could be thrown on a screen—a forerunner of the astounding clavilux, which is now opening up a new field of art. "Prometheus," a work of the later Scriabin, transcends his hymn to art, his divine poem and his poem of ecstacy, but, according to Dr. Eaglefield Hall, the composer, at the time of his death, was projecting a work called "Mystery," which would have gone faster still, and combined sound, color movement and odor. It is impossible to discuss "Prometheus" after one hearing. I found it all interesting, much of it radiant, luminous; more of it hard to understand—perhaps more so than if one knew nothing at all about it. It is an obstacle to simple listening to be told that a composition is based on a mystic chord built up by fourths. Complexity is there, and tumult and terrible energy, ending with a tremendous climax which taxed the resources of the orchestra, raised the heavens and expanded the horizon, and I found myself trying to recapture its palpitating beauty, as we strain to remember a vanishing dream.

Herald
April 17

"POP" CONCERTS TO OPEN MAY 4

Monday night, May 4, will mark the expiration of the musical season in Boston and the opening of the season of "Pop" concerts, at Symphony hall, in which music of lighter vein holds complete musical sway in these parts during the spring and early summer. This will be the 40th season of the "Pop" concerts and the ninth under their most popular of leaders, Agide Jacchia. There will be the usual orchestra of 80 Symphony players. Popular programs, in which those old numbers which have the best claim to survival, will be found with notable novelties. Refreshments will be served as usual at the tables, which will cover the floor of Symphony hall, and in the "Pop" bar in the lobby of the first balcony. Reservations are already being made for the opening night, always a gala ocasion at the "Pops."

Globe
April 19

Those who have not already put their names on the waiting list for subscription tickets for the Boston Symphony concerts next season must do so at once to have any chance of securing seats if they are not among the present subscribers. Each subscriber has the right to re-engage the same seats he now occupies, within a stated time, and only a comparatively small number are at all likely to give up their present seats. This year all tickets for every series in Boston were subscribed

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 23d program. Symphony in C major (K 425), Mozart; violin concerto, Prokofiev; "La Bonne Chanson," Loeffler; overture to "Tannhauser," Wagner. Soloist, Richard Burgin.

STAR

Tucson Ariz

APR 19 1925

BOSTON.—The first performance here of Scriabin's Prometheus was given last week by the Boston Symphony orchestra, Serge Koussevitzky conducting, with the assistance of the Cecilia Society, directed by Malcolm Lang. Alexander Lang played the piano part.

PROVIDENCE, R. I.
TRIBUNE

APR 19 1925

BOSTON SYMPHONY ORCHESTRA.

An all Wagner program will be the occasion of a farewell appearance here of the season of the Boston Symphony Orchestra under its remarkable new conductor, Serge Kousevitzy, in a concert in Infantry Hall next Tuesday evening at 8:15.

Koussevitzky has been particularly praised for his stirring readings of Wagnerian music and a particular musical treat is expected in the fine array of excerpts from the music drama of the great master. There will be the overture to "The Flying Dutchman," the prelude to the first act (Holy Grail music), and the introduction to the third act of "Lohengrin;" the introduction to the third act of "The Mastersingers of Nuremberg" (contemplative music of Hans Sachs, the shoe maker); The Ride of the Valkyries from "The Valkyrie" in which the winged horses of the warrior goddesses gallop through the sky; "Forest Murmurs" from the second act of "Siegfried" in which the sounds of the woods and bird calls are heard; the "Good Friday Spell" from "Parsifal" and to close the season, the overture to "Tannhauser."

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84

Transcript April 19

Concerts

ALTERED ORCHESTRA, STRAUSS FULL-LADEN, RAKHMANINOV AFRESH

VARIOUSLY GOES THE SYMPHONY CONCERT

The String Choir Re-Seated—Bax's Tone-Poem, Out of Irish Legend, for Shimmer and Fantasy—Time, Change, the Pianist and His Concerto—Again "Ein Heldenleben" Reaffirms Its Powers and Glories

SPRING restlessness is upon the conductors. They would re-seat their men. Last Tuesday at the concert of the Philadelphia Orchestra in New York, Mr. Stokowski discarded the platforms that had raised the players in the customary tiers; placed them all upon the floor of the stage in Carnegie Hall—and awaited results. To the ears of Mr. Taylor and other reviewers there was none. "The innovation," he reports, "seemed in no wise to affect either the balance or the homogeneity of sound." Yesterday afternoon in Symphony Hall, Mr. Koussevitzky was also experimentally minded. To the left of the conductor, as the bystander faced the stage, was now arrayed the whole body of violins, firsts and seconds side by side from the edge of the platform inwards. To the right of the conductor sat the violas; beyond and above them the violoncellos and the harps. Of the whole string-choir only the basses kept accustomed place—to the left against the wall. Wood-winds, brass and percussion were likewise at the usual posts.

Again there is no distinctive change to report in the tonal mass. Possibly, the coagulated violins sounded more compactly, resonantly, homogeneously; but only the keenest ears might discover the betterment even in so adeptly scored a music as "Ein Heldenleben." The clearer gain was the economized command of the conductor over the string choir. To signal the violins, he had no longer to swing from left to right and back again; while with a single gesture he gave cue to violas and violoncellos. Years ago, Sir Henry Wood so re-seated the strings of the Queen's Hall Orchestra in London, with little more audible result. None the less Mr. Koussevitzky's change was interesting. An innovating conductor is the best of all conductors at such an institution as the Symphony Concerts. Besides, the re-ordered orchestra was matter for gossip in the intermission.

In retrospect, the first half of the concert seems but a clearing of the ground for the revival of Strauss's tone-poem. A fortnight from the close of the season Mr. Koussevitzky has taken thought of the new generation of British composers. Hitherto he has given them only a side-glance when, at the suggestion of Mr. Maier and Mr. Pattison he made room last autumn for Mr. Bliss's rough-tongued Concerto for Two Pianos. Yesterday his own choice lighted upon a tone-poem by Mr. Bax, "The Garden of Fand," first played in Boston four years ago by Mr Stock and the Chicago Orchestra en voyage; nearly lost in the shuffle of a program that began with a Symphony of Rakhmaninov and ended with the Prelude to "Tristan." Like many another piece by Mr. Bax, the new tone-poem was born of old Irish legend; swims in the "Celtic haze." This time, however, the haze is less misty than sunlit.

Mr. Bax has dwelt in these western isles and seen the Atlantic when it is a wondrous ocean from Donegal to Skye, from Skye to the northernmost Hebrides. He has looked upon it rain-torn and gale-swept; lapping and leaden under stilled winds and drooping mists. He has known it also in summer breeze and sunshine, myriad-rippled, cupped by the brown cliffs and hillsides, canopied by a heaven as radiant as itself. Upon these wavelets of June, Mr. Bax launches his ship of ancient tale, his music of modern voice. Into the sunset they sail, and sailing, debark upon an isle that is like no land of mortals. There the Lady Fand sings her song of uncanny enticement. There she and her women weave through wanton dances, strange to see and know. Snared of feast and revel and delight are the sons of men—until a great wave comes and the laughter of the immortals is mocking coronach to the dead upon the waters. As in sleep-chasings pass these things, and again it is sunset upon an amethystine sea.

Through this lambent air, through these trailing clouds of fable, Mr. Bax leads his tone-poem; while beneath the sheen and the fantasy, it remains a well-knit well-favored, self-contained music. The outlines stand clear; from measure to measure unfolds the thematic the melodic progress. There is form for frame to color; body as well as glamour. Les diffuse and rambling than in many another piece from the composer's hand; while it keeps [illegible]ation, skill, a shimmering subtlety [illegible]rmonies and timbres. Motion and [illegible] the sea-picture. If the hearer by [illegible] western ocean, it [illegible] through th[illegible] the c[illegible]tastrophe. [illegible] find [illegible] delicate-fingered, tender[illegible] Bax keeps all the music The sea-picture glimmers and fades. Gone are these wraiths upon rippled waters A finely touched poet is Arnold Bax. Not words, but tones, are his winged and wistful speech. To excess, he loves their motion and glamour. Fluid is he and fertile. Beside his book of Celtic legends may also be his volume of Shelley.

Time has not been kind to Mr. Rakhmaninov's Second Concerto in C minor, for Pianoforte with Orchestra, now nearly a quarter-century old. However it may have sounded when he and other pianists were playing it plenteously, it has dwindled into a well-made conventional, obvious music, saying the expected thing at the foreseen moment in the anticipated way. A displayful Allegro Scherzando ends it. Babes and sucklings of the twentieth-century concert-hall may almost foretell when the songful measures will interrupt the ornate "passage-work"; recapitulate melody; give place to the exercises of virtuosity, swirling at last to climax. The Adagio Sostenuto sings a pretty pianistic song, set in gentle euphonies from the orchestra, bidding the pianist to suave touch and unruffled voice. Workaday fancy, not imagination delving to beauty, invents and conducts it. Patiently ear and mind follow the first movement. The large lines, the broad flow, of the workmanship hold them to the end; but workmanship the music remains. There is no spur to the listener's thought, no fillip to his feeling.

Mr. Rakhmaninov as composer has the knack of making the commonplace seem interesting, the platitudinous sound impressive. Tenfold, as pianist, he multiplies these serviceable powers. Fancy this Concerto played by a roly-poly virtuoso with a smiling mask. It would hardly prevail as it does when the composer himself, massive, sombre and austere, looms above it. With the little grinning fellow, it might even be discovered for the bourgeois music that it really is. The portentous pianist, however, has laid vast hold upon the average American imagination. Upon it, as well as upon the piano, does he also play. It loves "front," besides, and with that useful surface Mr. Rakhmaninov's symphonic music is thickly coated. Four times, was it, that the audience yesterday recalled him? Blessed be the obvious. "It gets there all the same."

Upon the echos of Rakhmaninov across a prolonged intermission sounded the sonorities of Strauss—Strauss of "Ein Heldeleben"; Strauss the imaginer of The Hero's theme, one of the great themes of music to stand beside Beethoven's at the outset of the Fifth Symphony or Chaikovsky's in the first movement of the Concerto in B-flat minor; Strauss of a love-music that is the ecstasy of tones, of the striding, clanging battle-piece, the brooding hush, the calm beatified, upon The Hero's Works of Peace; the exaltation and the splendors of the close. Time and again in the long course of the tone-poem, the Strauss that scales to greatness speaks or sings. In characterizing power and graphic fecundity the theme of The Hero outdoes even the measures flinging Don Juan upon the stage of music and imagination. The "love-scene" that pulses and glows across the "Sinfonia Domestica," slows and pales beside the incandescent rapture of Hero and Helpmate embraced. From the youthful tumults of "Til Eulenspiegel" Strauss goes forward to the far-spreading battle-fresco of "Ein Heldenleben." The trumpets of "Zarathustra" do not deeper rend the skies. Nowhere else does he sound the deep serenities of these Works of Peace: while upon the tones creep the shadows of twilight. Even the dance in "Zarathustra" knows not these tender felicities. The close of "Don Quixote" gains a more piercing beauty; the climax of "Death and Transfiguration" more sweeps and swells; but the end of "Ein Heldenleben" touches plangent majesty. To the heavens upon its own pinions in its ultimate glories, mounts the Hero-Theme. Commanded they open; in celestial calm the music dies. Nowhere has Strauss better sustained a vast and inwrought design; or worked such wonders of polyphony; so arrayed his power and passion of diatonic song. The works of prime, full fraught and full furnished, are "Ein Heldenleben" and "Don Quixote"—Strauss at acme before music-drama entered in and possessed him.

Descents there are, but descents that pass in performance and leave but trace in aftermath. The malign music of The Adversaries is losing edge and temper; tends to become, with the clouding years, no more than acrid exercise in instrumental virtuosity. Possibly, the tantalizing Helpmate coquets too long upon the solo-violin, since responsive imaginations do not always teem to the lengthier Strauss. No doubt there is a deal of "paper-music" in the quotations from the earlier tone-poems among the Works of Peace—music that, in the give-and-take of the concert-hall, sounds only for itself, with little or none of this under-suggestion. It was an error of taste, a warp of imagination, in Strauss so to identify himself with The Hero, even for the zest of these prodigies of polyphony A little the music slackens before it rises at the end out of meditation into majesty. The modernists ply gleefully these weapons of detraction. From Strauss they are in the full tide of scornful reaction. Their merits, which are signal, are not his. Alien to them, professing and practising another gospel are his attributes of greatness. Yet upon "Till" and "Don Juan," upon "Ein Heldenleben" and "Don Quixote" they flail their fists in vain.

As the event unexpectedly proved Mr. Koussevitzky did not deepen glories, extenuate errors, cloak shortcomings. He approached "Ein Heldenleben" in April as he had approached "The Rite of Spring" in December—bent upon an over-lyrical, oversoftened, appreciably sentimentalized performance. Beauty he courted at the expense of power; less searched than smoothed the music. Within memory the Hero-Theme was more vividly and vigorously outflung upon Bostonian ears. The Adversaries snarled more menacingly (Mr. Koussevitzky, as it seemed would have them stupid rather than sinister.) The Love-Scene beat higher with stark passion, by sentiment unalloyed. The battle-piece more clamored and strode the racked or triumphant air. Only in the serenities of the Works of Peace and the sublimities of the end did Mr. Koussevitzky rise to the full height of Strauss's "great argument." Little, relatively, did these shortcomings mar or cloud. "Ein Heldenleben," like "Le Sacre," is composers'—not conductors'—music.

H. T. P.

AGAIN THE BRAHMS REQUIEM

Harvard Men, Radcliffe Women, Boston Symphony Orchestra and Conductor for Second Time Attract Applauding Audience That Fills Hall

AGAIN last night Symphony Hall was filled, every seat in it, for the second performance of Brahms's German Requiem by the Harvard Glee Club, the Radcliffe Choral Club and an orchestra gathered from the ranks of the Boston Symphony. Again Mr. Koussevitzky conducted and again the audience listened with rapt delight and applauded with eager vigor. If it were possible to assem[illegible] singers and players for a third performan[illegible] doubtless the hall would for a third tim[illegible] be crowded. For this was a most notable performance of notable music. Only on a few occasions in the course of a usual life span is one privileged to hear such choral singing. These young men and young [illegible] Harvard and Radcliffe [illegible]estra [illegible]ve or expressive gesture of [illegible]tor.

The Brahms of the Requiem is not the Brahms of the four symphonies, nor the Brahms of the Variations, nor the Brahms of the Song of Fate. He wrote this Requiem music from his heart, interested in no experiments, struggling through no barren passages. He used this music merely as the means for expressing his deep emotion, and in it he speaks very comfortably to all them that mourn. Freed from all liturgical restrictions through the use for text simply of quotations from Martin Luther's translation of the Bible, Brahms chose with care only those passages which, though they gave voice to the lament of the heart, turned always to the hope that underlies all grief. And in setting these to music Brahms wrote a strangely unified composition. That is, in handling the vocal parts, both solo and choral, he merely added a few staves to his score and treated the voices as another orchestral color. There is no particular glory to be won by the soloists engaged for the Requiem. But the music is typically that of Brahms. Little characteristics, such as much work for the first violins in the upper positions, and much syncopation, the preponderance of the oboe part, are apparent. Brahms was working with large means and he used them with the natural instinct of his feeling of the moment most effectively.

Only one other piece of Brahms's writing approaches the Requiem in sustained beauty and delicacy. That is the last opus of his published works, a little group of eleven choral preludes for the organ. These are the last writing Brahms did, and the last of these, written just before he died, was prophetically called "O Welt, ich muss dich lassen." In the rare beauty of the soprano solo and chorus beginning "Ye now are sorrowful" the Requiem touches the delicacy and haunting grace of the choral prelude "Es ist ein' Ros' entsprungen."

Miss Ethyl Hayden invested her brief part with a clear, resonant and beautiful tone, admirably controlled. Mr. Boris Saslawsky, again singing the baritone solos, lacked somewhat the resonant quality necessary to make his work stand out against the chorus. As on the previous evening, applause was frequent and sustained, by far the greatest part going to Dr. Davison when he was dragged before the audience by Mr. Koussevitzky.

C. M. S.

PROVIDENCE, R. I.
JOURNAL

APR 19 1925

Symphony to Play All-Wagner Programme Here Tuesday

Written for the Sunday Journal
BY WARREN STOREY SMITH

However much Mr. Koussevitsky may or may not have indulged in all-Wagner programmes before his coming to this country, he has not failed to recognize the American liking for such concerts, or for those in which Wagnerian excerpts preponderate. Thus to-day in Boston, in Symphony Hall, he is conducting at the Second Pension Fund Concert, a programme all from Wagner save for one number, Strauss's "Heldenleben," and in Infantry Hall next Tuesday evening he will lead the Boston Orchestra through a programme devoted entirely to the music of Wagner.

Beyond any other composer of opera, Wagner enriched that art form, not always too dignified, with music of truly symphonic quality and character. It follows that, in addition to their overtures, preludes and orchestral introductions, his operas yield many fragments, designed as mere accompaniment, to scene or action, that are of a beauty or an impressiveness that well entitles them to a place in a symphony concert.

Of such excerpts, the programme of next Tuesday evening lists three: "The Ride of the Valkyries," a stirring if none too subtle bit of tone-painting; the poetic "Waldweben," or forest-murmurs, from "Siegfried," and the "Good Friday Music" out of "Parsifal," one of Wagner's rarest pages.

In the "Valkyries' Ride," which makes the introduction to the third act and the first scene in that act in "Die Walkure," Wagner sought to suggest in tone the wild riding upon winged steeds of the nine war-like daughters of Wotan. A sensational and technically stupendous achievement in its day, the "Ride" has perhaps lost with the passing of the years a little of its one-time splendid savagery. But in the opera house it still makes its effect, and he who hears it in the concert-hall may, with no great stretch of the imagination, see in his mind's eye the rugged mountain-peaks, the scudding clouds and the flying warrior-maids.

A compilation of various episodes in the second act of "Siegfried," the "Waldweben" is primarily a tonal setting forth of the forest-scene as Siegfried, wearied by his combat with the Dragon, reclines on a grassy mound. At length there comes the call of the bird from whom he learns of Brunnhilde, asleep on the fire-girt rock And at the end the music is eloquent of Siegfried's determination to make his way, through whatever obstacles, to his fore-ordained bride.

A quite different scene is that depicted in the "Good Friday Spell." Spent from his long wondering, Parsifal returns to Monsalvat, where stands the Castle of the Holy Grail. Resting there in the spring quietude he is tended by Kundry, once his temptress, now released from her hideous bondage to the magician Klingsor. All nature smiles, and upon Parsifal, Kundry and the aged Gurnemanz, who has come to welcome back the wanderer, is that peace which passeth understanding.

The Wagner who wrote the music of a beauty to fit this scene was a far riper, more skillful composer than the youthful Wagner from whom came the Overture to "The Flying Dutchman," which heads Mr. Koussevitzky's programme for Tuesday. Yet this earlier music flames with genius, and it bears, too, the imprint of the latter Wagner's revising and revitalizing hand. As yet unequalled in kind is the music of storm that makes the main body of this Overture, while the closing pages give fitting expression to the selfless love of the maiden Senta who, through the sacrifice of her own life, lifts the curse which kept the Hollander upon his phantom ship.

"The Flying Dutchman" was the first of Wagner's genuinely significant works for the stage; "Lohengrin," the forerunner of "Parsifal," was the third. On Tuesday's programme "Lohengrin" is are represented by the Prelude, that would limn the descent to earth of the Holy Grail, borne by angel hands, and by them borne back once more to the heights from whence it came. From the technical standpoint this Prelude is a marvellously wrought crescendo and decrescendo, beginning and ending with ethereal chords of violin-harmonics

Of quite different mood and manner is the second excerpt from "Lohengrin," the festive Introduction to the third act, that on this programme succeeds to the Prelude. It is the music that ushers in the wedding-procession of Elsa and Lohengrin, and in it is no hint of the unhappy fate so soon to overtake them.

Turn now to "Die Meistersinger," Wagner's only comedy-opera. Of all Wagner's opera none other is so rich in huma[illegible] appeal, and the Introduction to the thi[illegible] act, to be played at this concert, is musical tribute to the good Hans Sa[illegible] cobbler of Nuremberg, Meistersinger, withal the idol of his townsfolk. Sa[illegible] kindly nature and his half-melan[illegible] musing upon his unrequited love fo[illegible] charming Eva both are to be felt in this Introduction, and in its course comes, too, the nobly beautiful chorale of homage in which the good folk of Nuremberg proclaim to Sachs their great affection for him.

Chronologically the closing number of this Tuesday's programme, the Overture to "Tannhauser" should stand between the Overtrue to "The Flying Dutchman" and the Prelude to "Lohengrin." Wisely, however, Mr. Koussevitzky has chosen to make of it a brilliant finale. Undoubtedly the most widely liked of all Wagner's orchestral pieces, the "Tannhauser" Overture symbolizes the struggle between good and evil, with the ultimate and complete triumph of the good. Musically, the chief ingredients in this Overture [illegible] broadly melodious Pilgrims' Chorus [illegible] the riotous, seductive music of the [illegible] Venus, whereon Tannhauser yields himself to unholy enjoyments.

This "Tannhauser" Overture is [illegible] nearing its centenary. Yet to-day [illegible] pages in orchestral literature can [illegible] its brilliance, or the splendid power [illegible] peroration.

STAR

APR 19 1925

BOSTON.—The first performance here of Scriabin's Prometheus was given last week by the Boston Symphony orchestra, Serge Koussevitzky conducting, with the assistance of the Cecilia Society, directed by Malcolm Lang. Alexander Lang played the piano part.

PORTLAND, ORE.
OREGONIAN

APR 19 1925

* * *

The music has not all been of a sacred character. Zoussewitsky and his Boston band said goodbye until next season with a program that intrigued people of varied tastes. The fragile, plaintive Respighi arrangements of four old dances and airs for the lute, by Italian composers of the 16th century, and the crepuscular loveliness of Debussy's "Nocturnes" contrasted strikingly with Scriabin's "Prometheus" and Borodin's gorgeously colorful "Polovtsian Dances," from Prince Igor, both of which had the assistance of the St. Cecilia society of Boston. Scriabin's "Prometheus, a Poem of Fire," was the piece de resistance. That was what filled the house, and no one discussed anything else. Mr. Zoussewitsky performed the work in Moscow in 1911, when the composer played the piano part, played here by Alexander Steinert. Modest Altschuler gave it here with the Russian Symphony orchestra in 1915, at which time a "clavier a lumieres" was used, according to the intention of Scriabin, who was Altschuler's friend. Scriabin, who grew more mystical as time went on, wanted this work to be accompanied by a symphony of color rays synchronizing with the music, certain notes representing certain colors.

The "clavier a lumieres," which he invented, was a keyboard instrument by means of which colored light could be thrown on a screen—a forerunner of the astounding clavilux, which is now opening up a new field of art. "Prometheus," a work of the later Scriabin, transcends his hymn to art, his divine poem and his poem of ecstacy, but, according to Dr. Eaglefield Hull, the composer, at the time of his death, was projecting a work called "Mystery," which would have gone faster still, and combined sound, color movement and odor. It is impossible to discuss "Prometheus" after one hearing. I found it all interesting, much of it radiant, luminous; more of it hard to understand—perhaps more so than if one knew nothing at all about it. It is an obstacle to simple listening to be told that a composition is based on a mystic chord built up by fourths, Complexity is there, and tumult and terrible energy, ending with a tremendous climax which taxed the resources of the orchestra, raised the heavens and expanded the horizon, and I found myself trying to recapture its palpitating beauty, as we strain to remember a vanishing dream.

[illegible] 17

"POP" CONCERTS TO OPEN MAY 4

Monday night, May 4, will mark the expiration of the musical season in Boston and the opening of the season of "Pop" concerts, at Symphony hall, in which music of lighter vein holds complete musical sway in these parts during the spring and early summer. This will be the 40th season of the "Pop" concerts and the ninth under their most popular of leaders, Agide Jacchia. There will be the usual orchestra of 80 Symphony players. Popular programs, in which those old numbers which have the best claim to survival, will be found with notable novelties. Refreshments will be served as usual at the tables, which will cover the floor of Symphony hall, and in the "Pop" bar in the lobby of the first balcony. Reservations are already being made for the opening night, always a gala ocasion at the "Pops."

[illegible] Apr 17

Those who have not already put their names on the waiting list for subscription tickets for the Boston Symphony concerts next season must do so at once to have any chance of securing seats if they are not among the present subscribers. Each subscriber has the right to re-engage the same seats he now occupies, within a stated time, and only a comparatively small number are at all likely to give up their present seats. This year all tickets for every series in Boston were subscribed

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 23d program. Symphony in C major (K 425), Mozart; violin concerto, Prokofiev; "La Bonne Chanson," Loeffler; overture to "Tannhauser," Wagner. Soloist, Richard Burgin.

PROVIDENCE, R. I.
TRIBUNE

APR 19 1925

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In retrospect, the first half of the concert seems but a clearing of the ground for the revival of Strauss's tone-poem. A fortnight from the close of the season Mr. Koussevitzky has taken thought of the new generation of British composers. Hitherto he has given them only a side-glance when, at the suggestion of Mr. Maier and Mr. Pattison he made room last autumn for Mr. Bliss's rough-tongued Concerto for Two Pianos. Yesterday his own choice lighted upon a tone-poem by Mr. Bax, "The Garden of Fand," first played in Boston four years ago by Mr Stock and the Chicago Orchestra en voyage; nearly lost in the shuffle of a program that began with a Symphony of Rakhmaninov and ended with the Prelude to "Tristan." Like many another piece by Mr. Bax, the new tone-poem was born of old Irish legend; swims in the "Celtic haze." This time, however, the haze is less misty than sunlit.

Mr. Bax has dwelt in these western isles and seen the Atlantic when it is a wondrous ocean from Donegal to Skye, from Skye to the northernmost Hebrides. He has looked upon it rain-torn and gale-swept; lapping and leaden under stilled winds and drooping mists. He has known it also in summer breeze and sunshine, myriad-rippled, cupped by the brown cliffs and hill-sides, canopied by a heaven as radiant as itself. Upon these wavelets of June, Mr. Bax launches his ship of ancient tale, his music of modern voice. Into the sunset they sail, and sailing, debark upon an isle that is like no land of mortals. There the Lady Fand sings her song of uncanny enticement. There she and her women weave through wanton dances, strange to see and know. Snared of feast and revel and delight are the sons of men—until a great wave comes and the laughter of the immortals is mocking coronach to the dead upon the waters. As in sleep-chasings pass these things, and again it is sunset upon an amethystine sea.

Through this lambent air, through these trailing clouds of fable, Mr. Bax leads his tone-poem; while beneath the sheen and the fantasy, it remains a well-knit, well-favored, self-contained music. The outlines stand clear; from measure to measure unfolds the thematic, the melodic progress. There is form for frame to color; [illegible] as well as glamour. Less diffuse and [illegible]bling than in many another piece [illegible] the composer's hand; while it keeps [illegible]ation, skill, a shimmering subtlety [illegible]rmonies and timbres. Motion and [illegible] the sea-picture. If the hearer by [illegible] western ocean, [illegible] through th[illegible] the catastrophe [illegible] delicate-fingered, tender-[illegible] Bax keeps all the music The sea-picture glimmers and fades. Gone are these wraiths upon rippled waters. A finely touched poet is Arnold Bax. Not words, but tones are his winged and wistful speech. To excess, he loves their motion and glamour. Fluid is he and fertile. Beside his book of Celtic legends may also be his volume of Shelley.

Time has not been kind to Mr. Rakhmaninov's Second Concerto in C minor, for Pianoforte with Orchestra, now nearly a quarter-century old. However it may have sounded when he and other pianists were playing it plenteously, it has dwindled into a well-made, conventional, obvious music, saying the expected thing at the foreseen moment in the anticipated way. A displayful Allegro Scherzando ends it. Babes and sucklings of the twentieth-century concert-hall may almost foretell when the songful measures will interrupt the ornate "passage-work"; recapitulate melody; give place to the exercises of virtuosity, swirling at last to climax. The Adagio Sostenuto sings a pretty pianistic song, set in gentle euphonies from the orchestra, bidding the pianist to suave touch and unruffled voice. Workaday fancy, not imagination delving to beauty, invents and conducts it. Patiently ear and mind follow the first movement. The large lines, the broad flow, of the workmanship hold them to the end; but workmanship the music remains. There is no spur to the listener's thought, no fillip to his feeling.

Mr. Rakhmaninov as composer has the knack of making the commonplace seem interesting, the platitudinous sound impressive. Tenfold, as pianist, he multiplies these serviceable powers. Fancy this Concerto played by a roly-poly virtuoso with a smiling mask. It would hardly prevail as it does when the composer himself, massive, sombre and austere, looms above it. With the little grinning fellow, it might even be discovered for the bourgeois music that it really is. The portentous pianist, however, has laid vast hold upon the average American imagination. Upon it, as well as upon the piano, does he also play. It loves "front," besides, and with that useful surface Mr. Rakhmaninov's symphonic music is thickly coated. Four times, was it, that the audience yesterday recalled him? Blessed be the obvious. "It gets there all the same."

Upon the echos of Rakhmaninov across a prolonged intermission sounded the sonorities of Strauss—Strauss of "Ein Heldeleben"; Strauss the imaginer of The Hero's theme, one of the great themes of music to stand beside Beethoven's at the outset of the Fifth Symphony or Chaikovsky's in the first movement of the Concerto in B-flat minor; Strauss of a love-music that is the ecstasy of tones, of the striding, clanging battle-piece, the brooding hush, the calm beatified, upon The Hero's Works of Peace; the exaltation and the splendors of the close. Time and again in the long course of the tone-poem, the Strauss that scales to greatness speaks or sings. In characterizing power and graphic fecundity the theme of The Hero outdoes even the measures flinging Don Juan upon the stage of music and imagination. The "love-scene" that pulses and glows across the "Sinfonia Domestica," slows and pales beside the incandescent rapture of Hero and Helpmate embraced. From the youthful tumults of "Til Eulenspiegel" Strauss goes forward to the far-spreading battle-fresco of "Ein Heldenleben." The trumpets of "Zarathustra" do not deeper rend the skies. Nowhere else does he sound the deep serenities of these Works of Peace; while upon the tones creep the shadows of twilight. Even the dance in "Zarathustra" knows not these tender felicities. The close of "Don Quixote" gains a more piercing beauty; the climax of "Death and Transfiguration" more sweeps and swells; but the end of "Ein Heldenleben" touches plangent majesty. To the heavens upon its own pinions in its ultimate glories, mounts the Hero-Theme. Commanded they open; in celestial calm the music dies. Nowhere has Strauss better sustained a vast and inwrought design; or worked such wonders of polyphony; so arrayed his power and passion of diatonic song. The works of prime, full fraught and full furnished, are "Ein Heldenleben" and "Don Quixote"—Strauss at acme before music-drama entered in and possessed him

Descents there are, but descents that pass in performance and leave but trace in aftermath. The malign music of The Adversaries is losing edge and temper; tends to become, with the clouding years, no more than acrid exercise in instrumental virtuosity. Possibly, the tantalizing Helpmate coquets too long upon the solo-violin, since responsive imaginations do not always teem to the lengthier Strauss. No doubt there is a deal of "paper-music" in the quotations from the earlier tone-poems among the Works of Peace—music that, in the give-and-take of the concert-hall, sounds only for itself, with little or none of this under-suggestion. It was an error of taste, a warp of imagination, in Strauss so to identify himself with The Hero, even for the zest of these prodigies of polyphony. A little the music slackens before it rises at the end out of meditation into majesty. The modernists ply gleefully these weapons of detraction. From Strauss they are in the full tide of scornful reaction. Their merits, which are signal, are not his. Alien to them, professing and practising another gospel are his attributes of greatness. Yet upon "Till" and "Don Juan," upon "Ein Heldenleben" and "Don Quixote" they flail their fists in vain.

As the event unexpectedly proved Mr. Koussevitzky did not deepen glories, extenuate errors, cloak shortcomings. He approached "Ein Heldenleben" in April as he had approached "The Rite of Spring" in December—bent upon an over-lyrical, over-softened, appreciably sentimentalized performance. Beauty he courted at the expense of power; less searched than smoothed the music. Within memory the Hero-Theme was more vividly and vigorously outflung upon Bostonian ears. The Adversaries snarled more menacingly (Mr. Koussevitzky, as it seemed would have them stupid rather than sinister.) The Love-Scene beat higher with stark passion, by sentiment unalloyed. The battle-piece more clamored and strode the racked or triumphant air. Only in the serenities of the Works of Peace and the sublimities of the end did Mr. Koussevitzky rise to the full height of Strauss's "great argument." Little, relatively, did these shortcomings mar or cloud. "Ein Heldenleben," like "Le Sacre," is composers'—not conductors'—music.

H. T. P.

AGAIN THE BRAHMS REQUIEM

Harvard Men, Radcliffe Women, Boston Symphony Orchestra and Conductor for Second Time Attract Applauding Audience That Fills Hall

AGAIN last night Symphony Hall was filled, every seat in it, for the second performance of Brahms's German Requiem by the Harvard Glee Club, the Radcliffe Choral Club and an orchestra gathered from the ranks of the Boston Symphony. Again Mr. Koussevitzky conducted and again the audience listened with rapt delight and applauded with eager vigor. If it were possible to assemble singers and players for a third performance doubtless the hall would for a third time be crowded. For this was a most notable performance of notable music. Only on a few occasions in the course of a usual life span is one privileged to hear such choral singing. These young men and young [illegible] Harvard and Radcliffe [illegible] [illegible] or expressive gesture of [illegible]ctor.

The Brahms of the Requiem is not the Brahms of the four symphonies, nor the Brahms of the Variations, nor the Brahms of the Song of Fate. He wrote this Requiem music from his heart, interested in no experiments, struggling through no barren passages. He used this music merely as the means for expressing his deep emotion, and in it he speaks very comfortably to all them that mourn. Freed from all liturgical restrictions through the use for text simply of quotations from Martin Luther's translation of the Bible Brahms chose with care only those passages which, though they gave voice to the lament of the heart, turned always to the hope that underlies all grief. And in setting these to music Brahms wrote a strangely unified composition. That is, in handling the vocal parts, both solo and choral, he merely added a few staves to his score and treated the voices as another orchestral color. There is no particular glory to be won by the soloists engaged for the Requiem. But the music is typically that of Brahms. Little characteristics, such as much work for the first violins in the upper positions, and much syncopation, the preponderance of the oboe part, are apparent. Brahms was working with large means and he used them with the natural instinct of his feeling of the moment most effectively.

Only one other piece of Brahms's writing approaches the Requiem in sustained beauty and delicacy. That is the last opus of his published works, a little group of eleven choral preludes for the organ. These are the last writing Brahms did, and the last of these, written just before he died, was prophetically called "O Welt, ich muss dich lassen." In the rare beauty of the soprano solo and chorus beginning "Ye now are sorrowful" the Requiem touches the delicacy and haunting grace of the choral prelude "Es ist ein' Ros' entsprungen."

Miss Ethyl Hayden invested her brief part with a clear, resonant and beautiful tone, admirably controlled. Mr. Boris Saslawsky, again singing the baritone solos, lacked somewhat the resonant quality necessary to make his work stand out against the chorus. As on the previous evening, applause was frequent and sustained, by far the greatest part going to Dr. Davison when he was dragged before the audience by Mr. Koussevitzky.

C. M. S.

PROVIDENCE, R. I.
JOURNAL

APR 19 1925

Symphony to Play All-Wagner Programme Here Tuesday

Written for the Sunday Journal
BY WARREN STOREY SMITH

However much Mr. Koussevitzky may or may not have indulged in all-Wagner programmes before his coming to this country, he has not failed to recognize the American liking for such concerts, or for those in which Wagnerian excerpts preponderate. Thus to-day in Boston, in Symphony Hall, he is conducting at the Second Pension Fund Concert, a programme all from Wagner save for one number, Strauss's "Heldenleben," and in Infantry Hall next Tuesday evening he will lead the Boston Orchestra through a programme devoted entirely to the music of Wagner.

Beyond any other composer of opera, Wagner enriched that art form, not always too dignified, with music of truly symphonic quality and character. It follows that, in addition to their overtures, preludes and orchestral introductions, his operas yield many fragments, designed as mere accompaniment, to scene or action, that are of a beauty or an impressiveness that well entitles them to a place in a symphony concert.

Of such excerpts, the programme of next Tuesday evening lists three: "The Ride of the Valkyries," a stirring if none too subtle bit of tone-painting; the poetic "Waldweben," or forest-murmurs, from "Siegfried," and the "Good Friday Music" out of "Parsifal," one of Wagner's rarest pages.

In the "Valkyries' Ride," which makes the introduction to the third act and the first scene in that act in "Die Walkure," Wagner sought to suggest in tone the wild riding upon winged steeds of the nine war-like daughters of Wotan. A sensational and technically stupendous achievement in its day, the "Ride" has perhaps lost with the passing of the years a little of its one-time splendid savagery. But in the opera house it still makes its effect, and he who hears it in the concert-hall may, with no great stretch of the imagination, see in his mind's eye the rugged mountain-peaks, the scudding clouds and the flying warrior-maids.

A compilation of various episodes in the second act of "Siegfried," the "Waldweben" is primarily a tonal setting forth of the forest-scene as Siegfried, wearied by his combat with the Dragon, reclines on a grassy mound. At length there comes the call of the bird from whom he learns of Brunnhilde, asleep on the fire-girt rock. And at the end the music is eloquent of Siegfried's determination to make his way, through whatever obstacles, to his fore-ordained bride.

A quite different scene is that depicted in the "Good Friday Spell." Spent from his long wondering, Parsifal returns to Monsalvat, where stands the Castle of the Holy Grail. Resting there in the spring quietude he is tended by Kundry, once his temptress, now released from her hideous bondage to the magician Klingsor. All nature smiles, and upon Parsifal, Kundry and the aged Gurnemanz, who has come to welcome back the wanderer, is that peace which passeth understanding.

The Wagner who wrote the music of a beauty to fit this scene was a far riper, more skillful composer than the youthful Wagner from whom came the Overture to "The Flying Dutchman," which heads Mr. Koussevitzky's programme for Tuesday. Yet this earlier music flames with genius, and it bears, too, the imprint of the latter Wagner's revising and revitalizing hand. As yet unequalled in kind is the music of storm that makes the main body of this Overture, while the closing pages give fitting expression to the selfless love of the maiden Senta who, through the sacrifice of her own life, lifts the curse which kept the Hollander upon his phantom ship.

"The Flying Dutchman" was the first of Wagner's genuinely significant works for the stage; "Lohengrin," the forerunner of "Parsifal," was the third. On Tuesday's programme "Lohengrin" is here represented by the Prelude, that would limn the descent to earth of the Holy Grail, borne by angel hands, and by them borne back once more to the heights from whence it came. From the technical standpoint this Prelude is a marvellously wrought crescendo and decrescendo, beginning and ending with ethereal chords of violin-harmonics.

Of quite different mood and manner is the second excerpt from "Lohengrin," the festive Introduction to the third act, that on this programme succeeds to the Prelude. It is the music that ushers in the wedding-procession of Elsa and Lohengrin, and in it is no hint of the unhappy fate so soon to overtake them.

Turn now to "Die Meistersinger," Wagner's only comedy-opera. Of all Wagner's opera none other is so rich in human appeal, and the Introduction to the third act, to be played at this concert, is a musical tribute to the good Hans Sachs, cobbler of Nuremberg, Meistersinger, and withal the idol of his townsfolk. Sachs's kindly nature and his half-melancholy musing upon his unrequited love for the charming Eva both are to be felt in this Introduction, and in its course comes, too, the nobly beautiful chorale of homage in which the good folk of Nuremberg proclaim to Sachs their great affection for him.

Chronologically the closing number of this Tuesday's programme, the Overture to "Tannhauser" should stand between the Overtrue to "The Flying Dutchman" and the Prelude to "Lohengrin." [illegible]ly, however, Mr. Koussevitzky has chosen to make of it a brilliant finale. Undoubtedly the most widely liked of all Wagner's orchestral pieces, the "Tannhauser" Overture symbolizes the struggle between good and evil, with the ultimate and complete triumph of the good. Musically the chief ingredients in this Overture are the broadly melodious Pilgrims' Chorus and the riotous, seductive music of the [illegible] Venus, whereon Tannhauser yields him-self to unholy enjoyments.

This "Tannhauser" Overture is nearing its centenary. Yet to-day few pages in orchestral literature can match its brilliance, or the splendid power of its peroration.

Tucson

STAR

APR 19 1925

BOSTON.—The first performance here of Scriabin's Prometheus was given last week by the Boston Sym[illegible] orchestra, Serge Koussevitzk[illegible] with the assistance o[illegible] [illegible] Society, directed by [illegible]ng. Alexander Lang [illegible]e piano part.

PORTLAND, ORE.
OREGONIAN

APR 19 1925

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The music has not all been of a sacred character. Zoussewitsky and his Boston band said goodbye until next season with a program that intrigued people of varied tastes. The fragile, plaintive Respighi arrangements of four old dances and airs for the lute, by Italian composers of the 16th century, and the crepuscular loveliness of Debussy's "Nocturnes" contrasted strikingly with Scriabin's "Prometheus" and Borodin's gorgeously colorful "Polovtsian Dances," from Prince Igor, both of which had the assistance of the St. Cecilia society of Boston. Scriabin's "Prometheus, a Poem of Fire," was the piece de resistance. That was what filled the house, and no one discussed anything else. Mr. Zoussewitsky performed the work in Moscow in 1911, when the composer played the piano part, played here by Alexander Steinert. Modest Altschuler gave it here with the Russian Symphony orchestra in 1915, at which time a "clavier a lumieres" was used, according to the intention of Scriabin, who was Altschuler's friend. Scriabin, who grew more mystical as time went on, wanted this work to be accompanied by a symphony of color rays synchronizing with the music, certain notes representing certain colors.

The "clavier a lumieres," which he invented, was a keyboard instrument by means of which colored light could be thrown on a screen—a forerunner of the astounding clavilux, which is now opening up a new field of art. "Prometheus," a work of the later Scriabin, transcends his hymn to art, his divine poem and his poem of ecstacy, but, according to Dr. Eaglefield Hall, the composer, at the time of his death, was projecting a work called "Mystery," which would have gone faster still, and combined sound, color movement and odor. It is impossible to discuss "Prometheus" after one hearing. I found it all interesting, much of it radiant, luminous; more of it hard to understand—perhaps more so than if one knew nothing at all about it. It is an obstacle to simple listening to be told that a composition is based on a mystic chord built up by fourths, Complexity is there, and tumult and terrible energy, ending with a tremendous climax which taxed the resources of the orchestra, raised the heavens and expanded the horizon, and I found myself trying to recapture its palpitating beauty, as we strain to remember a vanishing dream.

PROVIDENCE, R. I.
TRIBUNE

APR 19 1925

BOSTON SYMPHONY ORCHESTRA.

An all Wagner program will be the occasion of a farewell appearance here of the season of the Boston Symphony Orchestra under its remarkable new conductor, Serge Koussevitzy, in a concert in Infantry Hall next Tuesday evening at 8:15.

Koussevitzky has been particularly praised for his stirring readings of Wagnerian music and a particular musical treat is expected in the fine array of excerpts from the music drama of the great master. There will be the overture to "The Flying Dutchman," the prelude to the first act (Holy Grail music), and the introduction to the third act of "Lohengrin;" the introduction to the third act of "The Mastersingers of Nuremberg" (contemplative music of Hans Sachs, the shoe maker); The Ride of the Valkyries from "The Valkyrie" in which the winged horses of the warrior goddesses gallop through the sky; "Forest Murmurs" from the second act of "Siegfried" in which the sounds of the woods and bird calls are heard; the "Good Friday Spell" from "Parsifal" and to close the season, the overture to "Tannhauser."

Several notable events will mark the close of Koussevitzky's season in Boston. Brams' Requiem was performed there last Thursday and Friday under his baton with great success, members of the orchestra joining forces with the Harvard Glee Club and the Radcliffe Choral Society. A pension fund concert with a Strauss-Wagner program scheduled for to-day, and a pair of final choral concerts at the close of the season next week.

Herald
April 17

"POP" CONCERTS TO OPEN MAY 4

Monday night, May 4, will mark the expiration of the musical season in Boston and the opening of the season of "Pop" concerts, at Symphony hall, in which music of lighter vein holds complete musical sway in these parts during the spring and early summer. This will be the 40th season of the "Pop" concerts and the ninth under their most popular of leaders, Agide Jacchia. There will be the usual orchestra of 80 Symphony players. Popular programs, in which those old numbers which have the best claim to survival, will be found with notable novelties. Refreshments will be served as usual at the tables, which will cover the floor of Symphony hall, and in the "Pop" bar in the lobby of the first balcony. Reservations are already being made for the opening night, always a gala ocasion at the "Pops."

Globe
April 19

Those who have not already put their names on the waiting list for subscription tickets for the Boston Symphony concert next season must do so at once to have any chance of securing seats if they are not among the present subscribers. Each subscriber has the right to re-engage the same seats he now occupies, within a stated time, and only a comparatively small number are at all likely to give up their present seats. This year all tickets for every series in Boston were subscribed

Friday at 2:30 and Saturday at 8:15 Boston Symphony Orchestra, 23d program. Symphony in C major (K 425), Mozart; violin concerto, Prokofiev; "La Bonne Chanson," Loeffler; overture to "Tannhauser," Wagner. Soloist, Richard Burgin.

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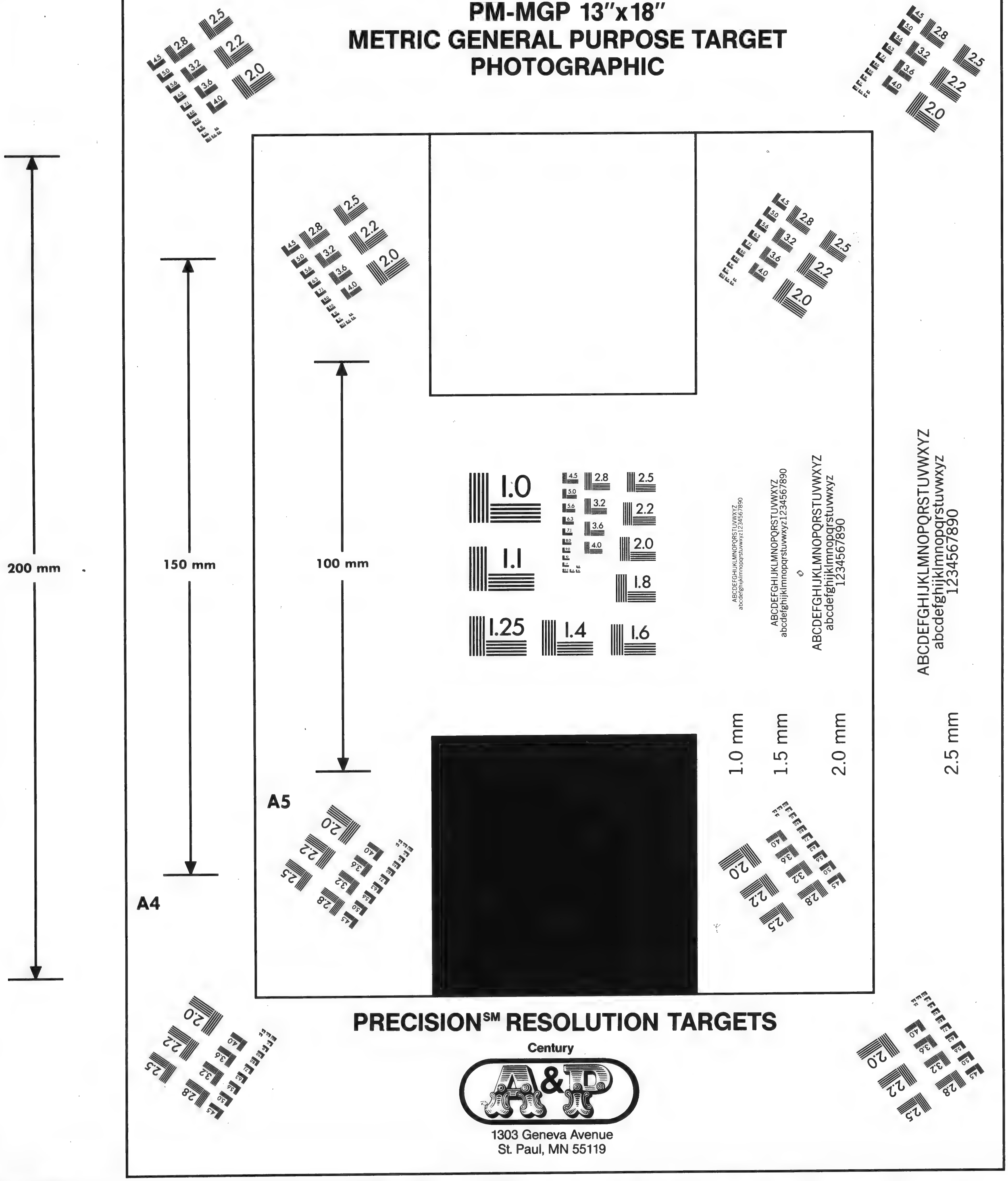

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PORTLAND, ME.
TELEGRAM

APR 19 1925

The word comes that the Boston Symphony Orchestra will no longer go entour but will confine itself to its Boston concerts. This will be a great disappointment to Portland people who took the keenest delight in the recent concert given at City Hall and would rejoice at the prospect of an annual visit from this great organization. Koussevitzky has set a new record in popularity for the orchestra.

Not for many a year have the tickets for the Boston Symphony Orchestra been practically unobtainable as is the case in this, the first year of the new conductor, Serge Koussevitzky. In fact, since all the series of concerts are completely sold out by the season, the extra concert to be given in Symphony Hall, Boston, this afternoon at 3.30, the proceeds to go to the Orchestra's Pension Fund, offers the only chance for those who do not possess season tickets to hear this remarkable leader and the eloquent performances of the famed orchestra under his guidance.

The music editor of the Boston Globe of December 7th last thus describes the state of affairs at the Symphony concerts. After speaking of the tremendous success of Koussevitzky at his Boston and New York debuts, he continues:

"A more tangible evidence of the unparalleled success of Koussevitzky is the fact that every ticket is now sold for the season for the following series, comprising nearly every concert offered by the Boston Symphony Orchestra this season—24 Friday afternoons, 24 Saturday evenings, 5 Monday evenings in Boston, 9 Thursday evenings in Cambridge, 5 Thursday evenings in New York.

Herald
Apr 20

PENSION CONCERT DRAWS BIG CROWD

Wagner and Strauss Music at Symphony Hall

For the Pension Fund concert, yesterday afternoon in Symphony hall, Mr. Koussevitzky began the program with the overture to Wagner's "Flying Dutchman." He followed it with Strauss's "Ein Heldenleben," and that in turn with three Wagner excerpts—the "Waldweben," from "Siegfried," the "Good Friday Spell," from "Parsifal," and the overture to "Tannhauser." The audience, very large, showed lively enthusiasm.

There was ample reason for it. The "Waldenleben," though probably no better played than on Friday and Saturday, came better by its own because of its more favorable place on the program, before people had been given their fill.

The stir it made, nearly 25 years ago! There were many who dammed it up and down. Some swore they liked it, though it was plain enough they did not, and some were genuinely thrilled by its surge and sound and sweetness—and they felt a pleasant conceit of themselves, for the modernity and their daring. Twenty-four years, after all, do little to human nature.

But they have done much to Richard Strauss. His "Heldenleben" yesterday showed pages worn very thin. Those episodes where he clung closest to the past, where he profited most from the work of his predecessors, like Wagner and Franz Liszt, they stand the test of time. Parts of the opening section are impressive still. Much of the helpmate episode retains its sweet sentimental charm. The escape from the world and the conclusion still thrill by their splendor of sound and their emotional depths.

But where Strauss would be an innovator whether he could or no—it's here his music shows its shallowness. The wildness of the opening has an empty sound today. Though the shrill cracking of the Adversaries sets one to marveling at Strauss's uncanny cleverness in foreseeing the trend that certain of his successors would take and so stepping in ahead, those brittle snaps and snarls exert slight force today. The experiment of the solo violin to suggest the helpmate seems no longer entirely successful. The field of battle, Liszt out-Liszted, by its added din shows but little power gained.

Innovators who lean too heavily on their innovations alone might well take warning by the example of Richard Strauss. Even he, a genius, with music of worth to his credit before the quest of novelty entered his head, found no enduring success when he carried too far afield his quest for new means of expression. Composers of lesser genius, to describe them politely, with little to their credit, would show their wisdom if they made haste in their experiments more slowly still than Strauss should have done.

It was an afternoon of beautiful playing, the "Flying Dutchman" marching brilliantly, with exquisite song in its Senta episode, the "Parsifal" excerpt proving notable for its lovely sound.

R. R. G.

Herald
April 19

23d SYMPHONY PROGRAM

The 23d and last concert but one of the regular series of the Boston Symphony orchestra will be given in Symphony hall next Friday afternoon and Saturday evening, April 24 and 25. Mr. Koussevitzky will then present Mozart's Symphony in C major (K. No. 425); Prokofieff's Violin Concerto, the first performance in Boston (Richard Burgin, violinist); Loeffler's poem, "La Bonne Chanson" (after Verlaine); and Wagner's Overture to "Tannhaeuser."

Post
April 20

SYMPHONY PENSION CONCERT

Wagner and Strauss Divide Rich List

BY WARREN STOREY SMITH

When the Boston Symphony Orchestra gvies a concert in aid of its pension fund it is generally regarded as a foregone conclusion that band and conductor alike will be on their mettle.

And the pension fund concert of yesterday, the second of the present season, proved an overwhelming fulfillment of hopeful expectations. Indeed, in a symphony season extraordinarily rich in brilliant concerts, that of yesterday was conspicuous for its brilliancy.

WAGNER HOLDS OWN

Music by Wagner and Strauss made the programme: a happy choice for such an occasion, since these two, perhaps more than any other composers, have written for the symphonic orchestra with a sympathy and an understanding and a certainty of touch that tend to display to the best advantage its most engaging qualities.

From the later composer came the tone-poem, "A Hero's Life," restored last week, after long absence, to the Symphony Concerts in a performance of surpassing eloquence, a performance that, as some would have it, was deepened and intensified at yesterday's concert, if such bettering of the superlative be humanly possible.

Yet with the Overture to "The Flying Dutchman" for stirring beginning, the Overture to "Tannhauser" for exalted conclusion and the "Forest Murmurs" from "Siegfried" and the "Good Friday Spell" from "Parsifal" between, the music of Wagner might yesterday well hold its own against the diverse excitements, the tonal splendors of "Ein Heldenleben."

Yesterday each of these four pieces was made to sound as it must seldom before have sounded in Symphony Hall. Justly and fully to appraise the playing of them would necessitate some reference to every page, to every phrase, of the several scores. Suffice it, then, to say that no potential eloquence escaped either Mr. Koussevitzky or his orchestra, that the Overture to the "Flying Dutchman" had full measure of storm and fury, the excerpts from "Siegfried" and "Parsifal" their meed of tonal loveliness, poetizing fancy, and finally that the performance of the "Tannhauser" Overture, which evoked from the large audience a veritable tempest of applause, was a performance not soon to be forgotten.

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vere and William Dawes, Jr., and the Battle of Lexington Green. A Bobby Vernon comedy is also billed.

Adv. Apr 20

Symphony Heard

Wagner-Strauss Program at Pension Concert

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The program lacked drawing-power and for that reason the hall was not crowded. Many must have attended to see Serge Koussevitzky for the last time this season. He has four more symphony concerts to conduct, but they are sold out.

Of the Wagner numbers the "Flying Dutchman" and "Tannhaeuser" overture were especially well liked at yesterday's concert. But the "Forest Murmurs" scene from "Siegfried" and the "Good Friday Spell" from "Parsifal" were admirably played.

Globe
April 20

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Koussevitzky Conducts Strauss-Wagner Program

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"Ein Heldenleben" was heard here last Friday in the regular series of concerts. Conductor and orchestra showed complete mastery of this intricate work, and Mr Burgin played the very difficult solo violin part admirably. This was apparently appreciated by the audience, which was not satisfied until he had acknowledged its applause.

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TRIBUNE

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STANDARD UNION

APR 21 1925

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PAWTUCKET, R. I.
TIMES

APR 22 1925

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It was a concert without a symphony, the director selecting his programme from among the more popular of the shorter works of the great German master, concluding with the always effective "Tannhauser" overture. This was played with brilliant effect, with an elan that aroused the greatest enthusiasm.

It was a fitting close to a splendid series of concerts, a series which has made Koussevitzy one of the most popular directors that ever led the Boston players in Providence. This popularity was reflected several times during the concert, particularly after the playing of the "Ride of the Valkyries" and after the closing number referred to above. On each of these occasions the conductor shared his honors with the players, who at his direction arose and acknowledged the applause, which came in waves of handclapping from every corner of the crowded hall.

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GAZETTE

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PITTSBURG, PA.
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Herald Apr 22

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A. F. P.

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NEWS

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The appearance of M. Koussevitzky with the glee club is a great tribute to the club and its conductor, Dr. A. T. Davison since the conductor of the Boston Symphony has not appeared as guest conductor at any other time in this country.

PORTLAND, ME.
TELEGRAM

APR 19 1925

The word comes that the Boston Symphony Orchestra will no longer go entour but will confine itself to its Boston concerts. This will be a great disappointment to Portland people who took the keenest delight in the recent concert given at City Hall and would rejoice at the prospect of an annual visit from this great organization. Koussevitzky has set a new record in popularity for the orchestra.

Not for many a year have the tickets for the Boston Symphony Orchestra been practically unobtainable as is the case in this, the first year of the new conductor, Serge Koussevitzky. In fact, since all the series of concerts are completely sold out by the season, the extra concert to be given in Symphony Hall, Boston, this afternoon at 3.30, the proceeds to go to the Orchestra's Pension Fund, offers the only chance for those who do not possess season tickets to hear this remarkable leader and the eloquent performances of the famed orchestra under his guidance.

The music editor of the Boston Globe of December 7th last thus describes the state of affairs at the Symphony concerts. After speaking of the tremendous success of Koussevitzky at his Boston and New York debuts, he continues:

"A more tangible evidence of the unparalleled success of Koussevitzky is the fact that every ticket is now sold for the season for the following series, comprising nearly every concert offered by the Boston Symphony Orchestra this season—24 Friday afternoons, 24 Saturday evenings, 5 Monday evenings in Boston, 9 Thursday evenings in Cambridge, 5 Thursday evenings in New York.

Herald

PENSION CONCERT DRAWS BIG CROWD

Wagner and Strauss Music at Symphony Hall

For the Pension Fund concert, yesterday afternoon in Symphony hall, Mr. Koussevitzky began the program with the overture to Wagner's "Flying Dutchman." He followed it with Strauss's "Ein Heldenleben," and that in turn with three Wagner excerpts—the "Waldweben," from "Siegfried," the "Good Friday Spell," from "Parsifal," and the overture to "Tannhauser." The audience, very large, showed lively enthusiasm.

There was ample reason for it. The "Waldenleben," though probably no better played than on Friday and Saturday, came better by its own because of its more favorable place on the program, before people had been given their fill.

The stir it made, nearly 25 years ago! There were many who dammed it up and down. Some swore they liked it, though it was plain enough they did not, and some were genuinely thrilled by its surge and sound and sweetness—and they felt a pleasant conceit of themselves, for the modernity and their daring. Twenty-four years, after all, do little to human nature.

But they have done much to Richard Strauss. His "Heldenleben" yesterday showed pages worn very thin. Those episodes where he clung closest to the past, where he profited most from the work of his predecessors, like Wagner and Franz Liszt, they stand the test of time. Parts of the opening section are impressive still. Much of the helpmate episode retains its sweet sentimental charm. The escape from the world and the conclusion still thrill by their splendor of sound and their emotional depths.

But where Strauss would be an innovator whether he could or no—it's here his music shows its shallowness. The wildness of the opening has an empty sound today. Though the shrill crackling of the Adversaries sets one to marveling at Strauss's uncanny cleverness in foreseeing the trend that certain of his successors would take and so stepping in ahead, those brittle snaps and snarls exert slight force today. The experiment of the solo violin to suggest the helpmate seems no longer entirely successful. The field of battle, Liszt out-Liszted, by its added din shows but little power gained.

Innovators who lean too heavily on their innovations alone might well take warning by the example of Richard Strauss. Even he, a genius, with music of worth to his credit before the quest of novelty entered his head, found no enduring success when he carried too far afield his quest for new means of expression. Composers of lesser genius, to describe them politely, with little to their credit, would show their wisdom if they made haste in their experiments more slowly still than Strauss should have done.

It was an afternoon of beautiful playing, the "Flying Dutchman" marching brilliantly, with exquisite song in its Senta episode, the "Parsifal" excerpt proving notable for its lovely sound.

R. R. G.

Herald April 19

23d SYMPHONY PROGRAM

The 23d and last concert but one of the regular series of the Boston Symphony orchestra will be given in Symphony hall next Friday afternoon and Saturday evening, April 24 and 25. Mr. Koussevitzky will then present Mozart's Symphony in C major (K. No. 425); Prokofieff's Violin Concerto, the first performance in Boston (Richard Burgin, violinist); Loeffler's poem, "La Bonne Chanson" (after Verlaine); and Wagner's Overture to "Tannhaeuser."

Post April 20

SYMPHONY PENSION CONCERT

Wagner and Strauss Divide Rich List

BY WARREN STOREY SMITH

When the Boston Symphony Orchestra gvies a concert in aid of its pension fund it is generally regarded as a foregone conclusion that band and conductor alike will be on their nettle.

And the pension fund concert of yesterday, the second of the present season, proved an overwhelming fulfillment of hopeful expectations. Indeed, in a symphony season extraordinarily rich in brilliant concerts, that of yesterday was conspicuous for its brilliancy.

WAGNER HOLDS OWN

Music by Wagner and Strauss made the programme: a happy choice for such an occasion, since these two, perhaps more than any other composers, have written for the symphonic orchestra with a sympathy and an understanding and a certainty of touch that tend to display to the best advantage its most engaging qualities.

From the later composer came the tone-poem, "A Hero's Life," restored last week, after long absence, to the Symphony Concerts in a performance of surpassing eloquence, a performance that, as some would have it, was deepened and intensified at yesterday's concert, if such bettering of the superlative be humanly possible.

Yet with the Overture to "The Flying Dutchman" for stirring beginning, the Overture to "Tannhauser" for exalted conclusion and the "Forest Murmurs" from "Siegfried" and the "Good Friday Spell" from "Parsifal" between, the music of Wagner might yesterday well hold its own against the diverse excitements, the tonal splendors of "Ein Heldenleben."

Yesterday each of these four pieces was made to sound as it must seldom before have sounded in Symphony Hall. Justly and fully to appraise the playing of them would necessitate some reference to every page, to every phrase, of the several scores. Suffice it, then, to say that no potential eloquence escaped either Mr. Koussevitzky or his orchestra, that the Overture to the "Flying Dutchman" had full measure of storm and fury, the excerpts from "Siegfried" and "Parsifal" their meed of tonal loveliness and poetizing fancy, and finally that the performance of the "Tannhauser" Overture, which evoked from the large audience a veritable tempest of applause, was a performance not soon to be forgotten.

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vere and William Dawes, Jr., and the Battle of Lexington Green. A Bobby Vernon comedy is also billed.

Adv. April 20

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THIS CLIPPING

WILMINGTON, DEL.
EVERY EVENING

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PROVIDENCE, R. I.
TRIBUNE

APR 22 1925

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American Apr [illegible]

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R. de A. J.

9-10

Herald Apr 23

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ranscript apr 23

TEN

Curre

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NEW VIOLIN-CONCERTO FROM THE RUSSIAN

Mr. Burgin to Play It at Symphony Hall —Miss Williams and a Program—The Better Way of the Wiser Youngsters—Mr. Gershwin's Second Chance — Two "Isles of the Dead" — Incidents and Prospects

AT the Symphony Concerts of tomorrow and Saturday, Mr. Koussevitzky will proffer his last novel piece for the season—Prokoviev's new Concerto for Violin and Orchestra. Here in Boston, Mr. Burgin, after long preparation, will play the violin-part. In Berlin, Paris and London Mr. Joseph Szigeti has lately played it—and somehow it has gained reputation as the most difficult music yet laid upon bow and strings. Of such matters only fiddlers may judge; while the audiences at Symphony Hall are likely to be more keen for pleasure than for prowess. The degree to which they will receive it, evidently depends upon the state of the listening mind. Mr. Scholes, for example, sat before the Concerto in London and next day wrote in The Observer:

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Novel

[illegible] Apr. 25

PROGRAM

The program announced for the opening night of the "Pops" will take place a week from Monday, May 4, in Symphony Hall.

This will be the 40th season of the "Pops," and the ninth under their no conductor, Agide Jacchia. There will the usual orchestra of 80 Symph players, and the usual accompanim of refreshments served at the ta which will cover the floor of the a auditorium. The "Pops," as usual will be given every night and on alternate Sundays.

The opening program follows:

Introduction to Act 3, "Lohengrin"	Wagner
Overture to "William Tell"	Rossini
Jota from the suite "Hispania"	Stoe[illegible] Jacchia
Fantasia, "Fedora"	Giordano
Twelfth Hungarian Rhapsody	Liszt
Rachem (Invocation) (Orchestrated by A. Jacchia)	[illegible]-Zucca
Scherzo, "The Flight of the Bumble Bee"	Rimsky-Korsakov
Ouverture Solennelle "1812"	[illegible]kovsky
Selection, "Carmen"	Bizet
Valse Triste	Sibelius
French Military March	[illegible]-Saens

86

PROVIDENCE, R. I.
JOURNAL

APR 22 1925

BOSTON SYMPHONY

An all Wagner programme was the Boston Symphony Orchestra's offering last evening at its final appearance of the season here. Infantry hall held practically a capacity audience, quite the usual thing nowadays at these concerts, and anticipations aroused by the makeup of the programme were realized in the performance under Serge Koussevitzky. The Russian conductor, now completing his first season with the Boston orchestra, received proof of his popularity with Providence patrons in demonstrations at various points in the concert. After the brilliant playing of the "The Ride of the Valkyries" in mid programme and at the close of the final number he made his players rise and share in acknowledging the audience's enthusiastic applause.

It seems quite the rule with American concert orchestras to give an all Wagner programme when they would make a particular concert an outstanding event. This of course, is done in response to public liking and appreciation of the German master's music. In his great collection of orchestral works drawn from his operas there is ideal concert material. It it music that is uplifting, never trivial. Whatever the inspiration of these great tone pictures the effect as pure music takes firm hold upon the mind and heart. Without programme notes, without any aid whatever in explanation of the meaning of motif or text his music has power to deeply stir and satisfy the listener.

Last evening, the selections from his operatic scores offered contrast and contained some of the more frequently used pieces for concert use. "The Flying Dutchman" overture, "The Ride of the Valkyries" and the "Tannhauser" overture provided the brilliant portion of the programme, and excerpts from "The Maestersingers," "Siegfried" and "Lohengrin" brought the more quiet moods.

The programme was arranged as follows:

Overture to "The Flying Dutchman"	Wagner
Prelude to "Lohengrin"	Wagner
Introduction to Act III, "Lohengrin"	Wagner
Introduction to Act III, "The Mastersingers of Nuremberg"	Wagner
"The Ride of the Valkyries" from "The Valkyrie"	Wagner
"Waldweben" from "Siegfreid" (Act. II)	Wagner
"Good Friday Spell" from "Parsifal" (Act III)	Wagner
Overture to "Tannhauser"	Wagner

In playing numbers presenting brilliant effects Koussevitzky fully realizes the value of contrast. But he never is harsh or abrupt in bridging extremes of tone volume. With a pliable and responsive playing unit at his command he moves with grace and elegance in sudden crecendo or decrecendo. It is this smoothness, this seeming absence of effort in accomplishing desired effects that makes his work so interesting to the critical auditor apart from the imaginative side of his art. The etherial character of the music in the "Lohengrin" prelude and the beauty of the "Introduction to Act 3, 'The Mastersingers,'" were shown with the players in nice technical accord. The strings were delightfully delicate in the former number.

In the second part of the programme the "Waldweben," or "Sounds of the Forest," and the "Good Friday Spell" received careful and effective reading. In both of these excerpts, Koussevitzky was successful in bringing out in pleasing manner various individual instrumental voices. This ability to delicately adjust his many voiced choir gives him command of a myriad of tonal tints and results in a satisfying sense of completeness in the effects obtained.

The favorite "Tannhauser" overture brought the concert to a close. Koussevitsky's reading of this number while not one of unusual brilliance, was filled with kaleidoscopic effects. The men played it with fine unanimity and spirit.

A. F. P.

THIS CLIPPING ...

WILMINGTON, DEL.
EVERY EVENING

APR 22 1925

HARVARD GLEE CLUB IN BRAHMS' REQUIEM

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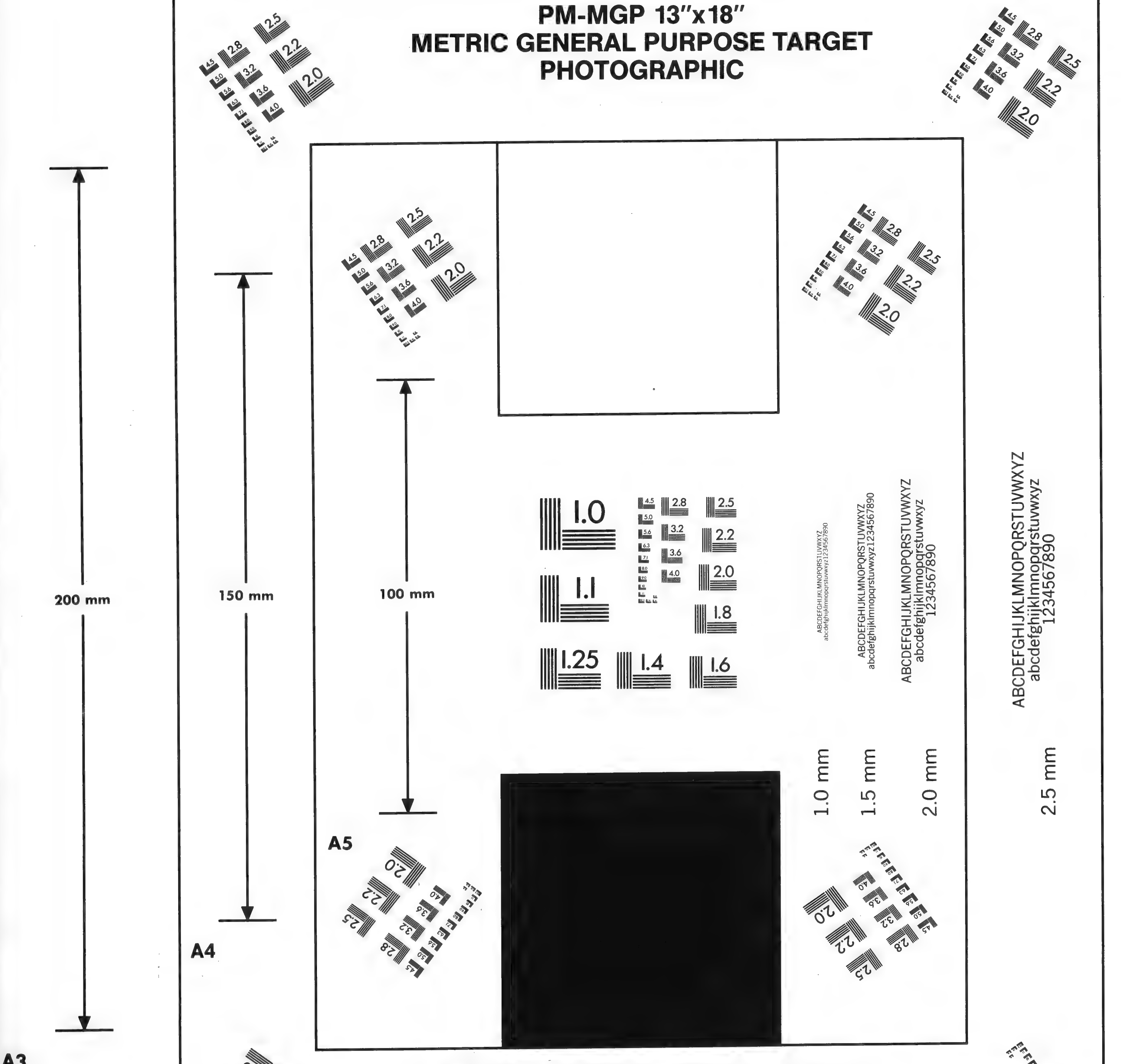
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PRECISION℠ RESOLUTION TARGETS

Century

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1303 Geneva Avenue
St. Paul, MN 55119

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Transcript
April 25

DAY OF INCIDENT, DAY OF PLAUDITS, DAY OF PROKOVIEV

THE MANY SIDES OF A SYMPHONY CONCERT

Sargent Commemorated—Mr. Loeffler and Mr. Burgin Applauded—Shouts for an Overture Magnified—Schubert for Dullness—The Strange New Magic of the Russian's Violin-Concerto

THE WORLD do move." At last a memorial piece has been played at a Symphony Concert without a hand-clap for ill-timed sequence. Such commemorations by music more abounded in Mr. Higginson's day, and almost invariably ended in a patter of applause for piece and performance. Under the succeeding trustees they have been rarer, prudently reserved for memories both illustrious and familiar. Listeners have better understood; while in the present instance of Mr. Sargent, the painter, they needed no prompting. In the auditorium yesterday the only flaw upon ceremonial was the disposition of some to rise and of others to remain seated. In a sense, Mr. Koussevitzky gave cue, when he set the orchestra on its feet at the beginning of the memorial piece; but for two years past the public of Symphony Hall has not been of one mind as to these up-standings "of homage." With a Sargent-like independence, each hearer now chose his own posture.

Once more, however, as the music for the dead Siegfried sounded from the stage, there was reason to regret the lack of memorial pieces in current orchestral repertories. The second movement of Beethoven's "Eroica Symphony" is too long a preface to a concert; Mozart's "Masonic Mourning Music" has passed out of the fashion; Theodore Thomas's plangent arrangement of the Funeral March from Chopin's Piano-Sonata is well nigh forgotten. Not many of the dead warrant Wagner's mighty clamors across the darkening doom of the Teuton gods; while for not a few of the living the music bears insistent connotations. There pass the Volsungs longing and fated; Siegmund's sword flashes; Siegfried's horn sounds; to Brünnhilde's rock he mounts—and death is swallowed up in victory. Pagan pages, besides, is this glorification of Siegfried the Hero, last of Wotan's line. The summer-leisure of conductors draws near. They might advisedly ponder funeral-musics.

Commemorations passed, the warmth of applause, as the concert went forward, was both unusual and deserved. Mr. Richard Burgin is the valiant concert-master of the orchestra. From the first desk of the violins it is his habit both to steady and to spur the string choir. On either score few of his predecessors matched him. He excels likewise in incidental solo-measures, as when a week ago he was voice to the Hero's evasive Helpmate in Strauss's tone-poem. Yet an appreciating audience may single him out for reward only when he plays the solo-part in a Concerto. Last season, he put by the opportunity. Yesterday, he rose to it in the new and exacting music of Prokoviev. At every pause, and thrice and four times at the close, the audience clapped him; his mates of the orchestra joined their plaudits; the conductor warmly shook his hand. Such applause for such work is heart-warming. . . . Again, at the end of Mr. Loeffler's tone-poem, "La Bonne Chanson," the hall rang with an unmistakable call for the composer. Contrary to his custom, he left his seat in the balcony; came upon the stage; was clapped there to the echo; almost embraced by the fervent conductor. As though all this were not enough for one afternoon, actual shouts acclaimed the playing of the Overture to "Tannhäuser." By a universal thrill, the performance was set instanter among Mr. Koussevitzky's masterly and magniloquent works.

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There was also music—of a persistent, penetrating dullness in Schubert's Symphony in B-flat major; of a romantic spirit and a masterly hand in Mr. Loeffler's tone-poem; of an ancient and hackneyed eloquence, suddenly become new, strange and all-compelling in the Overture to "Tannhäuser." Seemingly, this early Symphony of Schubert has an unaccountable fascination for conductors. Sir Georg Henschel had not long led the orchestra in the eighties before he thrust it into the repertory. With him, it perished, until Dr. Muck revived it in 1908—to a boredom that more than one listener recalled when Mr. Koussevitzky substituted it for the announced Symphony of Mozart. Through half the season—the gossips said—he had been lusting to play it. Yet not a whit did he lessen the blank tedium, the hollow emptiness, to an audience of 1925. Rather he multiplied both, when he took the slow division, in itself long-drawn, at a bedraggling and sentimentalizing pace. Faithfully, Schubert follows the "best models" in his Vienna at the turn of the eighteenth into the nineteenth century. He works out the forms; he fills them to the brim with notes; prattles at his studious task; plays about in an innocent system of tuneful mathematics. Though the interval was brief, his affluence of instrumental melody, his exhaustless and spontaneous musical invention, the radiance, the charm, the passion and the pain of him, were all to come. Schubert of this Symphony in B-flat is only workaday (but tireless) music-maker according to a formula. As it happened the foreseeing program-book contained two entertaining essays. For almost the first time in the long course of twenty-three concerts, some listened, while others read.

Nor is Mr. Loeffler's "Bonne Chanson" among the more characteristic and possessing of his symphonic pieces. Into music he would translate the moods and the motion of a poem by Verlaine, "Avant que tu ne t'en ailles"—verse of dewy freshness and loveliness, shimmering with the imagery of morning, stayed or spurred from suspension through suspension to expansive climax. The poet evokes sounds, sights, glints of dawn. They are counterpart to the evoking of his mistress still in sleep. Upon her, upon him, upon all the earth, breaks the golden day. Like the poet, Mr. Loeffler builds his music upon a single theme. Like the poetry, the music quickens, deepens, presses upward and forward. As Verlaine alternates his images of affection with his images of earth, so Mr. Loeffler contrives variants to his tonal progress. The scheme is the device of a poetically minded composer; the invention and workmanship, of a composer musically resourceful as well. The shortcoming seems to be a pursuit of recurring sonorities, an eagerness to match the poet's ardors with an equal propulsive power.

Now Mr. Loeffler up-piling tonal masses, driving hither, expanding thither, mounting yet again, is no more than admirable and effective composer. The Loeffler of poetized perception, super-sensitive play of mood, subtlety of means, rarefied or intensified imagination, sounds only in the details of "La Bonne Chanson"—a modulation here, a transition there, a sudden suffusion of harmonic and instrumental coloring. They tingle upon the waiting ear, warm the prepared spirit—but the commerce of the concert-room is give and take, swiftly. Once the sonorities are in motion, they will gain the upper hand. . . . And there were enough of them in Mr Koussevitzky's version of the Overture to "Tännhauser." He hymned the unfolding Pilgrims' Chorus; heated the Venusberg music into obsession. The revels steamed, writhed, bit, pierced by the clarinet's song to the goddess. Upon them crept, flooded, surged the returning chorus. Epical, universal, of all the sensuality and all the spirituality in us men, became this romantical Wagner, busy with his preluding to "Tannhäuser und der Sängerkrieg auf Wartburg." These parts and times have hardly heard such an exaltation of the music.

Yet the revelation of the day remained Prokoviev's Concerto for Violin. For he has done the miracle—written a music that sounds like no other in the kind, revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty; gaining new and strange sonorities, restless again but also magical. The attendant orchestra no more than pairs the wood-winds and trumpets; few and sparingly used are the instruments of percussion. The part for the solo-violin is abrupt, changeful, exacting, hard to keep in mind and at the fingers' ends, rather than of superlative difficulty. To a movement Andantino succeeds a Scherzo; to the Scherzo, a movement Moderato. All three are relatively brief, all three are spare-bodied and low-voiced. In the upper tones the violin remains persistently. Yet they are seldom sharp-edged, thin or shrill. Time and again, Prokoviev (and Mr. Burgin) win them to a soft brightness, a singular and penetrating bitter-sweetness. Low-scaled and as gently colored is the orchestral background. Often it has a silvery sheen across which threads the violin, warmer or deeper tinted. There are euphonies, there are dissonances, both hushed rather than outspoken. And new lustres, again gently blended or contrasted. The formal progress avoids the academic orthodoxies; the routined mechanics. Yet in a short-breathed and inconstant music, there is discoverable symphonic web.

More to the point is the impression upon the waiting ear and the answering imagination. It is keenest in the Scherzo, where the violin tosses about glints and flocks of sound; whirrs above the murmuring orchestra; flings this way and that as in a game of fancies and dexterities. The lightness, sportiveness, readiness of it all fascinate. Here is music softly scintillant gay with its own motion, teasingly wayward. The Finale speaks in deeper sensibility and warmer voice. There are restless measures, abruptly shifting between violin and orchestra, and back again. By some urgency of mood, they concentrate into briefly sustained song; dissolve and fly apart anew; while through them seems to run a strange and singular beauty, glimpsed, evasive, tempting, never quite ensnared. The first movement is yet more broken. Like the dove from the ark, nowhere does it find a resting place. The matter is ever in motion and ever in solution. There is no substance to hold the mind; but a rare and curious play of these new lusters of high tone, this low-voiced and insinuating bitter-sweetness—all in incessant mutability. The spell of wandering and change haunts the music, haunts the hearer.

Writing a Concerto for Violin neither Prokoviev's hand nor Prokoviev's imagination is like those of other composers—modernists included. He plies his own magic, follows his own gleam. Faithful to him, Mr. Burgin excelled himself. No large sonorities overtaxed his tone; no brilliancies over-sharpened it; no urgency of mood overdrove it. The soft brightness, the gentle glint, the changeful outline, the evasive moods, the flitting artifice lay all within his powers. Upon him and upon one and another in the audience, Prokoviev also conjured.

H. T. P.

NEW YORK, N. Y. ART NEWS, THE

APR 25 1925

Boston Museum Plans a Memorial Exhibition of Sargent's Pictures

BOSTON—A memorial exhibition in honor of John Singer Sargent is to be held at the Museum of Fine Arts next fall, according to a vote taken by the Museum trustees upon learning from London of Sargent's death. It is planned to open the exhibition at the same time the newest Sargent murals and other decorations for the main stairway are unveiled in the Museum. These were completed by the artist at his London studio just before his passing.

In honor of Sargent the officials of the Boston Symphony Orchestra placed upon the regular Friday and Saturday subscription concerts of April 24 and 25 the Seigfried funeral music from the last act of Wagner's "Götterdämmerung." One of Sargent's great works was his charcoal portrait of Major Henry L. Higginson, long the chief supporter of the orchestra.

Apr 25

THE BOSTON HERALD,

23D SYMPHONY CONCERT GIVEN

Program Includes Works by Schubert, Loeffler, Prokofieff, Wagner

WARM TRIBUTE PAID TO SARGENT, ARTIST

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. At the beginning the orchestra, standing, played Siegfried's Funeral Music from "Dusk of the Gods" in memory of John Singer Sargent. The audience stood during the performance.

The program was as follows: Schubert, Symphony, B flat major, No. 5; Prokofieff, Violin Concerto (first time in America); Loeffler, Poem, "La Bonne Chanson" (after Verlaine); Wagner, Overture to "Tannhaeuser."

Mozart's Symphony in C major (K. 425 had been announced and notes about it were in the program book. As the book was in the press it was too late to substitute notes for Schubert's Symphony. Why the change was made is a question answered only by "So the conductor wished." Schubert's Symphony No. 5 is not unknown here. It was played from manuscript under Mr. Henschel's leadership in 1883. When it was performed at a Symphony concert in 1908, it was thought that it would be entombed, never to be exhumed again. Some have thought that the music was composed for a little orchestra, a private musical society that grew out of the concerts, at first chiefly of quartet music, given in the house of Schubert's father. The score calls only for a flute, two oboes, two bassoons, two horns and strings. Writing the symphony, Schubert had the music of Haydn and Mozart in his head, but not the music of their high estate. Occasionally there are hints at the Schubert to be: in this or that melodic figure; in a few modulations not common in the Vienna of 1816; and, alas, in the prolixity. Yesterday the audience was apparently in thankful mood, but when the symphony was played in 1873 at the Crystal Palace, a contemporary critic wrote: "The audience listened with very few signs of lively interest and applauded very slightly."

There are still in Boston men and women who believe in the plenary inspiration of the long-acknowledged great composers. To these believers the name "Schubert" was enough; anything signed by him must be good. And so there was clapping of hands, the customary, yet barbaric, manner of showing rapturous enjoyment.

These believers probably looked with dread on the production of Prokofieff's violin concerto. "Prokofieff"! Any man with a name like that must be a terrible, a dangerous fellow, given to nerve-rasping dissonances, moanings, shrieks, squeals, squeaks and grunts. But, lo, this concerto turned out to be a delightful work, as delightful as it is unusual and individual. Violin concertos in orthodox form are too often boresome. Even those by Beethoven and Brahms are distressingly long-winded, with pages of irritating repetition and yawn-compelling padding. The majority of these concertos should be put in a duck-press before serving. Lalo's Symphonie Espagnole is an exception, as Hans von Buelow remarked long ago when he freed his mind about Max Bruch and thus annoyed many respectable persons who were "fond of music."

Prokopieff's concerto is not too deliberately unusual. It is free and unconfined but not laboriously so; not from any want of technical skill in the composition. It abounds in ideas, in turn beautiful and joyously humorous. The treatment of these ideas for solo violin and orchestra is as refreshingly interesting as it is original. The "accompaniment" is more than an "accompaniment" in the common meaning of the word; it is symphonic; masterly in itself. There are charming effects of color, surprising but not extravagant; the unexpected is a fresh fascination. The effects in the whole work are gained with such audacious simplicity! Mr. Burgin played superbly and Mr. Koussevitzky reveled in the brilliance of the orchestral performance.

Mr. Loeffler's "La Bonne Chanson" is justly called a "poem." There are symphonic poems that are pedestrian prose. Mr. Loeffler's is shot through with beauty; there is the enthusiasm, the ex[illegible]ance of romantic feeling; not only [illegible]ine's break of day, but the dawn and the flush of amorous ecstasy. And so Verlaine's adorable little idyl becomes in music a sonorous, eloquent, long-sustained chant of passion. The audience was quick to appreciate the music itself and the character of the performance. Mr. Loeffler was summoned to the platform.

An impressive interpretation of Wagner's overture brought the end. In the final measures Mr. Koussevitzky followed the example of certain conductors and laid great stress on the inner voices for horns. Ah, the walls of Jericho! But those of Symphony hall are stoutly built; the statues in the niches were unshaken; great was the joy of the hearers, as always when there is a thunderous musical speech.

The concert will be repeated tonight. The program for next week Friday afternoon and evening (for the customary Saturday night concert will take place in the night before) will be as fololws: Bach, Brandenburg Concerto No. 3, and Siloti's arrangement for strings of the Adagio's from the Organ, Toccata in C major; Scriabin, "Prometheus," Debussy, nocturnes; "Clouds" and "Festivals;" Borodin. Dances with Chorus, from "Prince Izar

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SYMPHONY IN TRIBUTE TO SARGENT

Post Apr 25

Mr. Burgin Soloist in Prokofiev's Concerto

BY WARREN STOREY SMITH

A ceremony in one respect unusual and in every respect impressive prefaced the Symphony Concert of yesterday afternoon.

As memorial tribute to the late John Singer Sargent, Mr. Koussevitzky has placed at the head of this week's programme the Funeral Music of Siegfried from "Gotterdammerung" and, unexpectedly but appropriately and effectively, this music was played by a standing orchestra and heard by an audience also risen to its feet.

MR. BURGIN'S ARTISTRY

For no sooner had the orchestra stood—save for the players upon the violoncellos and the harps who, for very practical reasons, remained in their seats—than the audience followed suit. And, keeping unbroken the ceremonial spell, for the first time within memory at the Symphony Concerts this memorial exercise was unmarred by the applause of any thoughtless or unobservant individual who had assumed the music to be part of the day's entertainment.

Once the concert proper had begun, however, the afternoon was marked by by an enthusiasm on the part of the audience, unusual even for this season, wherein the staid Friday subscribers have developed a new responsiveness to music and conductor. To be sure, the Symphony of Schubert, in B-flat major, No. 5, that replaced the Symphony of Mozart, originally announced, was received with no uncommon degree of acclaim, although it was warmly enough applauded.

Tribute to Mr. Loeffler

But Mr. Burgin, both at his appearance upon the platform and at the conclusion of his performance of Prokofiev's enormously difficult Violin Concerto, was applauded with unmistakable heartiness; Mr. Loeffler, summoned to the stage after the performance of his tone-poem, "La Bonne Chanson," was no less cordially received; and the Overture to "Tannhauser," which brought the concert to a sonorous close, provoked, as it did at last Sunday's Pension Fund Concert, a veritable storm of applause.

Revived by Dr. Muck, several seasons ago, this little-known Symphony of Schubert seemed at that time hardly worth the trouble of the resurrecting. Whether Mr. Koussevitzky has made judicious cuts or whether his tempi were more happily chosen, the piece made yesterday a by no means unagreeable impression, though it were idle to claim for it an important place among Schubert's compositions.

Concerto 10 Years Old

The subject of much comment since its first performance in Paris under the direction of Mr. Koussevitzky in the autumn of 1923, Prokofiev's Concerto is actually no new work. Indeed it was at that time already 10 years old. And while it is in many respects a striking and individual achievement, the Concerto is singularly free from that harmonic audacity which we now associate with the name of Prokofiev.

The Concerto runs in three movements, of which the first seems the least consequential; the second is fleet and fanciful, the last unaffe melodious. Music bristling with culties of every sort, it was play masterly fashion by Mr. Burgin this season, both as concertmast as assisting artist, has proved hi more than ever before a most va member of the orchestra.

The Loeffler Music

Played by the Symphony Orch in 1902 and in 1906, subsequently vised, and in its later form twice under Mr. Monteux, Mr. Loef Poem for Orchestra, as it was o nally called, is a richly textu adroitly fashioned music, that yet to, establish itself as of equal with that composer's "La Mort de tagiles" and "A Pagan Poem." Loeffler seems here as one who spe with consummate polish and addr but who has no new and vital thou to communicate.

From Wagner to Wagner, throu Schubert, Prokofiev and Loeffler, concert of yesterday was one of c tinuously brilliant orchestral play confirming yet again the present h estate of the band and once more closing Mr. Koussevitzky's versatil his sympathy with music of many widely varying styles.

blamed.

FUNERAL MUSIC AT SYMPHONY CONCERT

Impressive Tribute to John Singer Sargent

Globe Apr 25

Siegfried's Funeral Music, from Wagner's "Goetterdammerung," was played at the beginning of yesterday's Symphony concert, in memory of John Singer Sargent. The orchestra rose to its feet as Koussevitzky came on the stage. After a moment of hesitation the audience also rose, something that has not happened on other occasions when commemorative music has been heard at these concerts.

The dead painter, who cared greatly for music, would perhaps have thought this superb performance of the greatest music Wagner wrote a tribute more splendid than any of the others now being paid his memory all over the world, a tribute even finer than the services in Westminster Abbey. The audience seemed deeply moved. At the end nobody stirred for a moment, and, for the first time on such an occasion, there were no applauders. Very rarely is a public tribute to the memory of a great man so dignified and so heartfelt.

The concert ended with Wagner, as it had begun with his music. Koussevitzky's performance of the "Tannhauser" overture is one of the most superb things he has done here. So to transfigure music as familiar as this that the listener finds it full of new meaning is an achievement. Koussevitzky emphasizes the dramatic values in the overture, brings out the significance of each theme in terms of the operatic situations it accompanies.

One saw the pilgrims marching past, Tannhauser singing his hymn to Venus and the rest of the pictures Wagner must have seen in his mind's eye far better from this illuminating performance in a concert hall than one has yet seen them in an opera house.

Prokofieff's violin concerto, played for the first time in America with Richard Burgin as soloist, is a clever youthful work, giving little indication of real originality but admirably calculated to sound daring in 1913, when it was written. As the work of a boy of 22 it shows promise, but one would have preferred to hear another work from the composer's present maturity. Or is Prokofieff another of the geniuses who has entered his 30s leaving a great future behind him?

Until Boston hears more of his music it would be rash to attempt to put him in his proper place. Mr Burgin played this very exacting music with a skill that was wholly admirable. He has not hitherto done any solo work so well as this here, except in some incidental solos in numbers which for program purposes are purely orchestral.

An early symphony by Schubert, his fifth in B flat major, substituted for the announced Mozart, proved in place curiously Mozartian. The first theme of the first allegro made one wonder whether after all Koussevitzky was not giving us Mozart, but in later passages the Beethovenish final cadences and the Schubertian shifts from major to minor showed the youthful composer playing the not too sedulous ape to others in alternation with attempts to develop his own style. This music was more than a mere historical curiosity. One wondered if after a century Prokofieff's music will sound as spirited and as charming as most of this.

Charles Martin Loeffler was very warmly applauded after the orchestra played his familiar symphonic poem "La Bonne Chanson." Mr Koussevitzky summoned him by a wave of the hand from his place in the balcony right to the stage. The conductor brought out as his predecessors have not done the intensity, the Wagnerian romanticism refined by French good taste, of this music. As with the music of Ravel and of Debussy Mr Koussevitzky finds in Loeffler's work depths of emotion beneath the carefully polished surfaces, the stylistic delicacies.

He brushes aside what may after all be a merely superficial reticence to show in the work of these Frenchmen (and musically speaking Mr Loeffler is French) something of the half-morbid passion of Tchaikovsky.

Next week the evening concert will by exception be given on Friday in order that Mr Koussevitzky may sail a day earlier for important European engagements. Skriabin's "Prometheus" and other music recently heard and liked fill the next program with repetitions.

P. R.

Transcript
Apr 25

CLOSE OF SYMPHONY SEASON

The pending week will bring to a [illegible]se the first season of Serge Kous[illegible]itzky as conductor of the Boston [illegible]phony orchestra. Monday will [illegible]g the last of the Monday evening [illegible]s in Symphony hall; Thursday, the [illegible] of the Cambridge series in Sanders T[illegible]tre; and Friday afternoon and e[illegible]ng, the close of the regular season in [illegible]mphony hall.

[illegible] Monday program will consist of Vi[illegible]'s Organ Concerto which figured upo[illegible] Koussevitzky's first program of the [illegible]son; Franck's Symphonic Variatio[illegible] in which Mieczyslaw Munz, the Po[illegible] pianist, will be the soloist with [illegible]orchestra, and Tckaikovsky's Fifth [illegible]mphony.

At the last pair of concerts in Symphony hall, the second to be given on Friday instead of Saturday evening the Cecilia chorus will again be added the orchestra in a repetition of Scriabin's "Prometheus, a Poem of Fire," and Polovtsian dances from Borodin's "Prince Igor." Koussevitzky will also perform Bach's Brandenburg Concerto No. 3 in G major for strings, Bach's Adagio from Toccata in C major, arranged by Siloti, and Debussy's Nocturnes, "Clouds" and "Festivals."

87

Transcript April 25

DAY OF INCIDENT, DAY OF PLAUDITS, DAY OF PROKOVIEV

THE MANY SIDES OF A SYMPHONY CONCERT

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Even here, the memoranda of the day may not end. For a quarter of a century Mr. Georges Longy has sat in the orchestra as first oboe. Yesterday, sitting in the auditorium, he was listener to it for the first time. He craved the opportunity before he retires at the end of next week, departing to France. With Mr. Speyer in his stead in the wind-choir, he received it. To record his sensations would be interesting. . . . Finally, a consequence or two of the new reseating of the violins stood clear. Their massed voices do gain in sonority and incisiveness when a Wagner or a Loeffler drives them firm and full and hard; while the sight of thirty-two unified and sweeping bows impresses both the seeing and the imagining eye.

There was also music—of a persistent, penetrating dullness in Schubert's Symphony in B-flat major; of a romantic spirit and a masterly hand in Mr. Loeffler's tone-poem; of an ancient and hackneyed eloquence, suddenly become new, strange and all-compelling in the Overture to "Tannhäuser." Seemingly, this early Symphony of Schubert has an unaccountable fascination for conductors. Sir Georg Henschel had not long led the orchestra in the eighties before he thrust it into the repertory. With him, it perished, until Dr. Muck revived it in 1908—to a boredom that more than one listener recalled when Mr. Koussevitzky substituted it for the announced Symphony of Mozart. Through half the season—the gossips said—he had been lusting to play it. Yet not a whit did he lessen the blank tedium, the hollow emptiness, to an audience of 1925. Rather, he multiplied both, when he took the slow division, in itself long-drawn, at a bedraggling and sentimentalizing pace. Faithfully, Schubert follows the "best models" in his Vienna at the turn of the eighteenth into the nineteenth century. He works out the forms; he fills them to the brim with notes; prattles at his studious task; plays about in an innocent system of tuneful mathematics. Though the interval was brief, his affluence of instrumental melody, his exhaustless and spontaneous musical invention, the radiance, the charm, the passion and the pain of him, were all to come. Schubert of this Symphony in B-flat is only workaday (but tireless) music-maker according to a formula. As it happened the foreseeing program-book contained two entertaining essays. For almost the first time in the long course of twenty-three concerts, some listened, while others read.

Nor is Mr. Loeffler's "Bonne Chanson" among the more characteristic and possessing of his symphonic pieces. Into music he would translate the moods and the motion of a poem by Verlaine, "Avant que tu ne t'en ailles"—verse of dewy freshness and loveliness, shimmering with the imagery of morning, stayed or spurred from suspension through suspension to expansive climax. The poet evokes sounds, sights, glints of dawn. They are counterpart to the evoking of his mistress still in sleep. Upon her, upon him, upon all the earth, breaks the golden day. Like the poet, Mr. Loeffler builds his music upon a single theme. Like the poetry, the music quickens, deepens, presses upward and forward. As Verlaine alternates his images of affection with his images of earth, so Mr. Loeffler contrives variants to his tonal progress. The scheme is the device of a poetically minded composer; the invention and workmanship, of a composer musically resourceful as well. The shortcoming seems to be a pursuit of recurring sonorities, an eagerness to match the poet's ardors with an equal propulsive power.

Now Mr. Loeffler up-piling tonal masses, driving hither, expanding thither, mounting yet again, is no more than admirable and effective composer. The Loeffler of poetized perception, supersensitive play of mood, subtlety of means, rarefied or intensified imagination, sounds only in the details of "La Bonne Chanson"—a modulation here, a transition there, a sudden suffusion of harmonic and instrumental coloring. They tingle upon the waiting ear, warm the prepared spirit—but the commerce of the concert-room is give and take, swiftly. Once the sonorities are in motion, they will gain the upper hand. . . . And there were enough of them in Mr Koussevitzky's version of the Overture to "Tännhauser." He hymned the unfolding Pilgrims' Chorus; heated the Venusberg music into obsession. The revels steamed, writhed, bit, pierced by the clarinet's song to the goddess. Upon them crept, flooded, surged the returning chorus. Epical, universal, of all the sensuality and all the spirituality in us men, became this romantical Wagner, busy with his preluding to "Tannhäuser und der Sängerkrieg auf Wartburg." These parts and times have hardly heard such an exaltation of the music.

Yet the revelation of the day remained Prokoviev's Concerto for Violin. For he has done the miracle—written a music that sounds like no other in the kind, revitalizing a withered form, pursuing, and sometimes capturing, a fitful, evasive beauty; gaining new and strange sonorities, restless again but also magical. The attendant orchestra no more than pairs the wood-winds and trumpets; few and sparingly used are the instruments of percussion. The part for the solo-violin is abrupt, changeful, exacting, hard to keep in mind and at the fingers' ends, rather than of superlative difficulty. To a movement Andantino succeeds a Scherzo; to the Scherzo, a movement Moderato. All three are relatively brief, all three are sparebodied and low-voiced. In the upper tones the violin remains persistently. Yet they are seldom sharp-edged, thin or shrill. Time and again, Prokoviev (and Mr. Burgin) win them to a soft brightness, a singular and penetrating bitter-sweetness. Low-scaled and as gently colored is the orchestral background. Often it has a silvery sheen across which threads the violin, warmer or deeper tinted. There are euphonies, there are dissonances, both hushed rather than outspoken. And new lustres, again gently blended or contrasted. The formal progress avoids the academic orthodoxies; the routined mechanics. Yet in a short-breathed and inconstant music, there is discoverable symphonic web.

More to the point is the impression upon the waiting ear and the answering imagination. It is keenest in the Scherzo, where the violin tosses about glints and flocks of sound; whirrs above the murmuring orchestra; flings this way and that as in a game of fancies and dexterities. The lightness, sportiveness, readiness of it all fascinate. Here is music softly scintillant gay with its own motion, teasingly wayward. The Finale speaks in deeper sensibility and warmer voice. There are restless measures, abruptly shifting between violin and orchestra, and back again. By some urgency of mood, they concentrate into briefly sustained song; dissolve and fly apart anew; while through them seems to run a strange and singular beauty, glimpsed, evasive, tempting, never quite ensnared. The first movement is yet more broken. Like the dove from the ark, nowhere does it find a resting place. The matter is ever in motion and ever in solution. There is no substance to hold the mind; but a rare and curious play of these new lusters of high tone, this low-voiced and insinuating bitter-sweetness—all in incessant mutability. The spell of wandering and change haunts the music, haunts the hearer.

Writing a Concerto for Violin neither Prokoviev's hand nor Prokoviev's imagination is like those of other composers—modernists included. He plies his own magic, follows his own gleam. Faithful to him, Mr. Burgin excelled himself. No large sonorities overtaxed his tone; no brilliancies over-sharpened it; no urgency of mood overdrove it. The soft brightness, the gentle glint, the changeful outline, the evasive moods, the fitting artifice lay all within his powers. Upon him and upon one and another in the audience, Prokoviev also conjured.

H. T. P.

NEW YORK,
N. Y.
ART NEWS, THE

APR 25 1925

Boston Museum Plans a Memorial Exhibition of Sargent's Pictures

BOSTON—A memorial exhibition in honor of John Singer Sargent is to be held at the Museum of Fine Arts next fall, according to a vote taken by the Museum trustees upon learning from London of Sargent's death. It is planned to open the exhibition at the same time the newest Sargent murals and other decorations for the main stairway are unveiled in the Museum. These were completed by the artist at his London studio just before his passing.

In honor of Sargent the officials of the Boston Symphony Orchestra placed upon the regular Friday and Saturday subscription concerts of April 24 and 25 the Seigfried funeral music from the last act of Wagner's "Götterdämmerung." One of Sargent's great works was his charcoal portrait of Major Henry L. Higginson, long the chief supporter of the orchestra.

Apr 25

THE BOSTON HERALD,

23D SYMPHONY CONCERT GIVEN

Program Includes Works by Schubert, Loeffler, Prokofieff, Wagner

WARM TRIBUTE PAID TO SARGENT, ARTIST

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. At the beginning the orchestra, standing, played Siegfried's Funeral Music from "Dusk of the Gods" in memory of John Singer Sargent. The audience stood during the performance.

The program was as follows: Schubert, Symphony, B flat major, No. 5; Prokofieff, Violin Concerto (first time in America); Loeffler, Poem, "La Bonne Chanson" (after Verlaine); Wagner, Overture to "Tannhaeuser."

Mozart's Symphony in C major (K. 425 had been announced and notes about it were in the program book. As the book was in the press it was too late to substitute notes for Schubert's Symphony. Why the change was made is a question answered only by "So the conductor wished." Schubert's Symphony No. 5 is not unknown here. It was played from manuscript under Mr. Henschel's leadership in 1883. When it was performed at a Symphony concert in 1908, it was thought that it would be entombed, never to be exhumed again. Some have thought that the music was composed for a little orchestra, a private musical society that grew out of the concerts, at first chiefly of quartet music, given in the house of Schubert's father. The score calls only for a flute, two oboes, two bassoons, two horns and strings. Writing the symphony, Schubert had the music of Haydn and Mozart in his head, but not the music of their high estate. Occasionally there are hints at the Schubert to be: in this or that melodic figure; in a few modulations not common in the Vienna of 1816; and, alas, in the prolixity. Yesterday the audience was apparently in thankful mood, but when the symphony was played in 1873 at the Crystal Palace, a contemporary critic wrote: "The audience listened with very few signs of lively interest and applauded very slightly."

There are still in Boston men and women who believe in the plenary inspiration of the long-acknowledged great composers. To these believers the name "Schubert" was enough; anything signed by him must be good. And so there was clapping of hands, the customary, yet barbaric, manner of showing rapturous enjoyment.

These believers probably looked with dread on the production of Prokofieff's violin concerto. "Prokofieff"! Any man with a name like that must be a terrible, a dangerous fellow, given to nerve-rasping dissonances, moanings, shrieks, squeals, squeaks and grunts. But, lo, this concerto turned out to be a delightful work, as delightful as it is unusual and individual. Violin concertos in orthodox form are too often boresome. Even those by Beethoven and Brahms are distressingly long-winded, with pages of irritating repetition and yawn-compelling padding. The majority of these concertos should be put in a duck-press before serving. Lalo's Symphonie Espagnole is an exception, as Hans von Buelow remarked long ago when he freed his mind about Max Bruch and thus annoyed many respectable persons who were "fond of music."

Prokofieff's concerto is not too deliberately unusual. It is free and unconfined but not laboriously so; not from any want of technical skill in the composition. It abounds in ideas, in turn beautiful and joyously humorous. The treatment of these ideas for solo violin and orchestra is as refreshingly interesting as it is original. The "accompaniment" is more than an "accompaniment" in the common meaning of the word; it is symphonic: masterly in itself. There are charming effects of color, surprising but not extravagant; the unexpected is a fresh fascination. The effects in the whole work are gained with such audacious simplicity! Mr. Burgin played superbly and Mr. Koussevitzky reveled in the brilliance of the orchestral performance.

Mr. Loeffler's "La Bonne Chanson" is justly called a "poem." There are symphonic poems that are pedestrian prose. Mr. Loeffler's is shot through with beauty; there is the enthusiasm, the ex-[illegible]nce of romantic feeling: not only [illegible]ine's break of day, but the dawn and the flush of amorous ecstasy. And so Verlaine's adorable little idyl becomes in music a sonorous, eloquent, long-sustained chant of passion. The audience was quick to appreciate the music itself and the [illegible]acter of the performance. Mr. Loeffler was summoned to the platform.

An impressive interpretation of Wagner's overture brought the end. In the final measures Mr. Koussevitzky followed the example of certain conductors and laid great stress on the inner voices for horns. Ah, the walls of Jericho! But those of Symphony hall are stoutly built; the statues in the niches were unshaken; great was the joy of the hearers, as always when there is a thunderous musical speech.

The concert will be repeated tonight. The program for next week Friday afternoon and evening (for the customary Saturday night concert will take place in the night before) will be as fololws: Bach, Brandenburg Concerto No. 3, and Siloti's arrangement for strings of the Adagio's from the Organ, Toccata in C major; Scriabin, "Prometheus," Debussy, nocturnes; "Clouds" and "Festivals;" Borodin. Dances with Chorus, from "Prince Izar

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SYMPHONY IN TRIBUTE TO SARGENT

Post Apr 25

Mr. Burgin Soloist in Prokofiev's Concerto

BY WARREN STOREY SMITH

A ceremony in one respect unusual and in every respect impressive prefaced the Symphony Concert of yesterday afternoon.

As memorial tribute to the late John Singer Sargent, Mr. Koussevitzky has placed at the head of this week's programme the Funeral Music of Siegfried from "Gotterdammerung" and, unexpectedly but appropriately and effectively, this music was played by a standing orchestra and heard by an audience also risen to its feet.

MR. BURGIN'S ARTISTRY

For no sooner had the orchestra stood—save for the players upon the violoncellos and the harps who, for very practical reasons, remained in their seats—than the audience followed suit. And, keeping unbroken the ceremonial spell, for the first time within memory at the Symphony Concerts this memorial exercise was unmarred by the applause of any thoughtless or unobservant individual who had assumed the music to be part of the day's entertainment.

Once the concert proper had begun, however, the afternoon was marked by by an enthusiasm on the part of the audience, unusual even for this season, wherein the staid Friday subscribers have developed a new responsiveness to music and conductor. To be sure, the Symphony of Schubert, in B-flat major, No. 5, that replaced the Symphony of Mozart, originally announced, was received with no uncommon degree of acclaim, although it was warmly enough applauded.

Tribute to Mr. Loeffler

But Mr. Burgin, both at his appearance upon the platform and at the conclusion of his performance of Prokofiev's enormously difficult Violin Concerto, was applauded with unmistakable heartiness; Mr. Loeffler, summoned to the stage after the performance of his tone-poem, "La Bonne Chanson," was no less cordially received; and the Overture to "Tannhauser," which brought the concert to a sonorous close, provoked, as it did at last Sunday's Pension Fund Concert, a veritable storm of applause.

Revived by Dr. Muck, several seasons ago, this little-known Symphony of Schubert seemed at that time hardly worth the trouble of the resurrecting. Whether Mr. Koussevitzky has made judicious cuts or whether his tempi were more happily chosen, the piece made yesterday a by no means unagreeable impression, though it were idle to claim for it an important place among Schubert's compositions.

Concerto 10 Years Old

The subject of much comment since its first performance in Paris under the direction of Mr. Koussevitzky in the autumn of 1923, Prokofiev's Concerto is actually no new work. Indeed it was at that time already 10 years old. And while it is in many respects a striking and individual achievement, the Concerto is singularly free from that harmonic audacity which we now associate with the name of Prokofiev.

The Concerto runs in three movements, of which the first seems the least consequential; the second is fleet and fanciful, the last unaffe melodious. Music bristling with culties of every sort, it was pla masterly fashion by Mr. Burgin, this season, both as concertmaste as assisting artist, has proved hi more than ever before a most va member of the orchestra.

The Loeffler Music

Played by the Symphony Orch in 1902 and in 1903, subsequently vised, and in its later form twice under Mr. Monteux, Mr. Loef Poem for Orchestra, as it was o nally called, is a richly text adroitly fashioned music, that yet to, establish itself as of equal with that composer's "La Mort de tagiles" and "A Pagan Poem." Loeffler seems here as one who sp with consummate polish and addr but who has no new and vital thou to communicate.

From Wagner to Wagner, throu Schubert, Prokofiev and Loeffler, concert of yesterday was one of c tinuously brilliant orchestral play confirming yet again the present h estate of the band and once more closing Mr. Koussevitzky's versatil his sympathy with music of many widely varying styles.

FUNERAL MUSIC AT SYMPHONY CONCERT

Impressive Tribute to John Singer Sargent

Globe Apr 25

Siegfried's Funeral Music, from Wagner's "Goetterdammerung," was played at the beginning of yesterday's Symphony concert, in memory of John Singer Sargent. The orchestra rose to its feet as Koussevitzky came on the stage. After a moment of hesitation the audience also rose, something that has not happened on other occasions when commemorative music has been heard at these concerts.

The dead painter, who cared greatly for music, would perhaps have thought this superb performance of the greatest music Wagner wrote a tribute more splendid than any of the others now being paid his memory all over the world, a tribute even finer than the services in Westminster Abbey. The audience seemed deeply moved. At the end nobody stirred for a moment, and, for the first time on such an occasion, there were no applauders. Very rarely is a public tribute to the memory of a great man so dignified and so heartfelt.

The concert ended with Wagner, as it had begun with his music. Koussevitzky's performance of the "Tanhauser" overture is one of the most superb things he has done here. So to transfigure music as familiar as this that the listener finds it full of new meaning is an achievement. Koussevitzky emphasizes the dramatic values in the overture, brings out the significance of each theme in terms of the operatic situations it accompanies.

One saw the pilgrims marching past, Tannhauser singing his hymn to Venus and the rest of the pictures Wagner must have seen in his mind's eye far better from this illuminating performance in a concert hall than one has yet seen them in an opera house.

Prokofieff's violin concerto, played for the first time in America with Richard Burgin as soloist, is a clever youthful work, giving little indication of real originality but admirably calculated to sound daring in 1913, when it was written. As the work of a boy of 22 it shows promise, but one would have preferred to hear another work from the composer's present maturity. Or is Prokofieff another of the geniuses who has entered his 30s leaving a great future behind him?

Until Boston hears more of his music it would be rash to attempt to put him in his proper place. Mr Burgin played this very exacting music with a skill that was wholly admirable. He has not hitherto done any solo work so well as this here, except in some incidental solos in numbers which for program purposes are purely orchestral.

An early symphony by Schubert, his fifth in B flat major, substituted for the announced Mozart, proved in place curiously Mozartian. The first theme the first allegro made one wonder whether after all Koussevitzky was not giving us Mozart, but in later passages the Beethovenish final cadences and the Schubertian shifts from major to minor showed the youthful composer playing the not too sedulous ape to others in alternation with attempts to develop his own style. This music was more than a mere historical curiosity. One wondered if after a century Prokofieff's music will sound as spirited and as charming as most of this.

Charles Martin Loeffler was very warmly applauded after the orchestra played his familiar symphonic poem "La Bonne Chanson." Mr Koussevitzky summoned him by a wave of the hand from his place in the balcony right to the stage. The conductor brought out as his predecessors have not done the intensity, the Wagnerian romanticism refined by French good taste of this music. As with the music of Ravel and of Debussy Mr Koussevitzky finds in Loeffler's work depths of emotion beneath the carefully polished surfaces, the stylistic delicacies.

He brushes aside what may after all be a merely superficial reticence to show in the work of these Frenchmen (and musically speaking Mr Loeffler is French) something of the half-morbid passion of Tchaikovsky.

Next week the evening concert will by exception be given on Friday in order that Mr Koussevitzky may sail a day earlier for important European engagements. Skriabin's "Prometheus" and other music recently heard and liked fill the next program with repetitions.

P. R.

Trans Apr 25

CLOSE OF SYMPHONY SEASON

The pending week will bring to a [illegible]se the first season of Serge Kous[illegible]itzky as conductor of the Boston [illegible]mphony orchestra. Monday will [illegible]g the last of the Monday evening [illegible]es in Symphony hall: Thursday, the [illegible] of the Cambridge series in Sanders T[illegible]tre: and Friday afternoon and e[illegible]ing, the close of the regular season in [illegible]mphony hall.

[illegible] Monday program will consist of Vi[illegible]'s Organ Concerto which figured upo[illegible] Koussevitzky's first program of the [illegible]son: Franck's Symphonic Variatio[illegible]in which Mieczyslaw Munz, the [illegible] pianist, will be the soloist with [illegible] orchestra, and Tchaikovsky's Fifth [illegible]mphony.

At the last pair of concerts in Symphony hall, the second to be given on Friday instead of Saturday evening the Cecilia chorus will again be added to the orchestra in a repetition of Scriabin's "Prometheus, a Poem of Fire," and Polovtsian dances from Borodin's "Prince Igor." Koussevitzky will also perform Bach's Brandenburg Concerto No. 3 in G major for strings, Bach's Adagio from Toccata in C major, arranged by Siloti, and Debussy's Nocturnes, "Clouds" and "Festivals."

88

Sargent Tribute

Advertiser

Symphony Orchestra Plays Funeral Music

Apr 25

John Singer Sargent's memory was honored at yesterday's Symphony concert. Both orchestra and audience stood up while Mr. Koussevitzky conducted a special performance of the funeral music from Wagner's "Dusk of the Gods."

Richard Burgin, concert-master of the orchestra, played the solo part in the first performance of the revised Prokofieff concerto for violin and orchestra. The young violinist scored a brilliant triumph. The concerto made a favorable impression.

Honors also were showered upon Charles Martin Loeffler, who formerly played in the orchestra, and who was represented on the program by his well-known tone poem, "La Bonne Chanson," suggested by one of the Verlaine poems.

Schubert's fifth symphony, in B flat, was an unexpected feature of the program. It was beautifully played under Mr. Koussevitzky's direction.

There was also a stirring performance of Wagner's "Tannhaeuser" overture.

CONCERTS NEXT WEEK

Transcript Apr. 25

Orchestral

WITH two exceptions, repetitions fill Mr. Koussevitzky's program for the final pair of Symphony Concerts on Friday afternoon and evening, May 1. The exceptions are the Third Brandenburg Concerto of Bach, for string choir and an orchestral arrangement by Siloti of the Adagio in Bach's Toccata in C major. The repeated pieces are Debussy's "Clouds" and "Fêtes"; the Polovtsian Dances from Borodin's opera, "Prince Igor"; Skriabin's "Prometheus." Again The Cecilia will provide the assisting choir in the two Russian numbers and Mr. Alexander Steinert will be the incidental pianist.

The supplementary series of concerts by the Symphony Orchestra will end for the season on Monday evening in Symphony Hall. Mr. Koussevitzky will conduct and Mr. Mieczylas Münz of the rising generation will be the assisting pianist. The program traverses Vivaldi's Concerto for Orchestra with Organ; Franck's Symphonic Variations for Piano and Orchestra; Chaikovsky's Fifth Symphony, in E minor. No music discloses more clearly than does this Symphony the conductor's characteristic powers.

On Thursday evening, orchestra and conductor will end the current series of symphony concerts in Sanders Theater at Cambridge. Mozart, with the Overture to his opera, "Figaro's Wedding"; Schubert with an early Symphony, number five, in B-flat major; Chaikovsky, with the Symphony in E minor, share the program. Thus does one of the conductor's Russian masterpieces complete the Bostonian round.

Saturday evening, in Symphony Hall, a concert by Paul Whiteman, artf[illegible]

[illegible]

Apri 26

By special permission of the Boston Symphony trustees the final concert in the evening series will be given this week Friday instead of Saturday so that Mr Koussevitzky may sail from New York in time for important European engagements. Subscribers who find their plans upset by this change will no doubt feel that Mr Koussevitzky's most important engagement at present is in Boston and that he should have made his plans accordingly in advance. It is both gracious and politic of the trustees to grant his request, and the vast majority of the subscribers will probably not be inconvenienced by it.

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Skriabin's "Prometheus," whatever one may think of it, is a composition important enough and unfamiliar enough to deserve a repetition within the present season, but with so many masterpieces in the standard repertory unheard this season it is regrettable to find the final program filled with numbers already played this year. It also breaks a precedent of 44 years standing, but Mr Koussevitzky's strength and weaknesses depend largely upon his disregard for precedents of all kinds.

◆◆◆◆◆

Muenz, the young Polish pianist to be soloist at the final Monday concert tomorrow, has played here twice in recital and shown himself possessed of real if rather wayward talent.

HARTFORD, CONN.
COURANT

APR 26 1925

Boston Symphony Coming.

Local music lovers are looking forward to the appearance here next Wednesday night in Memorial chapel at Wesleyan of the Boston Symphony orchestral group. Paul [illegible] will be the director of an exceptional program.

Herald Georges Longy Apr 26

His Beneficent Activity As Oboist and Conductor in Boston's Musical Life

The return of Mr. Georges Longy to France will be a serious loss to music in Boston, for not only has he been the distinguished first oboist of the Boston Symphony Orchestra; he has been untiring as an orchestral conductor and leader of the Longy Club in the introduction of many works which would otherwise have been unknown in this city.

Gustave Georges Leopold Longy was born in Abbeville, France, on Aug. 29, 1868. He was educated musically at the Paris Conservatory, where in 1886 he was awarded the first prize for playing the oboe. His oboe teacher was Georges Vital Victor Gillet, a famous virtuoso in his day.

Mr. Longy was not deterred from choosing the oboe for his instrument by the old French slang: "to play the oboe," i. e. be hanged. "Justice plays the oboe for she rigs the gallows for the mournful dance."

The French delighted in jests connected with executions. The hanged not only played the oboe, he "danced the branle of the bishops," for he gave by his feet a benediction to those standing near. The cord that knotted his neck was called the E string of the hangman. "To give the benediction with one's feet" is found in Rabelais. Another pleasant metaphor for hanging now in French use is "He died of the high disease." And so in English slang there are many ghastly jests from "To take one's last fling" and "to die of hempen fever," to "he preached at Tyburn cross." In "Slang and its Analogues" nearly two pages are devoted to English, French and Italian synonyms for "hanging." In New York a crook's curse was, "May he dance when he dies."

Mr. Longy before he joined the Boston Symphony orchestra as first oboist in the fall of 1898 had been associated in Paris with these orchestras: Lamoureux's, Colonne's, Folies Bergere and the Opera Comique. His artistry was often recognized in the reviews of the Parisian concerts. From 1898 to 1925—27 years of valiant service in the front rank of Boston's orchestral players.

In 1900 he founded the Longy Club for the purpose of performing music written for wind instruments. The original members were Messrs. Andre Maquarre and Selmer, Hackebarth, Litke, Gebhard (pianist), with Mr. Longy as leader. There were necessarily changes in the personnel from season to season until the club was disbanded in 1914. Major Higginson was interested in the club and gave it liberal support. Would that the Boston public had followed his example! A glance at the programs shows the catholicity of Mr. Longy's taste. Among the works heard here for the first time were compositions by Bernard, d'Indy, Loeffler, Caplet, Bird, Lazzari, Herzogenberg, Malherbe, de Wailly, Roentgen, Quef, Gouvy, Rietz, Longy, Hure, G. Faure, Lampe, Kovacek, Perilhou, Kauffmann, Klughardt, Woollett, Handel, Weber, Grieg, Mouquet, Lacroix, Hahn, R. Strauss, Schreck, Magnard, Bumcke, Wolf-Ferrari, Mozart, Falconi, Enesco, Pierne, Reger, Cossart, Ravel, Fried, Moreau, Dukas, Debussy, Eugene Wagner, Diemer, Rimsky-Korsakov, Kriens, Florent Schmitt, Weingartner, Flament, Strube, Loeillet, Juon.

But these names do not give one an idea of the richness of the programs, for many other composers were represented by works that had been played once or twice in former years. The club was assisted by capable artists from time to time in order to bring out the more elaborate works by players of stringed instruments from the Symphony orchestra, by Armand Forest, violinist of Paris, who played here for the first time; by that admirable singer, Charles Gilibert, and Mme. Gilibert; by Mme. Sundelius, soprano; by Mrs. Richard J. Hall, saxophone, who was constantly a staunch friend and supporter of Mr. Longy in all his undertakings.

These concerts, like the concerts of a similar nature heard many years before when the late Charles Mole, the first flute of the Symphony orchestra, was fired with a similar ambition, were caviar to the general. And in 1914 the war broke out.

As conductor of the Orchestral Club (1900-1906) Mr. Longy acquainted Bostonians with important modern works. He was the first to conduct here Enesco's "Poeme Roumain," Debussy's "Prelude to L'Apres midi d'un Faune," Rabaud's "Procession Nocturne" and "Eclogue," Moussorgsky's "Night on Bald Mountain," Rameau's "Les Indes Galantes," Debussy's transcription of Satie's "Gymnopedies," Chausson's "Hymne Vedique" with chimes; Hue's suite from "Titania," G. Faure's "Pavane"; the preludes from Bruneau's "L'Ouragan," Bourgault-Ducoudray's "Cambodian Rhapsody," Berlioz's impressive "Hamlet's Funeral March," Loeffler's "Divertissement Espagnol," Rabaud's Fantasia on Russian songs, d'Indy's choral variations. The list is a long one, including compositions by Dubois, Saint-Saens, Lefebvre, Delibes, Marechal, Massenet, Chevillard, d'Ambrosio, Blockx, Augusta Holmes, Widor, Ten Brink, Georges, Sporck, Bordier, Guiraud, Caplet.

In 1908 Mr. Longy conducted a series of orchestral concerts organized by Mrs. Richard J. Hall. The programs again showed his broad mind, fine taste and courage. The first program is a fair sample of the others. Rabaud, Symphony No. 2; Chausson "Poem of Love and the Sea"; Balakirev, "In Bohemia."

He continued his good work as conductor of the Boston Musical Association and the Macdowell Club.

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Pieraccini
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The production will be supervised by E. E. Clive, director of the Copley Theatre. "Musical Mosaics" devised by Mrs. William Armes Fisher; Catherine S. Sweet, author; art director and stage management, Messrs. Lindergreen and Jackson.

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Mozart .... Florence di Napoli
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Advertiser
Apr 26

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Trav. Apr 25

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Longy and Lenom, Great Oboe Players, Among Those Retiring

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NEW ROCHELLE, N. Y.
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APR 27 1925

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April 26
Post

SYMPHONY CONCERTS

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Transcript
Apr 27

WEEK-END PLEASURES, COATES FOR MASTERY, PROKOVIEV REPEATED

ORCHESTRA, VIOLINIST, SINGER, ENSEMBLE

The New Concerto Confirms Itself—The English Singer Arrays Voice, Abilities, Individual Quality and a Novel Program —The Infection of Him—The Flute-Players Not Too Interestingly — Ill-Considered Favors — Mr. Koussevitzky's Spring

PROKOVIEV'S Concerto for Violin was repeated at the Symphony Concert of Saturday before an audience plainly intent on the music and becomingly applausive to Mr. Burgin, playing the solo-part. As the quality of the piece suggested on Friday, a second hearing confirmed first impressions and added to them. More telling, for example, were the rude interjections of the hoarse-voiced tuba through the progress of the Scherzo. It was like a sour old man, sitting apart from the fun of the fair, irritated by it, intermittingly thrusting out a grumbling tongue. No very original humor, t is true, even for the narrow scope of nusic in such exercises; a freakish humor, f the listener so chooses; but amusing one the less, in keeping with the mood nd matter of the Scherzo, pleasing withal s a gibe at the superfluous dignity cusmary to the concerto-form. For offset, e ear, less occupied with the first freshss and exhilaration of the music, disvered that Prokoviev seems reluctant to ll together the first movement into the al flow of instrumental song; while the rd also wanders over-long before it sets t, as it were, on tonal terra firma.

In the intermission, those that resent the derns and all their works were launch a threadbare reproach at this newes stance. They complained that Prokovie ote an insistently rapid music. Only a end of the first and the third division l he pause to develop both a motiv and nood in an expanding, deepening music. arly all the new moderns—detracting ces averred—fall into this error of ste. Were the pace slower, the unfold ampler, their music would make more inite and deeper impression. It is quite e that Prokoviev's progress is often t and wayward, but this speed, disorder seeming irrelevance may also have place in his scheme of moods. Those king, flying, disjointed measures whip listening nerves, play upon anticipation ear and fancy, until like a climax come staying of the flight and the expansion song. Forthwith the perceptive faculties bathe deeply and gladly in it; the imagination is newly stirred; the exhilaration finds fresh outlet, as when a restive horse settles at last into long, unbroken stride, and there are only the full-drawn breath and the pulsing motion. Moreover, when a composer plies this "modernist" speed and lash of rhythm, the zest of the process possesses many a listener. In Prokoviev's Scherzo, for example, it is like champagne swallowed, not sipped. No doubt, the "classic masters" pondered and visioned; but the verve of motion happens to be a pleasure of life and also of music. Without motion, either is dead.

88

Sargent Tribute

Advertiser Apr 25

Symphony Orchestra Plays Funeral Music

John Singer Sargent's memory was honored at yesterday's Symphony concert. Both orchestra and audience stood up while Mr. Koussevitzky conducted a special performance of the funeral music from Wagner's "Dusk of the Gods."

Richard Burgin, concert-master of the orchestra, played the solo part in the first performance of the revised Prokofieff concerto for violin and orchestra. The young violinist scored a brilliant triumph. The concerto made a favorable impression.

Honors also were showered upon Charles Martin Loeffler, who formerly played in the orchestra, and who was represented on the program by his well-known tone poem, "La Bonne Chanson," suggested by one of the Verlaine poems.

Schubert's fifth symphony, in B flat, was an unexpected feature of the program. It was beautifully played under Mr. Koussevitzy's direction.

There was also a stirring performance of Wagner's "Tannhaeuser" overture.

CONCERTS NEXT WEEK

Orchestral

WITH two exceptions, repetitions fill Mr. Koussevitzky's program for the final pair of Symphony Concerts on Friday afternoon and evening, May 1. The exceptions are the Third Brandenburg Concerto of Bach, for string choir, and an orchestral arrangement by Siloti of the Adagio in Bach's Toccata in C major. The repeated pieces are Debussy's "Clouds" and "Fêtes"; the Polovtsian Dances from Borodin's opera, "Prince Igor"; Skriabin's "Prometheus." Again The Cecilia will provide the assisting choir in the two Russian numbers and Mr. Alexander Steinert will be the incidental pianist.

The supplementary series of concerts by the Symphony Orchestra will end for the season on Monday evening in Symphony Hall. Mr. Koussevitzky will conduct and Mr. Mieczylas Münz of the rising generation will be the assisting pianist. The program traverses Vivaldi's Concerto for Orchestra with Organ; Franck's Symphonic Variations for Piano and Orchestra; Chaikovsky's Fifth Symphony, in E minor. No music discloses more clearly than does this Symphony the conductor's characteristic powers.

On Thursday evening, orchestra and conductor will end the current series of symphony concerts in Sanders Theater at Cambridge. Mozart, with the Overture to his opera, "Figaro's Wedding"; Schubert with an early Symphony, number five, in B-flat major; Chaikovsky, with the Symphony in E minor, share the program. Thus does one of the conductor's Russian masterpieces complete the Bostonian round.

Saturday evening, in Symphony Hall, a concert by Paul Whiteman, artfu

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By special permission of the Boston Symphony trustees the final concert in the evening series will be given this week Friday instead of Saturday so that Mr Koussevitzky may sail from New York in time for important European engagements. Subscribers who find their plans upset by this change will no doubt feel that Mr Koussevitzky's most important engagement at present is in Boston and that he should have made his plans accordingly in advance. It is both gracious and politic of the trustees to grant his request, and the vast majority of the subscribers will probably not be inconvenienced by it.

◆

Skriabin's "Prometheus," whatever one may think of it, is a composition important enough and unfamiliar enough to deserve a repetition within the present season, but with so many masterpieces in the standard repertory unheard this season it is regrettable to find the final program filled with numbers already played this year. It also breaks a precedent of 44 years standing, but Mr Koussevitzky's strength and weaknesses depend largely upon his disregard for precedents of all kinds.

◆

Muenz, the young Polish pianist to be soloist at the final Monday concert tomorrow, has played here twice in recital and shown himself possessed of real if rather wayward talent.

HARTFORD, CONN.
COURANT

APR 26 1925

Boston Symphony Coming.

Local music lovers are looking forward to the appearance here next Wednesday night in Memorial chapel at Wesleyan of the Boston Symphony orchestral group. Paul Shirley will be the director of an exceptional program.

Herald Apr 26

Georges Longy

His Beneficent Activity As Oboist and Conductor in Boston's Musical Life

The return of Mr. Georges Longy to France will be a serious loss to music in Boston, for not only has he been the distinguished first oboist of the Boston Symphony Orchestra; he has been untiring as an orchestral conductor and leader of the Longy Club in the introduction of many works which would otherwise have been unknown in this city.

Gustave Georges Leopold Longy was born in Abbeville, France, on Aug. 29, 1868. He was educated musically at the Paris Conservatory, where in 1886 he was awarded the first prize for playing the oboe. His oboe teacher was Georges Vital Victor Gillet, a famous virtuoso in his day.

Mr. Longy was not deterred from choosing the oboe for his instrument by the old French slang: "to play the oboe," i. e. be hanged. "Justice plays the oboe for she rigs the gallows for the mournful dance."

The French delighted in jests connected with executions. The hanged not only played the oboe, he "danced the branle of the bishops," for he gave by his feet a benediction to those standing near. The cord that knotted his neck was called the E string of the hangman. "To give the benediction with one's feet" is found in Rabelais. Another pleasant metaphor for hanging now in French use is "He died of the high disease." And so in English slang there are many ghastly jests from "To take one's last fling" and "to die of hempen fever," to "he preached at Tyburn cross." In "Slang and its Analogues" nearly two pages are devoted to English, French and Italian synonyms for "hanging." In New York a crook's curse was, "May he dance when he dies."

Mr. Longy before he joined the Boston Symphony orchestra as first oboist in the fall of 1898 had been associated in Paris with these orchestras: Lamoureux's, Colonne's, Folies Bergere and the Opera Comique. His artistry was often recognized in the reviews of the Parisian concerts. From 1898 to 1925—27 years of valiant service in the front rank of Boston's orchestral players.

In 1900 he founded the Longy Club for the purpose of performing music written for wind instruments. The original members were Messrs. Andre Maquarre and Selmer, Hackebarth, Litke, Gebhard (pianist), with Mr. Longy as leader. There were necessarily changes in the personnel from season to season until the club was disbanded in 1914. Major Higginson was interested in the club and gave it liberal support. Would that the Boston public had followed his example! A glance at the programs shows the catholicity of Mr. Longy's taste. Among the works heard here for the first time were compositions by Bernard, d'Indy, Loeffler, Caplet, Bird, Lazzari, Herzogenberg, Malherbe, de Wailly, Roentgen, Quef, Gouvy, Rietz, Longy, Hure, G. Faure, Lampe, Kovacek, Perilhou, Kauffmann, Klughardt, Woollett, Handel, Weber, Grieg, Mouquet, Lacroix, Hahn, R. Strauss, Schreck, Magnard, Bumcke, Wolf-Ferrari, Mozart, Falconi, Enesco, Pierne, Reger, Cossart, Ravel, Fried, Moreau, Dukas, Debussy, Eugene Wagner, Diemer, Rimsky-Korsakov, Kriens, Florent Schmitt, Weingartner, Flament, Strube, Loeillet, Juon.

But these names do not give one an idea of the richness of the programs, for many other composers were represented by works that had been played once or twice in former years. The club was assisted by capable artists from time to time in order to bring out the more elaborate works by players of stringed instruments from the Symphony orchestra, by Armand Forest, violinist of Paris, who played here for the first time; by that admirable singer, Charles Gilibert, and Mme. Gilibert; by Mme. Sundelius, soprano; by Mrs. Richard J. Hall, saxophone, who was constantly a staunch friend and supporter of Mr. Longy in all his undertakings.

These concerts, like the concerts of a similar nature heard many years before when the late Charles Mole, the first flute of the Symphony orchestra, was fired with a similar ambition, were caviar to the general. And in 1914 the war broke out.

As conductor of the Orchestral Club (1900-1903) Mr. Longy acquainted Bostonians with important modern works. He was the first to conduct here Enesco's "Poeme Roumain," Debussy's "Prelude to L'Apres midi d'un Faune," Rabaud's "Procession Nocturne" and "Eglogue," Moussorgsky's "Night on Bald Mountain," Rameau's "Les Indes Galantes," Debussy's transcription of Satie's "Gymnopedies," [illegible] "Hymne Vedique" with chimes; Hue's suite from "Titania," G. Faure's "Pavane"; the preludes from Bruneau's "L'Ouragan," Bourgault-Ducoudray's "Cambodian Rhapsody," Berlioz's impressive "Hamlet" Funeral March," Loeffler's "Divertissement Espagnol," Rabaud's Fantasia on Russian songs, d'Indy's choral variations. The list is a long one, including compositions by Dubois, Saint-Saens, Lefebvre, Delibes, Marechal, Massenet, Chevillard, d'Ambrosio, Blockx, Augusta Holmes, Widor, [illegible], Georges, Sporck, Bordier, Guiraud, Caplet.

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ORCHESTRA, VIOLINIST, SINGER, ENSEMBLE

The New Concerto Confirms Itself—The English Singer Arrays Voice, Abilities, Individual Quality and a Novel Program—The Infection of Him—The Flute-Players Not Too Interestingly—Ill-Considered Favors — Mr. Koussevitzky's Spring

PROKOVIEV'S Concerto for Violin was repeated at the Symphony Concert of Saturday before an audience plainly intent on the music and becomingly applausive to Mr. Burgin, playing the solo-part. As the quality of the piece suggested on Friday, a second hearing confirmed first impressions and added to them. More telling, for example, were the rude interjections of the hoarse-voiced tuba through the progress of the Scherzo. It was like a sour old man, sitting apart from the fun of the fair, irritated by it, intermittingly thrusting out a grumbling tongue. No very original humor, t is true, even for the narrow scope of nusic in such exercises, a freakish humor, f the listener so chooses; but amusing one the less, in keeping with the mood nd matter of the Scherzo, pleasing withal s a gibe at the superfluous dignity cusmary to the concerto-form. For offset, e ear, less occupied with the first freshss and exhilaration of the music, disvered that Prokoviev seems reluctant to ll together the first movement into the al flow of instrumental song; while the ed also wanders over-long before it sets , as it were, on tonal terra firma.

In the intermission, those that resent the oderns and all their works were launch g a threadbare reproach at this news tance. They complained that Prokovi ote an insistently rapid music. Only a end of the first and the third division l he pause to develop both a motiv and nood in an expanding, deepening music. arly all the new moderns—detracting ces averred—fall into this error of ste. Were the pace slower, the unfold ampler, their music would make more nite and deeper impression. It is quite that Prokoviev's progress is often and wayward, but this speed, disorder seeming irrelevance may also have place in his scheme of moods. Those ing, flying, disjointed measures whip listening nerves, play upon anticipation ear and fancy, until like a climax come staying of the flight and the expansion song. Forthwith the perceptive faculties bathe deeply and gladly in it: the imagination is newly stirred: the exhilaration finds fresh outlet, as when a restive horse settles at last into long, unbroken stride, and there are only the full-drawn breath and the pulsing motion. Moreover, when a composer plies this "modernist" speed and lash of rhythm, the zest of the process possesses many a listener. In Prokoviev's Scherzo, for example, it is like champagne swallowed, not sipped. No doubt, the "classic masters" pondered and visioned; but the verve of motion happens to be a pleasure of life and also of music. Without motion, either is dead.

89

Ramp sacrificed, Petty to

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Continued on Page 6, Column 2.

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Koussevitsky soon made it understood he was "captain" and that his word was law. And the players, bowing to his will, gave him their best. The improvement in the general work of the orchestra was attested by a great wave of commendatory criticism.

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The 104 artists discovered that he had a daring contempt for custom and tradition. In the music he put pauses where none had been written, whipped up the tempo where other conductors had played in metronomic pace, and made phrases stand out that heretofore had been but humble parts of the structure.

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They sought six weeks notice of such action. Each of the players is under contract and, perforce, the modus operandi of discharge would be merely the failure of the trustees to offer new contracts for next season.

The discussion was amicable, and it was finally agreed that, in the event of changes being made, ample notice would be given.

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Withdrawals From Orchestra Not Due to Koussevitsky

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The story ran that the trouble between Koussevitsky and members of the orchestra began when he forbade smoking on the stage during rest periods at rehearsals.

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The rift widened, according to reports, when Mr Koussevitsky violated all custom and ordered an encore to a number, Nov 11, 1924. The players, it was said, demanded adherence to custom. Differences arose which caused minor feuds between the conductor and some of the players, it was said.

Then, when on April 17 notices were mailed to 12 veteran members of the orchestra that their contracts would not be renewed, many persons claimed to see the results of Koussevitsky's wrath. They said his opponents had been punished.

Among those who will not be with the orchestra in its next season are: Georges Longy, one of the world's most famous oboe players; Clement Lenom, who for many years shared a desk with Longy and worked with him in his school of wood-wind music, and Alwyn Schroeder, veteran violincellist. These will be replaced by new men from Europe. It is said that as far as these players are concerned, the termination of their connection was wholly voluntary.

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90

[illegible] FROM
NEW YORK
TELEGRAPH
APR 28 1925

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Serge Koussevitzky, Russian Director, Dismisses Many Veterans of Notable Orchestra.

AND SEVERAL OTHERS RESIGN

(Special Dispatch to The Morning Telegraph.)

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OBSERVER-DISPATCH
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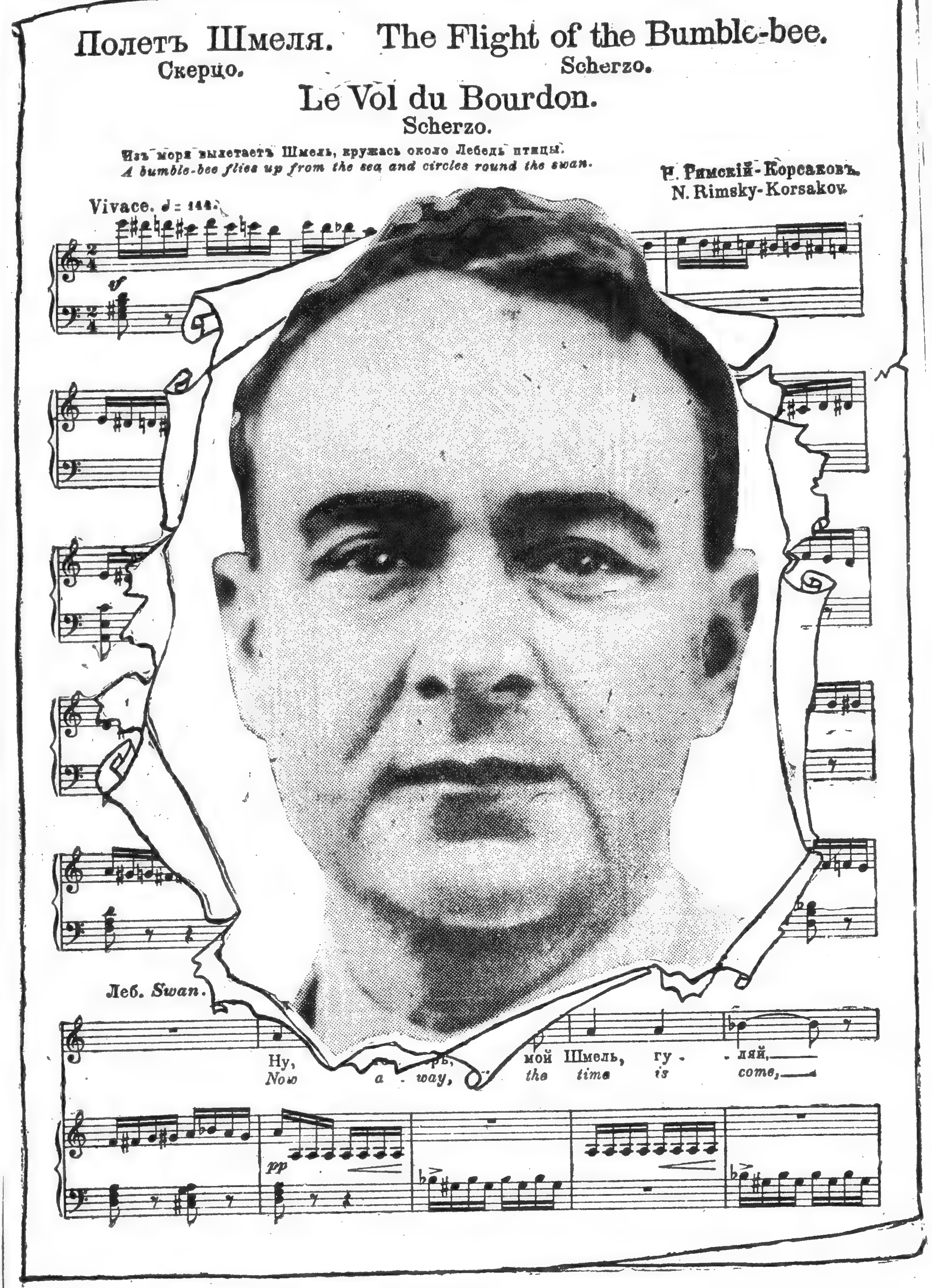

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graph

TO-DAY'

RUDELY ASKED.

—Miss Jewel
Miss Carmen
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Veek and An-

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(Special Dispatch to The Morning Telegraph.)

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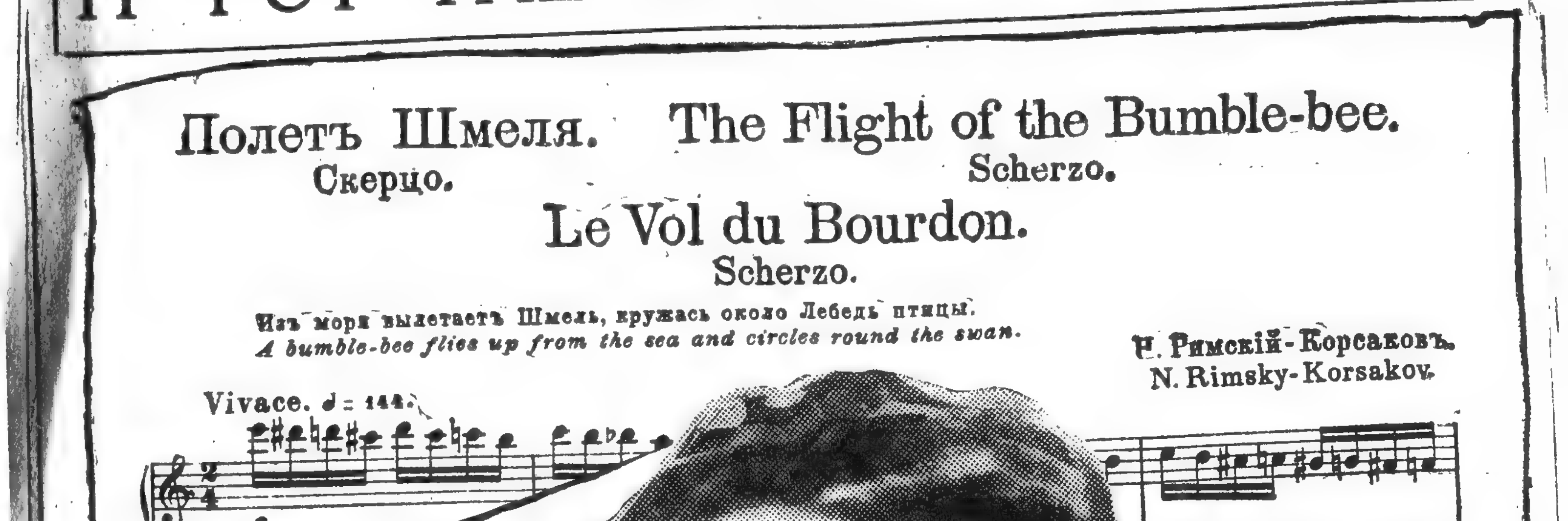
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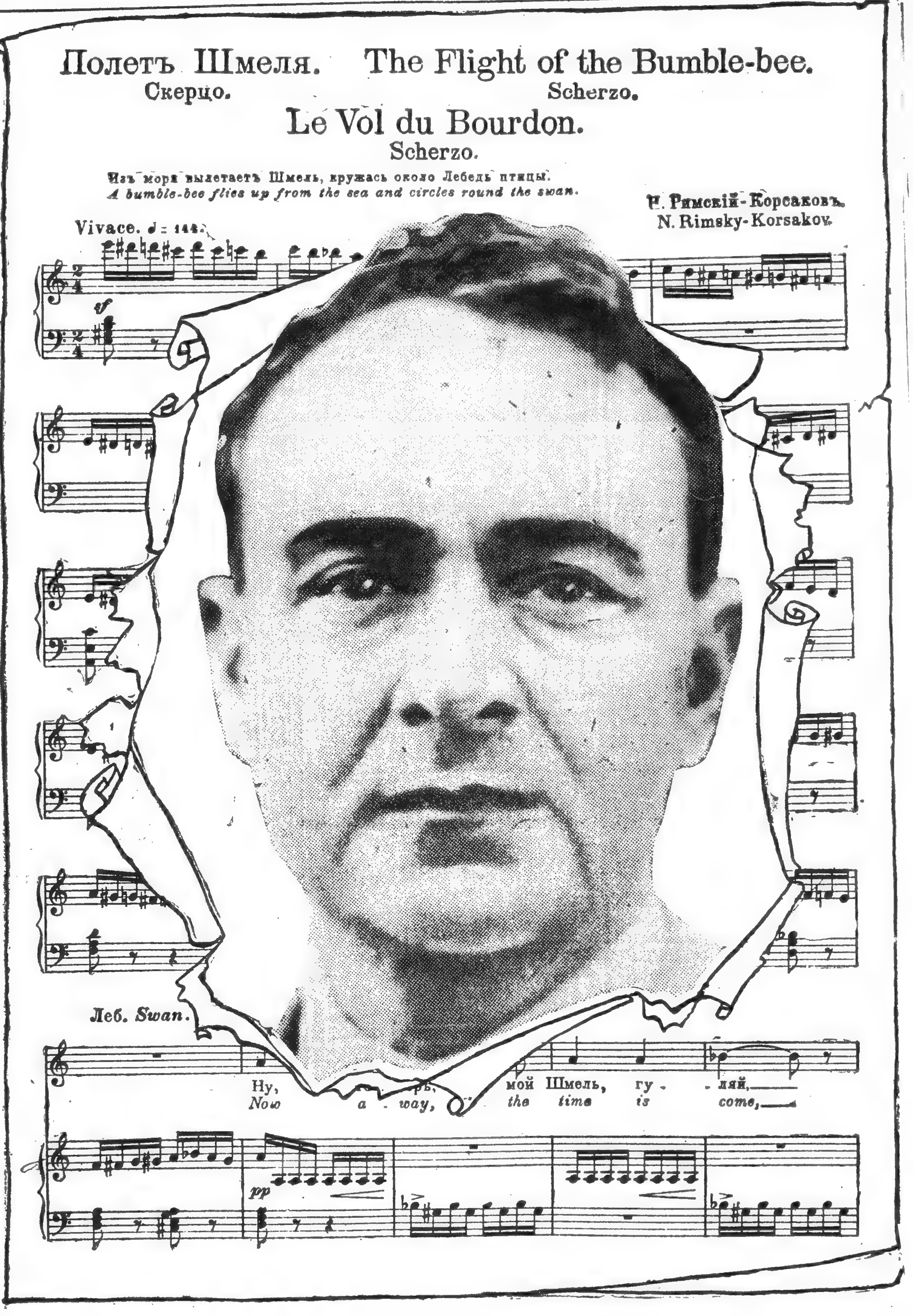
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UPSETS FAMOUS ORCHESTRA.

Photograph by United.

Serge Koussevitzky, Russian Conductor, Has Instituted Radical Changes in the Boston Symphony Orchestra by Weeding Out Many Veteran Players of the Great Organization. He Intends to Supplant Them with Foreign Musicians.

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(Continued From Page 1)

his great ability and his devotion to a work.

Koussevitsky soon made it understood he was "captain" and that his word was law.

Supplanted Monteux.

Serge Koussevitsky, the present conductor of the Boston Symphony Orchestra, is now in his first season with the organization. He supplanted Pierre Monteux, a Frenchman who had held the position since the memorable war season when Dr. Karl Muck, a German, was forced to resign from the conductorship because of his disinclination (alleged) to conduct the "Star Spangled Banner" before each orchestra concert. Dr. Muck was interned and later deported to Germany. Koussevitsky, acknowledged both here and abroad as a brilliant conductor, is said to be a martinet for discipline in the orchestras he has had charge of. He has sought to introduce several radical changes in the Boston Symphony, among them the edict that musicians must do their tuning up in the musicians' room before taking their places on the stage.

Serge Koussevitsky had begun to do things totally at variance with the conducting principles of his predecessors at the head of the Boston Symphony Orchestra. The 104 artists discovered that he had a daring contempt for custom and tradition. In the music he put pauses where none had been written, whipped up the tempo where other conductors had played in metronomic pace, and made phrases stand out that heretofore had been but humble parts of the structure.

Wrath of Koussevitsky.

And then the wrath of Koussevitsky was displayed.

When, before the public an extremely hard-working and self-defacing conductor, he became a stern rehearsal taskmaster.

Erring musicians of the orchestra were reprimanded in pointed French or German terms for all errors.

"Discipline I must have!" he insisted.

"It was a tremendous shock to my sense of the esthetic, the greatest shock in my life, really," declared Serge Koussevitsky to The Morning Telegraph's correspondent, "when I entered Symphony Hall for my first rehearsal to find the artists smoking pipes, cigars and cigarettes.

"Real artists should consider the stage and theatre, their temples—as well visualize worshippers smoking in church as to consider great musicians puffing at pipes and cigarettes while engaged in their meeting place in contemplation and rehearsal of beauty music.

"But I must smile.

"And please let me omit discussion of the encore rendition of 'The Flight of the Bumble Bee.' I like it, the artists liked to play it and the audience wanted it repeated. Why not?

Remember 25

The Morning Telegraph

24

APRIL 28, 1900.

The episode of the modest-looking "Kid" McCoy knocking out a burly tough who was annoying a woman in a

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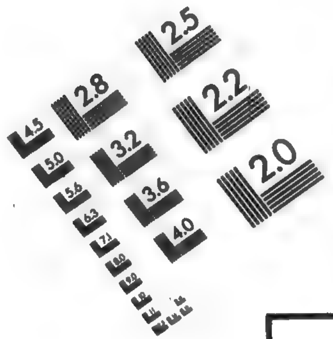
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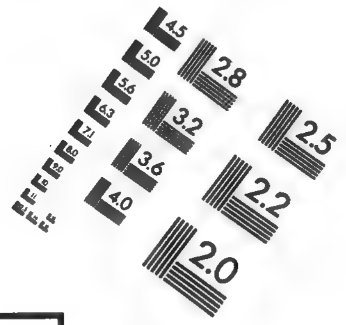
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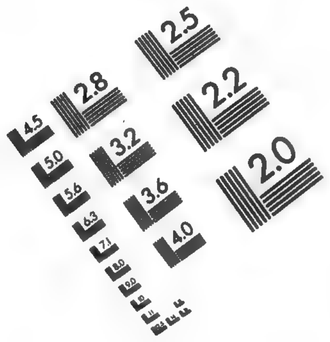
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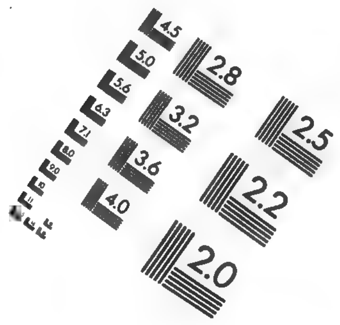
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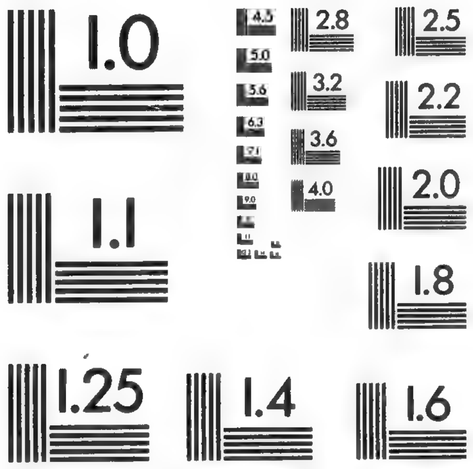
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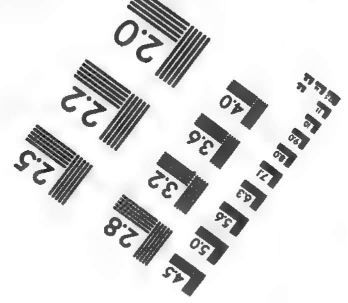
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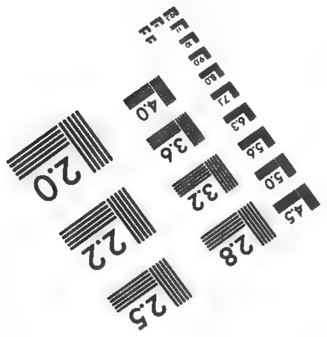
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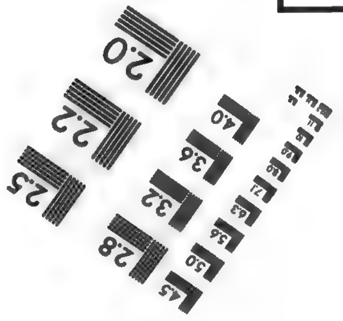
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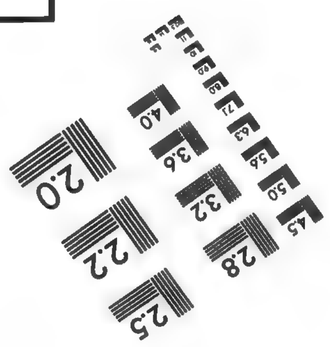
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Apr 28

BOSTON POST, TU

12 PLAYERS WILL LEAVE SYMPHONY

Four Resign, Eight Dropped--14 New Men to Come

BY WARREN STOREY SMITH

Serge Koussevitzky, conductor of genius and man of magnetism and uncommon personality, has indeed made the Boston Symphony Orchestra and its concerns a matter of more than usual "news interest."

And the recent decisions concerning changes in the orchestra's personnel have set many tongues a-wagging.

FOUR RESIGN, 8 DROPPED

Interviewed at Symphony Hall last evening by a representative of the Post, Judge Frederick P. Cabot, president of the board of trustees of the orchestra, said that the actual number of men who will sever their connection with the band this spring is 12. Of these, four tendered their resignations, among them Georges Longy, incomparable virtuoso of the oboe, who is retiring to his native France after more than a quarter of a century's service with the Boston Symphony.

Eight men, then, said Judge Cabot, were given notice that their contracts would not be renewed. The most of those eight players are worthy musicians, who have rendered the orchestra excellent service, but they are men past the prime of life for whom the exactions of performance under a conductor so individually-minded as is Mr. Koussevitzky might well prove disturbing.

14 New Men

For Mr. Koussevitzky is an autocrat of the baton: that fact there is no gainsaying. He knows full well the effect that he would gain, but it is frequently not the accustomed effect, nor are his means the accustomed means, and players of long habit in the traditional interpretations of one and another masterpiece find it difficult to achieve all that he asks.

So it is that the board of trustees, abiding by Mr. Koussevitzky's wishes and for the greater good of the orchestra, plan to have upon the stage of Symphony Hall when the orchestra convenes next autumn, 14 new and younger men—two new first violinists, making in all 34, instead of 32 players in that choir, and 12 others to replace those now, for one reason or another, are about to take their departure from the orchestra's ranks.

Almost Routine Changes

Great is the stir and loud the conversation anent this reordering of the personnel, yet actualy it is scarcely the "shake-up" that one and another would have you believe. With every season there are new faces; an orchestra, like all living organisms and organizations, is ever changing, never altogether still. Last season, for instance, the Philedelphia orchestra, that had already been acclaimed a well-nigh perfect instrument, had some 30 odd new players in its ranks.

Yet it is doubtful whether public interest in the fact was so great even in its home city as that now being manifested hereabouts in the affairs of the Boston Symphony. For our orchestra is a thing very close to the interests and the hearts of all Bostonians.

No Question of Discipline

It should be said, then, and it will be welcome tidings to all the orchestra's well-wishers, that Judge Cabot last evening emphatically denied that there was any "personal feeling" in the matter of either resignations or of dismissals. Nor is there any question of discipline. Considerable publicity has been given the story of Mr. Koussevitzky's reprimand of a player who smoked during rehearsal hour. That incident was never repeated, nor has it any remote connection with the present concern.

Smoking during rehearsals is generally forbidden in all major orchestras, but here in Boston there had been a certain laxness about the prohibition during the years before Mr. Koussevitzky's coming. It should scarcely be necessary to add that no show of "discipline" was needed when it was discovered how strongly Mr. Koussevitzky felt on the subject.

Matter of Encore

There is yet another story afloat which should here receive mention; to wit, that the encoring of Rimsky-Korsakov's delightful musical trifle, "The Flight of the Bumblebee," at a concert early in the season caused mutterings in the orchestra concerning Mr. Koussevitzky's departure from precedent.

From one and another musical precedent Mr. Koussevitzky has now and then departed, often to excellent effect; but in this particular instance no such distinction was his. As more than one letter to the Post and to other newspapers abundantly proved, other conductors before him had yielded to the audience's apparent desire for the repetition of a piece.

FRESH VENTURE CROWNED

The "Monday Nights" Conclude Successfully — Chaikovsky Exotic; Vivaldi Archaic—Hearers Alert and Discerning

WITH the fifth and final of the Monday evening concerts of the Boston Symphony Orchestra last night an experiment might be said to have come to a successful conclusion. This series of five concerts, offered it is to be presumed tentatively to sound the depth of interest on the part of the musical public of Boston and to test the reaction of a new group of hearers of symphonic music, has resulted in a new audience, called together by no call of social or family obligation, under no restraint of tradition, evoked solely by a desire to hear.

Each of the concerts has been given to a filled hall and at each the quality of the listening has been of the best. Last night not a handclap punctuated the pauses between the movements of Vivaldi's concerto and a few scattering plaudits between the second and third movements of the symphony were quickly stilled at the conductor's raised stick. As was only natural, there was a tendency to applaud at what appeared to be the end of the symphony, at the point where Chaikovsky pulls off his coat the better to get down to the business of appending a fitting close to the pile of shrieks and clamor he evolved in this fifth of his symphonies. But this mistake was quickly sensed and an apologetic shuffle promised that it would not happen again.

Doubtless the inclusion of the fifth symphony of Chaikovsky was also in the nature of an experiment. Through the Monday season the only other symphonies that had been played were the fifth and seventh of Beethoven and the G major of Haydn. For the most part, aside from the numbers elected by the soloist of the evening, Mr. Koussevitzky had set upon the programs short pieces only, steps as it were up which to lead an uncertain public, supposedly unused to the task of listening to a long work in prescribed form. If Mr. Koussevitzky was experimenting last night, he may well be satisfied with the response he received. There was eager and close attention, and no restlessness apparent even in those seats usually occupied by the elect.

Possibly the exotic tendency of the music (so Russian, you know) and the heaped-up climaxes of sound made this work ideal for such an experiment. Chaikovsky in his orchestral writing seemed a bit of an experimenter himself, though in this beyond the other symphonies of his usually performed, the fourth and the sixth, he appears to be more firmly footed—as well as heavy handed. Both Mr. Koussevitzky and the orchestra gave themselves to the

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Continued from Preceding Page

pages of the score as though this sixty-fourth opus of the Russian eclectic were the greatest piece of writing of the nineteenth century. The result was a gorgeous performance and an enthusiasm which vented itself in continued and loud handclappings and even a few timid bravos from the gallery. At the fourth recall, when custom demands that the conductor invite the orchestra to rise and share in the applause, the careful commentator on the ways of an audience with his appreciation would have noted and stored up for future meditation how one after another popped up as an involuntary tribute to the performers who had given him enjoyment until most of the gathering was on its feet applauding lustily.

It is not on record that Vivaldi ever visited England. The concerto in D minor, however, written by the Italian fiddler and edited by the Russian pianist, is pure English and Elizabethan English at that. Of course it was not produced till long after the Elizabethan age was gone, but its broad, frank harmonies and its equally broad and frank sentimentalities are of the time when men gave honest expression to whatever feeling moved them. It is to be suspected that Mr. Siloti in editing the piece gave more prominence to the organ part than the composer had in mind. Instead of being treated merely as an accessory to the bass, as it emerged last night it had a large share in building up climaxes and augmenting the [illegible] resources of the small orchestra. Another suspicion is that the part for the oboe was a later addition, but nobody can deny that the extension of both parts helped immeasurably to make the piece worth a place on a program.

While theory runs its course, let it be remembered that after the fervors of the Italian Renaissance had waned, the craftsmen of Italy gave themselves over to producing designs borrowed from other lands from France, from Germany and from England. Need this epidemic of copying have been limited only to the handicrafts? This was the first time that any of Mr. Koussevitzky's beloved "archaic music" had appeared on one of the Monday evening programs. Still another experiment?

César Franck's Symphonic Variations for Piano and Orchestra call for no display of virtuosity on the part of the pianist. They demand, however, a deep appreciation of the poetry the great French organist wrote into every page of every score. Romantic beauty is here, less personally perhaps than in Schumann, less majestically than in Liszt, but it is fundamental and Mieczyslaw Münz grasped this fact, contenting himself with setting forth the song of the piano part and letting his instrument become one with the band. He is an unobtrusive young man with an ingratiating touch and an ear for delicacy rather than a fist for noise. There was a crisp and brilliant accompaniment for him in the effort of the orchestra. . . . Thus is the public of the orchestra enlarged, to the benefit of the town.

C. M. S.

Fifth Symphony. The themes are well developed in the exposition, there is as a result but a short working-out section, recapitulation really recapitulates and sums up rather than fully and tiresomely restates. The vocabulary and the devices of the Stravinsky of "The Rite of Spring" abound. There are the sharp, pointed, stinging, searing dissonances; there are the insistent rhythms; there is the violent percussion; there is every known device for stimulating and over-stimulating already high strung nerves. But unlike the movements of Stravinsky, there seemed occasional moments in this movement when dissonances and rhythmic furies failed so to stimulate, when we were on the verge of dullness. Did Mr. Copland's invention (with Stravinskian language) run dry in such moments?

Unquestionably Mr. Copland has written a masterpiece of logical formal construction, of adroit juxtaposition and successive evolution of moods in this symphony. There remains the question of whether it was worth the doing in the terms and with the language that he uses. For in this he knows but one master, Stravinsky. It may be argued that originality consists not in the invention of new material, but in the new handling of old material; the classic instance of Beethoven, Liszt, Franck using the identical three-note motive without their originality being in the least questioned. "There is nothing new under the sun"; originality consists in newness of combination. True and accepted beyond peradventure of doubt. Newness of combination of old forms we have granted Mr. Copland. And still the question of originality persists. Circumstances alter cases. The kind of vocabulary Mr. Copland is using is a determining factor. It can probably be set down as a canon of the newer styles that as an idiom or vocabulary of effects increases in individuality, the number of works that can possibly be written in that idiom enormously decreases. In all probability some such principle is the foundation of Stravinsky's own incessant change of styles. Stravinsky's "renunciation" of all his works but the last one may well be taken with a grain of salt. But beneath all this there is surely the shrewd recognition of the principle that it would be unwise or even unsafe even for Stravinsky himself to at-

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use of the "Dies Irae" not in the b
form in which so many composers
necessary to introduce it, the piece
its tasteful orchestration is a bec
last tribute to some one of the victi
the war, either as individual or as ty

Miss Nadia Boulanger is an org
of distinction, and more. By all the
dence of yesterday afternoon she is
sician of rare attainment. It is rec
ant here to speak of excellence of tec
of polish of style. The organ is the
est instrument in the world to play
cally, just as it is one of the easie
the major instruments to subject to b
routine treatment. To make it as one
the orchestra; to make it rise above
chestra when occasion demands, wit
crassly dominating everything; to kee
from sounding weak and insufficient
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LAWRENCE
MASS.
TRIBUNE

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(By Universal Service)

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The places of several veteran musicians will be filled by the European artists imported by Koussevitsky.

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Eventually a committee of the players waited upon the conductor and the trustees. The players construed his caustic comment on the abilities of certain artists as "advance notice" of dismissal.

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NEW YORK
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Koussevitsky to Import Europeans for Vacancies Caused by Big Shakeup.

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Boston Herald
4-28-25

SYMPHONY MONDAY NIGHT SERIES ENDS

Brilliant Program Brilliantly Executed

The Symphony concert last night brought the Monday series to a brilliant close. It began with a Vivaldi concerto in D minor, for orchestra with organ in an edition by A. Siloti. Then Mieczyslaw Muenz played Franck's Variations for piano and orchestra. And finally came Tchaikovsky's E-minor symphony.

It was a program skilfully planned. Since Mr. Koussevitzky finds it best to place the symphony at the end, he showed consideration in making what came before it short, and by no means exacting to listen to. By way of contrast, [illegible] to the old Italian concerto with its stately strain at the start, the [illegible] lovely song of the largo movement [illegible] brilliant close, pompously [illegible] what would have answered better than the charming Variations of Cesar Franck?

The [illegible] not stand on the plane of [illegible] of the "Beatitudes" and the [illegible] the symphony. But how exquisitely the theme falls on the ear, when at last the piano intones it! It becomes presently beautiful song for the piano alone. What high spirits it suggests when the rhythm changes! And the touch of jazz toward the end! Who would have thought it of Cesar Franck? And, mind you, he hit on that skittish rhythm some 40 years ago, before it was the fashion. It has always been thrown in his face that he had his moments of commonness. A pity he did not live till today, when he could have lengthened them without blame.

Mr. Muenz played the variations with something less of brilliancy and warmth than the music could have stood, but with infinite delicacy and grace. His tone blended with that of the orchestra quite as perfectly as that of Miss Myra Hess. Higher praise there can scarcely be.

Mr. Koussevitzky, as everybody knows, does not necessarily play the same music twice alike. The Tchaikovsky symphony he did not feel so racking last night as he found it a month ago. If it lost some of its anguished appeal, it gained much in musical beauty, beauty of sound and of song. The Monday series ended indeed in a blaze of orchestral and musical glory.

This was pleasant reading in the program book: The Monday concerts will be continued another year.

R. R. G.

SPRINGFIELD, MASS.
EVE. UNION

APR 28 1925

THREE NOTED PLAYERS QUIT HUB SYMPHONY

Retirement Voluntary; Judge Cabot, Trustee, Denies Story of Shakeup in Orchestra.

BOSTON, April 28—Rumors of disagreements in the Boston Symphony Orchestra and of a "shakeup" insiste upon by Serge Koussevitzky, the conductor, were flatly contradicted las evening by Judge Frederick Cabot, one of the trustees. These rumors, which persisted in musical circles yesterday were that 12 players had been refused new contarcts, at the behest of Koussevitsky.

The story ran that the trouble between Koussevitsky and members of the orchestra began when he forbade smoking on the stage during rest periods at rehearsals.

It was said that he flew into a rage, declaring the musicans should regard the concert hall as a shrine, and should no more think of smokin there than they would in church.

Twelve Dropped.

The rift widened, according to reports, when Mr. Koussevitzky violated all custom and ordered an encore to a number, Nov. 11, 1924. The players, it was said demanded adherence to custom. Differences arose which caused minor feuds between the conductor and some of the players, it was said.

Then, when on April 17 notices were mailed to 12 veteran members of the orchestra that their contracts would not be renewed, many persons claime to see the results of Koussevitsky' wrath. They said his opponents ha been punished.

Among those who will not be wit the orchestra in its next season are Georges Longy, one of the world most famous aboe players; Clemer Lenon, who for many years shared desk with Longy and worked with hi in his school of wood-wind music, an Alwyn Schroeder, veteran violincellis These will be replaced by new me from Europe. It is said that as far a these players are concerned, the te mination of their connection w wholly voluntary.

Judge Cabot Gives Denial.

Judge Cabot said last night that t report of a "shakeup" was "wholly invention."

"It is true," he said, "that certa members of the orchestra will not ha their contracts renewed this year, bu the condition is a normal one. Eve year about the same number of pla do not have their contracts renewed, either at their wish or because for one reason or another, they a unable to play as well as once the could.

"This year's number is no greate than the average. It is absurd to tal of friction between Mr. Koussevitsk and his players. The rumors are absolutely without foundation."

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ISSUE OF
APR 28 1925

12 MEN OUT OF BOSTON ORCHESTRA

Koussevitsky to Import Europeans for Vacancies Caused by Big Shakeup.

By Universal Service.

BOSTON, April 28.—The greatest shakeup in the history of the Boston Symphony Orchestra, involving the departure of nearly a score of famous musicians, has just been accomplished.

It was engineered by Serge Koussevitsky, Russian condictor, with the support of the trustees, on the ground that he intends to make the Boston organization one of the three greatest orchestras in the world.

The places of several veteran musicians will be filled by the uropean artists imported by Koussevitsky.

Twelve of the musicians were given two weeks' notice on April 17, at which time the resignations of several others were accepted.

Trouble is said to have started at the second rehearsal, over which the new Russian conductor presided Smoking of pipes and cigars on the stage during "breathing spells" of that rehearsal brought the first ouburst of indignation from Kousseitsky

Another rit came when on November 11 e ordered the playing of an encor during a concert. This was in reponse to prolonged applause fo "The Flight of the Bumble Jee" from "Tsar,Saltan" by Rimsky-Korsakov. While the playing of it occupied only a few minutes the protests of some of the players over the breaking of a time-honored custom of "no encores" rose to a storm.

Koussevitsky soon made it understood he was "captain" and his word was law. Erring musicians were reprimanded.

Eventually a committee of the players waited upon the conductor and the trustees. The players construed his caustic comment on the abilities of certain artists as "advanec notice" of dismissal.

The discussion was amicable, and it was finally agreed that, in the event of changes being made, ample notice would be given. So, in keeping with the agreement, the trustes mailed on Friday, April 17, two weeks' notices of dismissal to twelve veteran members of the orchestra.

Boston Herald Apr 28

SYMPHONY MONDAY NIGHT SERIES ENDS

Brilliant Program Brilliantly Executed

The Symphony concert last night brought the Monday series to a brilliant close. It began with a Vivaldi concerto in D minor, for orchestra with organ in an edition by A. Siloti. Then Mieczyslaw Muenz played Franck's Variations for piano and orchestra. And finally came Tchaikovsky's E-minor symphony.

It was a program skilfully planned. Since Mr. Koussevitzky finds it best to place the symphony at the end, he showed consideration in making what came before it short and by no means exacting to listen to. By way of contrast, too, to the old Italian concerto with its stately stride at the start, the lovely flowing song of the largo movement, its brilliant close, pomposity itself, what could have answered better than the charming variations of Cesar Franck?

They may not stand on the plane of the best of the "Beautitudes" and the quintet, or yet the symphony. But how exquisitely the theme falls on the ear. when first the piano intones it! It becomes presently beautiful song for the piano alone. What high spirits it suggests when the rhythm changes! And the touch of jazz toward the end! Who would have thought it of Cesar Franck? And, mind you, he hit on that skittish rhythm some 40 years ago, before it was the fashion. It has always been thrown in his face that he had his moments of commonness. A pity he did not live till today, when he could have lengthened them without blame.

Mr. Muenz played the variations with something less of brilliancy and warmth than the music could have stood, but with infinite delicacy and grace. His tone blended with that of the orchestra quite as perfectly as that of Miss Myra Hess. Higher praise there can scarcely be.

Mr. Koussevitzky, as everybody knows, does not necessarily play the same music twice alike. The Tchaikovsky symphony he did not feel so racking last night as he found it a month ago. If it lost some of its anguished appeal, it gained much in musical beauty, beauty of sound and of song. The Monday series ended indeed in a blaze of orchestral and musical glory.

This was pleasant reading in the program book: The Monday concerts will be continued another year.

R. R. G.

SPRINGFIELD, MASS.
EVE. UNION

APR 28 1925

THREE NOTED PLAYERS QUIT HUB SYMPHONY

Retirement Voluntary; Judge Cabot, Trustee, Denies Story of Shakeup in Orchestra.

BOSTON, April 28—Rumors of disgreements in the Boston Symphony Orchestra and of a "shakeup" insiste upon by Serge Koussevitzky, the conductor, were flatly contradicted las evening by Judge Frederick Cabot, one of the trustees. These rumors, which persisted in musical circles yesterday were that 12 players had been refused new contarcts, at the behest of Koussevitsky.

The story ran that the trouble between Koussevitsky and members of the orchestra began when he forbade smoking on the stage during rest periods at rehearsals.

It was said that he flew into a rage, declaring the musicans should regard the concert hall as a shrine, and should no more think of smokin there than they would in church.

Twelve Dropped.

The rift widened, according to reports, when Mr. Koussevitsky violated all custom and ordered an encore to a number, Nov. 11, 1924. The players, it was said demanded adherence to custom. Differences arose which caused minor feuds between the conductor and some of the players, it was said.

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Among those who will not be wit the orchestra in its next season ar Georges Longy, one of the world most famous aboe players; Clemen Lenon, who for many years shared desk with Longy and worked with hi in his school of wood-wind music, ar Alwyn Schroeder, veteran violoncelli These will be replaced by new me from Europe. It is said that as far a these players are concerned, the te mination of their connection w wholly voluntary.

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"It is true," he said, "that certa members of the orchestra will not ha their contracts renewed this year, bu the condition is a normal one. Ever year about the same number of pla ers do not have their contracts re newed, either at their wish or becaus for one reason or another, they a unable to play as well as once the could.

"This year's number is no greate than the average. It is absurd to tal of friction between Mr. Koussevitsk and his players. The rumors are abso lutely without foundation."

Fifth Symphony, [illegible] are well developed in the exposition, there is as a result but a short working-out section, recapitulation really recapitulates and sums up rather than fully and tiresomely restates. The vocabulary and the devices of the Stravinsky of "The Rite of Spring" abound. There are the sharp, pointed, stinging, searing dissonances; there are the insistent rhythms; there is the violent percussion; there is every known device for stimulating and over-stimulating already high strung nerves. But unlike the movements of Stravinsky, there seemed occasional moments in this movement when dissonances and rhythmic furies failed so to stimulate, when we were on the verge of dullness. Did Mr. Copland's invention (with Stravinskian language) run dry in such moments?

Unquestionably Mr. Copland has written a masterpiece of logical formal construction, of adroit juxtaposition and successive evolution of moods in this symphony. There remains the question of whether it was worth the doing in the terms and with the language that he uses. For in this he knows but one master, Stravinsky. It may be argued that originality consists not in the invention of new material, but in the new handling of old material; the classic instance of Beethoven, Liszt, Franck using the identical three-note motive without their originality being in the least questioned. "There is nothing new under the sun"; originality consists in newness of combination. True and accepted beyond peradventure of doubt. Newness of combination of old forms we have granted Mr. Copland. And still the question of originality persists. Circumstances alter cases. The kind of vocabulary Mr. Copland is using is a determining factor. It can probably be set down as a canon of the newer styles that as an idiom or vocabulary of effects increases in individuality, the number of works that can possibly be written in that idiom enormously decreases. In all probability some such principle is the foundation of Stravinsky's own incessant change of styles. Stravinsky's "renunciation" of all his works but the last one may well be taken with a grain of salt. But beneath all this there is surely the shrewd recognition of the principle that it would be unwise or even unsafe even for Stravinsky himself to at-

use of the "Dies Irae" not in the form in which so many composers necessary to introduce it, the piece its tasteful orchestration is a bec last tribute to some one of the victi the war, either as individual or as typ

Miss Nadia Boulanger is an org of distinction, and more. By all the dence of yesterday afternoon she is sician of rare attainment. It is re ant here to speak of excellence of tec of polish of style. The organ is the est instrument in the world to play cally, just as it is one of the easie the major instruments to subject to bo routine treatment. To make it as one the orchestra; to make it rise above chestra when occasion demands, with crassly dominating everything; to kee from sounding weak and insufficient colorless in comparison with the orche these are the achievements of match musicianship. For too often is the tempt made to contrast the imitative ors of the organ with the respective

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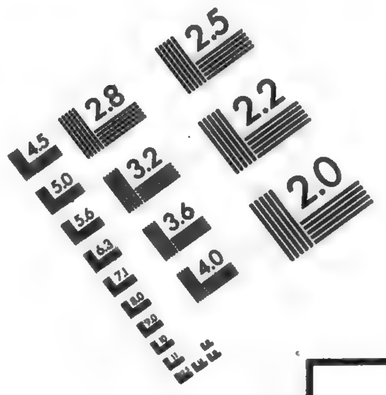
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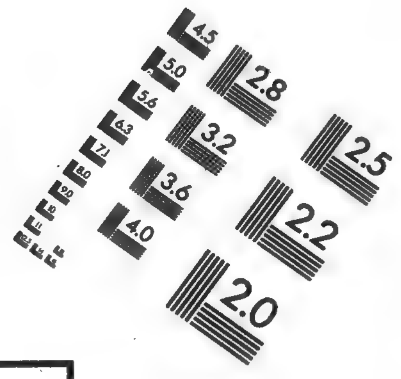
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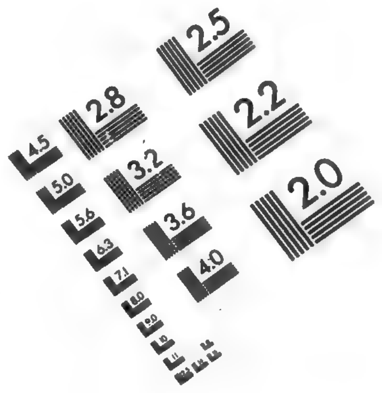
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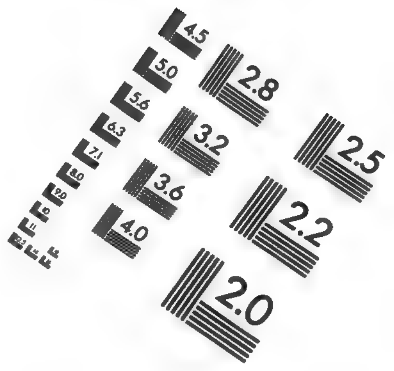
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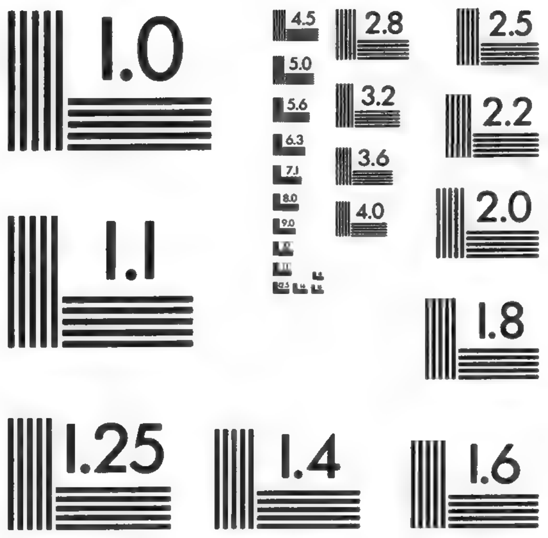
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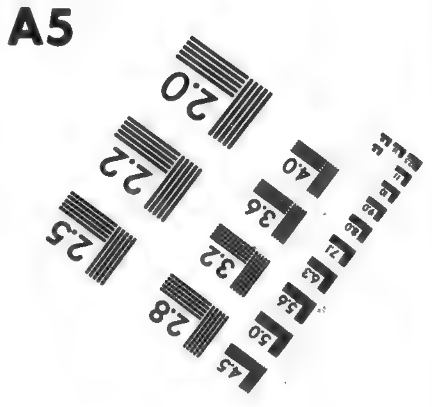
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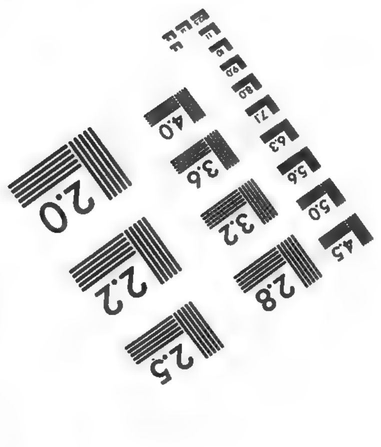
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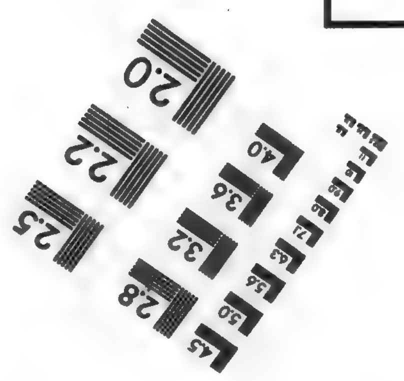
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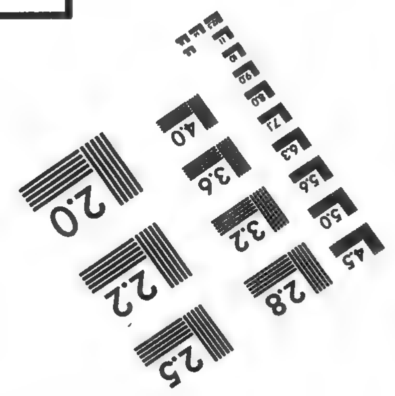
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Post 92
April 28

SYMPHONY IN FINAL EXTRA

BY WARREN STOREY SMITH

The beginning of the end of the present Symphony season came last evening when Mr. Koussevitzky bade farewell, until next autumn, to the applauding subscribers to the five "extra" concerts.

For this last Monday programme, in accordance with his custom throughout the series, Mr. Koussevitzky chose orchestral numbers already played at the regular subscription concerts, leaving as the sole "novelty" the piece in which the soloist of the evening bore a part. Thus last night the programme began with Vivaldi's sturdy Concerto for organ and orchestra, in D minor, the first piece, by the way, that Mr. Koussevitzky conducted in Boston last autumn; and it ended with Tchaikovsky's Fifth Symphony, played already at a pair of subscription concerts as well as at the first Pension Fund Concert, and the vehicle for one of Mr. Koussevitzky's most impressive achievements. No other conductor of the Symphony Orchestra, it is quite safe to say, has so transfigured the composition that many are disposed to regard as Tchaikovsky's masterpiece.

The soloist on this occasion was the young Polish pianist, Mieczyslaw Munz, twice heard and favorably received here in recital. Last evening Mr. Munz appeared as pianist in Franck's Symphonic Variations, the first piece by the Belgian master to be heard here under Mr. Koussevitzky's baton. As is usual with him Mr. Koussevitzky was singularly happy in his treatment of the orchestral accompaniment. And Mr. Munz, if he shed no new light upon this music, played his portion in it with warm tone, supple rhythm and a sufficient grasp of the elusive and much-vaunted Franckian spirit.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

APR 28 1925

Many Players Dismissed From Boston Symphony

BOSTON, April 27.—The greatest shake-up in the history of the Boston Symphony Orchestra, involving the departure of nearly a score of famous musicians, has just been accomplished.

Serge Koussevitsky, Russian conductor, with the support of the trustees, says he intends to make the organization one of the three greatest orchestras in the world. The places of several veteran musicians will be filled by European artists imported by Koussevitsky.

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Advertiser Apr 28

Shakeup in Symphony

Nearly a Score of Members Discharged or Resign From Orchestra; New Conductor to Bring Players From Europe

Musical Boston received a surprise yesterday in the announcement that nearly a score of Boston Symphony Orchestra musicians are retiring or discharged this week in the greatest shake-up in the history of the organization.

Serge Koussevitsky, the Symphony's Russian conductor, who is backed by the trustees in the drastic changes, says:

"Discipline I must have. It was a tremendous shock to my sense of the esthetic, when I entered Symphony Hall for my first rehearsal, to find the artists smoking pipes, cigars and cigarettes.

"I intend to bring some artist here from European orchestras. The trustees will have to pay these men good salaries but they will be worth every cent paid.

"It is my ambition to make the Boston Symphony one of the three greatest orchestras in the world, ranking with the best in London and Paris."

Among those who resigned is Georges Longy, oboist, who has been with the Boston Symphony 27 years. He has retired to his old home in France.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

APR 28 1925

20 Musicians Gone After Shakeup in Boston Symphony

Boston, April 27.—The greatest shake-up in the history of the celebrated Boston Symphony orchestra involving the departure of nearly a score of famous musicians, has just been accomplished, according to the Boston Evening American today. The shakeup, it was stated, was engineered by Serge Koussevitsky, brilliant Russian conductor, with the support of the trustees.

Places of several veteran musicians who have severed their connections with the symphony will be filled by European artists by Koussevitsky.

Smoking of pipes and cirgarets on the stage of symphony hall during the "breathing spells" of a rehearsal brought the first outburst of indignation from Koussevitsky, according to The American. Another rift came when he ordered the playing of an encore during a concert, thus breaking the time-honored custom of "no encores." Some in the orchestra of 104 musicians "balked."

"These men have been dismissed because it is my intention to replace them with better men," said Koussevitsky through an interpreter. "I have no personal feeling in the matter. Discipline I must have."

MUENZ SOLOIST AT SYMPHONY CONCERT

Apr 28 Boston Globe

The Boston Symphony Orchestra was heard in the final concert of the Monday evening series in Symphony Hall last evening. The soloist was Mieczyslaw Muenz, who played the piano part of Franck's "Symphonic Variations for the Piano and Orchestra."

In this piece the piano is not given a showy part, it is merely used as a part of the orchestra. Mr Muenz did not attempt to make of this music a display piece, though he played the most difficult parts with deceptive ease. His performance was delightful and wholly in keeping with the music.

The other numbers were Vivaldi's "Concerto in D minor for Orchestra with Organ" and Tchaikowsky's "Fifth Symphony," both of which have been played in the regular series this season.

Tchaikowsky's symphony was given the sort of reading at which Mr Koussevitzky excels. In the latter part of the fourth movement he stopped beating time for several measures, evidently to show his confidence in the orchestra. His confidence was not misplaced, as there was no flagging in the sweep of the climax.

This is the last chance that this audience will have to hear Mr Koussevitzky until next season, and he was accordingly given an ovation at the end [illegible] concert.

[illegible]

SAN FRANCISCO, CAL.
HERALD

APR 28 1925

ART

BOSTON—Score of famous musicians leave Boston symphony orchestra due to series of misunderstandings with Conductor Serge Koussevitsky.

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american

BOSTON, WEDNESDAY,

KOUSSEVITSKY SAYS

SPRINGFIELD MASS.
EVE. UNION

APR 29 1925

THREE NOTED PLAYERS QUIT HUB SYMPHONY

Retirement Voluntary; Judge Cabot, Trustee, Denies Story of Shakeup in Orchestra.

BOSTON, April 28—Rumors of disagreements in the Boston Symphony Orchestra and of a "shakeup" insisted upon by Serge Koussevitsky, the conductor, were flatly contradicted last evening by Judge Frederick Cabot, one of the trustees. These rumors, which persisted in musical circles yesterday, were that 12 players had been refused new contarcts, at the behest of Koussevitsky.

The story ran that the trouble between Koussevitsky and members of the orchestra began when he forbade smoking on the stage during rest periods at rehearsals.

It was said that he flew into a rage, declaring the musicans should regard the concert hall as a shrine, and should no more think of smoking there than they would in church.

Twelve Dropped.

The rift widened, according to reports, when Mr. Koussevitsky violated all custom and ordered an encore to a number, Nov. 11, 1924. The players, it was said demanded adherence to custom. Differences arose which caused minor feuds between the conductor and some of the players, it was said.

Then, when on April 17 notices were mailed to 12 veteran members of the orchestra that their contracts would not be renewed, many persons claimed to see the results of Koussevitsky's wrath. They said his opponents had been punished.

Among those who will not be with the orchestra in its next season are: Georges Longy, one of the world's most famous aboe players; Clement Lenon, who for many years shared a desk with Longy and worked with him in his school of wood-wind music, and Alwyn Schroeder, veteran violincellist. These will be replaced by new men from Europe. It is said that as far as these players are concerned, the termination of their connection was wholly voluntary.

Judge Cabot Gives Denial.

Judge Cabot said last night that the report of a "shakeup" was "wholly an invention."

"It is true," he said, "that certain members of the orchestra will not have their contracts renewed this year, but the condition is a normal one. Every year about the same number of players do not have their contracts renewed, either at their wish or because for one reason or another, they are unable to play as well as once they could.

"This year's number is no greater than the average. It is absurd to talk of friction between Mr. Koussevitsky and his players. The rumors are absolutely without foundation."

NEW YORK
TIMES

APR 29 1925

DENIES MUSICAL 'SHAKE-UP.'

No Trouble in Boston Symphony Orchestra, Says a Trustee.

Special to The New York Times.

BOSTON, April 28.—Judge Frederick Cabot, trustee of the Boston Symphony Orchestra, flatly denied today the rumors in musical circles that new contracts had been refused to twelve of the artists as a result of a demand for a "shake-up" by the conductor, Serge Koussevitsky.

"Some players will not be with the orchestra another season, but this is a normal situation and occurs annually," said Judge Cabot. "Rumors of trouble are utterly without foundation."

Among those who are leaving are George S. Longi, famed oboe player, who announced some time ago his intention to return to France; Clement Lenom, who has worked with Longi in his wood-wind music school, and Alwyn Schroeder, veteran violoncellist, all of whom will be replaced by men from Europe. Each has said his retirement is wholly voluntary.

CINCINNATI
OHIO
STAR

APR 29 1925

MANY CHANGES IN THE BOSTON ORCHESTRA

New Players in the Ranks for Next Season.

By JAMES M. ALLISON

NEW YORK, April 28.—Faces familiar to concert-goers for many years at Symphony hall, in Boston, will be missing next season when the Boston Symphony orchestra resumes its concerts under the baton of Serge Koussevitsky. Georges Longy, one of the world's most famous oboe players; Clement Lenom, who shared the desk with Longy and worked with him in his school of woodwind music, and Alwyn Schroeder, veteran violoncellist, will be replaced by new men from Europe.

Eight or ten other men, undoubtedly will sever their connection with the orchestra at the end of this season. Nearly all are veteran players.

Incidents and Prospects

Mr. Koussevitzky will carry to London and Paris this and that piece by Ameri-

Continued on the Following Page

CONCERT CHRONICLE

Trans, Apr. 29

Continued from Preceding Page

can composers for performance next month at his concerts. One is Mr. Henry Eichheim's "Chinese Legend," heard a few weeks ago in Symphony Hall. Another is Mr. Deems Taylor's orchestral suite "Through The Looking Glass," music suggested by Lewis Carroll's fantasias and once played here under Mr. Monteux. Since the conductor, like many another admires the music, he might advisedly repeat it in Boston next year.

Evidently Prokoviev's new Concerto for Violin is destined to a round of symphony concerts in the United States next year. Already Mr. Damrosch is announcing it for his orchestra in New York, with Mr. Kochanski to play the solo-part.

CLEVELAND,
OHIO
NEWS

APR 30 1925

48 Europeans Join Boston Orchestra

Russian Director Replaces 'Strikers' in Move to Regain Bay State City's Lost Music Rank.

By Archie Bell.

THERE was a time when the Boston Symphony orchestra was considered certainly the best in America—and perhaps the best in the world.

Then it deteriorated. Many things happened that permitted it to fall back in the list. But the spirit was right with the Boston audience. It wanted an orchestra and it wanted the orchestra to rank second to none.

Last autumn, the managers brought over Koussevitzky, the Russian conductor, who had been creating a stir in Europe. He seems to have accomplished much with the band as he found it, but now comes the almost cyclonic announcement that forty-eight of the players have severed their connection with the Boston orchestra. Their places will be taken by Europeans. This big upheaval, it is said, will put Boston in its place as one of the three notable orchestras of the world next season.

Musicians discharged, it was said, have completed plans to affiliate with other musical organizations.

Smoking of pipes and cigarettes on the stage during the "breathing spells" of a rehearsal brought the first outburst of indignation from Koussevitzky. Another rift came when he ordered the playing of an encore during a concert, thus breaking the time-honored custom of "no encores." Some in the orchestra of 104 musicians "balked" but Koussevitzky it was stated, left the temperamental musicians know he was "captain."

"These men have been dismissed because it is my intention to replace them with better men," said Koussevitzky through an interpreter.

"I have no personal feeling in the matter. Discipline I must have."

* * *

DETROIT, MICH.
TIMES

APR 30 1925

KOUSSEVITSKY CHANGES BOSTON ORCHESTRA

Universal Service Wire.

BOSTON, April 29.—The greatest shake-up in the history of the Boston symphony orchestra, involving the departure of nearly a score of famous musicians has just been accomplished.

It was engineered by Serge Koussevitsky, brilliant Russian conductor, with the support of the trustees, on the ground that he intends to make the Boston organization one of the three greatest orchestras in the world.

The places of several veteran musicians will be filled by the European artists imported by Koussevitsky.

One who is going, but not because of the shake-up, is Georges Longy, oboist, with the orchestra for 27 years. He has resigned to retire to his old home in France.

Twelve of the musicians were given two weeks' notice on April 17, at which time the resignations of several others were accepted.

GARRICK Mat. Today 50c to $2.00

FORT DODGE
IA.
MESSENGER

APR 30 1925

BOSTON SYMPHONY MUSICIANS OUSTED

BOSTON, April 29.—The greatest shake-up in the history of the celebrated Boston Symphony orchestra, involving the departure of nearly a score of famous musicians, has just been accomplished, according to the Boston Evening American. The shake-up, it was stated, was engineered by Sergo Koussevitsky, Russian conductor, with the support of the trustees.

Places of several veteran musicians who have severed their connections with the symphony will be filled by European artists by Koussevitsky.

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9, 1925

MEN SLEPT ON JOB

PROVIDENCE, R. I.
TRIBUNE

APR 30 1925

To Build Up Symphony

SERGE KOUSSIVITSKY, dynamic conductor of the Boston Symphony Orchestra, evidently intends to build up an organization that will be second to none in the country, judging from his recent activity in discharging several of the members. Several others saw the handwriting on the wall and resgined.

Ever since the arrival of the Russian conductor there has been more or less a feeling of discontent among the musicians of the famous orchestra. Koussivitsky proved a hard taskmaster at rehearsals and constantly drove his men in order to get the best possible results. This created considerable hard feeling, as lengthy and exacting rehearsals were not to the liking of the members of the famous orchestra.

The concerts, however, showed a vast improvement as the result of the Russian's efforts. When Koussivitsky broke all traditions by repeating "The Flight of the Bumble Bee" at a Boston concert early in the season, there was more grumbling, but the conductor remained undisturbed and soon afterward he repeated the same number in Providence.

It has been well known that the Russian has been dissatisfied all season with the talent of some of the members of his organization and he recently announced that the seats of those who have left will be occupied by more talented musicians next season. One of the musicians who has resigned, though not from any wish of Koussivitsky, is Georges Longes, veteran oboe player of the orchestra, who has retired and will return to France. His absence will be greatly missed.

BOSTON, MASS.
TRANSCRIPT

MAY 1 1925

TO SAIL SATURDAY ON MAJESTIC

Serge Koussevitsky, Conductor of Boston Symphony Orchestra, and His Wife Are Among Passengers From Boston to Cross by This Steamer

The White Star Line steamship Majestic, sailing from New York tomorrow for Southampton will cary 1100 saloon passengers, among whom will be Serge Koussevitsky, who has just closed his first season as director of the Boston Symphony Orchestra and Mrs. Koussevitzky; also Mr. and Mrs. W. P. Wise, James Pierpont Wise, Dr. and Mrs. T. Morris Murray, Colonel and Mrs. Cecil Stewart and Mr. and Mrs. Joseph Palais of Boston.

NEW YORK
ZITS

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Koussevitzky Disciplines Boston Orchestra Members

Serge Koussevitzky, the Russian conductor, who took active charge of the Boston Symphony Orchestra last season, has his own opinions on the matter of the pride of the musicians of his orchestra, and this week it is announced that the whole organization will see some astounding changes take place in the personnel. Koussevitzky, unlike American conductors, insists on rigorous discipline among members of the orchestra, which it is said was disregarded.

The first instance of Koussevitzky's dissatisfaction with the players was when he put his foot down on the practice of smoking between numbers. Many musicians would take out pipes, cigars and cigarettes and smoke while resting between numbers. When he put a stop to this practice, the musicians became angry. Many of them were given two weeks' notice, and almost half the orchestra either was discharged or walked out in sympathy with those who have been given notice. It is reported that Koussevitzky, for the next season of the symphony, will import musicians from Russia to form the majority of the orchestral body.

Malden

SYMPHONY MEN FELL 'ASLEEP'

Koussevitsky Says He Was Forced to Act by Musicians' Indifference

At least ten of the older members of the Boston Symphony Orchestra have been dropped from that organization by the director, Serge Koussevitsky, because they are so old they "fall asleep."

The men will be replaced by artists which the director will personally select on the Continent.

With the full knowledge that he has aroused a furor by dismissing the older men, most of whom are looked upon by Boston music lovers as "old masters," the celebrated Russian leader is going ahead with his plans to sail for Europe at the end of the week to engage the new artists who will replace the men already dropped from the rolls.

"FALL ASLEEP."

Lounging in the depths of an easy chair at his home on Jamaicaway, the leader closed his eyes.

Then he aroused himself in full fire and passion.

"That," he declared dramatically, "is how they act. They fall asleep. That is what I contend with in trying to please the music lovers of Boston. When the members of an orchestra fall asleep what can the conductor do but eradicate the offenders?"

The trustees of the Symphony Orchestra, when interviewed, were inclined to treat lightly the matter of resignations from the organization, but not so the tempestuous director.

PRAISES PHILHARMONIC.

The protests of Bostonians against dropping the "old masters" from the orchestra has had no reaction on Koussevitsky. "I have had scores of letters criticising my actions," he told the Boston Evening American reporter, "but I have ignored them all. Now your cultured Boston people cheer our musical efforts, but when I fill the vacancies with European artists your Bostonians will stand on their seats to applaud.

"There is the Philharmonic Orchestra of New York," he continued, "which is the best body of musicians in America, and it is so because the members are vibrant with the spirit of youth. I desire my Boston orchestra to be the best in America, but to accomplish that object I must have youth with which to work."

TO REPLACE OLD MEN.

"I have in mind famous oboists, violinists and masters of the French horn who will be only too glad to leave Europe and join the Boston Symphony Orchestra. When the next season opens in Boston this city will have the greatest ensemble of instrumentalists that has ever played in Symphony Hall."

Indicative of his promise to replenish the aging ranks of the Hub orchestra with younger blood, Mr. Koussevitsky pointed to the several steamer trunks already packed preparatory to his voyage to the continent. He is due to sail for Europe on Saturday to be gone for the greater part of the Summer.

Of the orchestra as a whole, Mr. Koussevitsky spoke in the highest terms. He has no fault to find with their respo to his directorate; but he wedly antagonistic to

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BOSTON, MASS.
TRANSCRIPT

APR 30 1925

YEAR OF REVOLUTION, YEAR OF PERSONALITY, YEAR OF LIMITATION

MR. KOUSSEVITZKY ENDS A FIRST SEASON

New, Strange Task Faced and Accomplished—The Individual Factor Always Uppermost—Its Play Upon Programs, Orchestra, Performance and Audience—Change Upon Every Side—Casting a Balance

WHEN Mr. Koussevitzky agreed to be the conductor of the Boston Symphony Orchestra through the season now ending, he could hardly have foreseen the task awaiting him. No doubt, it was faithfully and exactly recited to him; but to enumerate concerts is one thing; while to achieve them is quite another. One hundred and more were his stint—the twenty-four pairs of subscription concerts, the five supplementary concerts, the two Pension-Fund concerts, the six young people's concerts—all in Boston; ten more in New York; shorter series or occasional descents scattered among cities of New England; a week of autumn journeying westward, half a week of winter journeying southward. True, he had but to assemble twenty-four programs from which to derive the music for nearly five times as many concerts; yet upon every concert he must lavish mind, hand and spirit, however assiduously he had studied scores or prepared rehearsals. For a few days in autumn illness disabled him; at midwinter he snatched a week of relative leisure; once or twice he resigned a minor occasion to Mr. Burgin. Otherwise he has done his job; added two concerts for Brahms's Requiem with the Harvard Glee Club; emerged from the ordeal in April quite as spiritedly as he entered upon it in October. More: he has agreed to undertake it for another year, with such lessening as a slightly diminished schedule and a possible assistant conductor may bring. Yet as he has transformed the orchestra into a personal instrument and the concerts into a personal expression, so upon his personal presence do their fortunes and their future depend.

Ordeal the task certainly proved, since it was all at odds with Mr. Koussevitzky's recent life and work in Europe. Whatever his earlier courses in Russia, from the coming to Paris until the departure for Boston, he was the itinerant conductor of occasional concerts. In the autumn and in the spring, four such concerts busied him in Paris. Twice or thrice in a season he was guest of the London Symphony Orchestra. From time to time, he briefly visited other cities of Western Europe. A Russian music-drama, like "Boris," now and then summoned him to the opera house. Long intervals, with abundant leisure for rest and study, often separated these concerts. For programs, repeated from city to city, he need array relatively few pieces; while among them he could cultivate tours de force of performance for repetition and renown wherever engagements called him. These methods are not the methods that suit sixty concerts within six or seven months in a single city before closely related publics. Necessarily Mr. Koussevitzky has cut by some and modified others; while the effect of these changing courses has been plain upon his whole conduct of the Symphony Concerts.

It has been clear, for example, that the conductor had no large repertory of classic, modern and modernist pieces at his immediate command; that he had little sense of a rounded series of programs adjusted to each other and to the whole field of music. As often as not he has been obviously choosing from numbers that he had played more or less recently in Western Europe or from a few standard items in which his whole career as conductor had practised him. Hence the curious maladjustments, the variable range, the suggestion of anxious and changeful choice, that from October through April have haunted his programs. At the beginning of the season, he cultivated Beethoven; then quite ignored him. He has abounded in Chaikovsky and Skriabin; but quite overlooked Rimsky-Korsakov. There has been room for Schubert; yet not for Schumann. Debussy, Ravel, the younger Parisians, have been plentiful; while the new Englishmen have had scant inning; the new Italians, the Czechs and the Magyars none at all. Stravinsky has had place, but only for Prokoviev has the door opened to the rising Russian generation. Wagner and Strauss have entered in; but Berlioz and Liszt have merely bowed once and departed. By chance contacts and impressions Mr. Koussevitzky has seemed to choose his American pieces, with a thought now and then for their fortune—and his fortune with them—in subsequent performance in Europe.

One by one, there has been little reason to quarrel with Mr. Koussevitzky's programs. Piece by piece, each in itself has been arranged with perception and discrimination. It has run in agreeable contrasts. It has usually escaped [illegible]n. Often it has generated excitement [illegible]e repetitions—except of Rabaud and [illegible]riabin—have not been also bores. Th[illegible]oussevitzkian specialties, the Koussevitz[illegible] curiosities, have usually justified themselves. Yet the whole series of programs, assembled and surveyed, have lacked any broad, catholic, thoroughly considered, well-rounded scheme. Once the first five concerts were passed, they have been opportunist programs made from week to week; while from beginning to end of the season, they have been the specialized choice of a conductor bent primarily upon personal expression. To it they have subordinated the cultivation of the whole art of music. It has gained only by Mr. Koussevitzky's fondness for little masterpieces of eighteenth-century music. In the past twenty years the transcendent program-maker for the Symphony Concerts was Mr. Monteux. A year ago it was possible to believe that he had set a standard. Now he seems rather to have left a memory.

For within a single season, Mr. Koussevitzky has wrought a veritable revolution at Symphony Hall—a revolution running far deeper than the dismissal of a few mediocrities, incompetents and outworn abilities, the dead wood of the band. Until he came there had been but two vivid personalities, among the conductors of the Symphony Orchestra—Nikisch in the earliest times (as they now seem) and Dr. Muck of recent memory. Eye-witnesses and ear-witnesses to the ways and works of Nikisch in Boston are relatively few nowadays; but in some measure he also was Koussevitzkian—that is to say, a personality, preponderant upon music, performance and public. Dr. Muck lacked not individuality, assertion, dominance; but he joined these traits to large-mindedness and high devotion with the art of music for its own sake. Better than any other director that the concerts have known he held the balance even between the concrete conductor and the abstract achievement. In Mr. Koussevitzky the personal element overtops any other. He plays upon his orchestra; chooses his own music; pleasures and excites his public; subdues all things to his own expression and image.

The company of Friday afternoon and Saturday evening—of Monday evening as well—no longer seeks the Symphony Concerts as an institution to be fostered, a social resort to be cultivated, an occasion for the hearing of music in the satisfactions it may yield. Rather, these audiences assemble to hear Mr. Koussevitzky, to watch Mr. Koussevitzky, to talk about Mr. Koussevitzky; to receive ardent sensations from his hands in the performance of music that shall variously reveal him. Upon him principally, upon the composer incidentally (unless he happens to be a sanctified fellow-townsman) it bestows admiration. Not what the composer has done, but what the conductor may (or may not) do with him, is the interest of its ears, the question upon its lips.

Similarly with the orchestra. Until the present dismissals ruffled the surrounding air, Mr. Koussevitzky has disclosed no salient disposition to continue the work of Mr. Monteux; to regain the full prestige of the band as in Mr. Gericke's latter or Dr. Muck's earlier, day; to debate with Mr. Stokowski and the Philadelphians the first place among the orchestras of America and Europe. From the outset he has seemed to regard the orchestra as his personal instrument. Did it give him back the sonorities, accents, color, motion that he asked; therewith was he content. Did it fall short of them—and his implicit will is sometimes hard to discover and follow—he was resentful, complaining, occasionally harsh and arbitrary. Yet in all these things no vision of superlative perfections, no ever-receding ideal of incomparable performance, has haunted him. The degree to which the orchestra fulfilled the prescriptions of Serge Koussevitzky has been his one and only test. Likewise with the music. It has been chosen that it might be personal expression to this same Serge Koussevitzky; while sometimes he has wrought it as such regardless of the plain purposes of the composer, the clear voice, the unmistakable will, of the imprinted pages.

Is the game worth the candle? That is to say, are the Symphony Concerts, concentrated and saturated in a single personality, subordinating all else to these powers and this temperament, more to be desired than the Symphony Concerts pursuing the arts of music for their own sake, while less individualized abilities more modestly serve them? Weekly, at Symphony Hall the answer is obvious—an overwhelming yes. The management joins in it, since the prestige of Mr. Koussevitzky fills nearly every concert-room on nearly every occasion, restoring undiminished the ancient vogue of the orchestra. His coming may have increased expenses; yet has it also enlarged returns. The audiences add their voices. For they are interested and enthralled, stirred and thrilled—week upon week, beyond all memory. In their ears sounds, upon them shine, a personalit

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25 Boston Herald Apr 30

NOTES and LINES

By PHILIP HALE

The 44th season of the Boston Symphony orchestra will end tomorrow night, for the customary Saturday evening concert will take place on the night before in order that Mr. Koussevitzky may leave in time to fulfil his engagements with the London Symphony orchestra. The program is made up of familiar pieces, including repetitions of compositions heard earlier in the season. There is one exception: Mr. Siloti's arrangement for strings of the Adagio in Bach's Toccata, C major, for the organ. It is thought that Bach wrote this Toccata for his trip to Cassel in 1714 to exhibit a newly restored organ; for at the concert he played a long pedal solo with such skill that the Crown Prince of Hesse, marveling, pulled off a costly ring from his finger and gave it to him. But other organ pieces by Bach have thunderous pedal solos, so the identification in this instance is not sure.

The program in full is as follows: Bach, Brandenburg Concerto, No. 3, G major; Adagio, arranged by Siloti; Scriabin, "Prometheus"; Debussy, two nocturnes; Borondin, dances, with chorus from "Prince Igor."

Koussevitzky --- Concerts --- Plays and P

YEAR C TION, YF ERSONALITY, EAR OF LIMITATION

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Is the game worth the candle? That is to say, are the Symphony Concerts, concen-

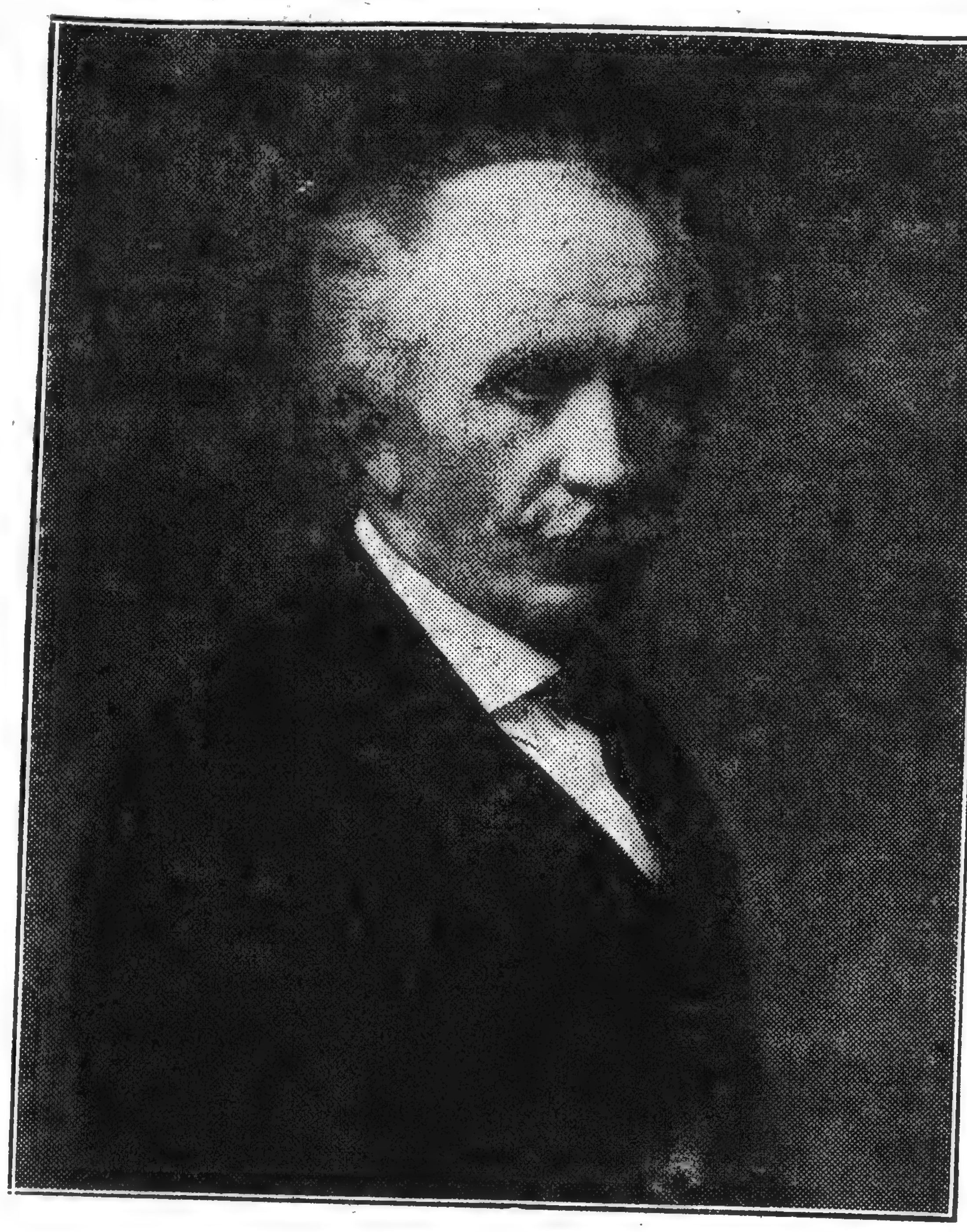
Koussevitzky.

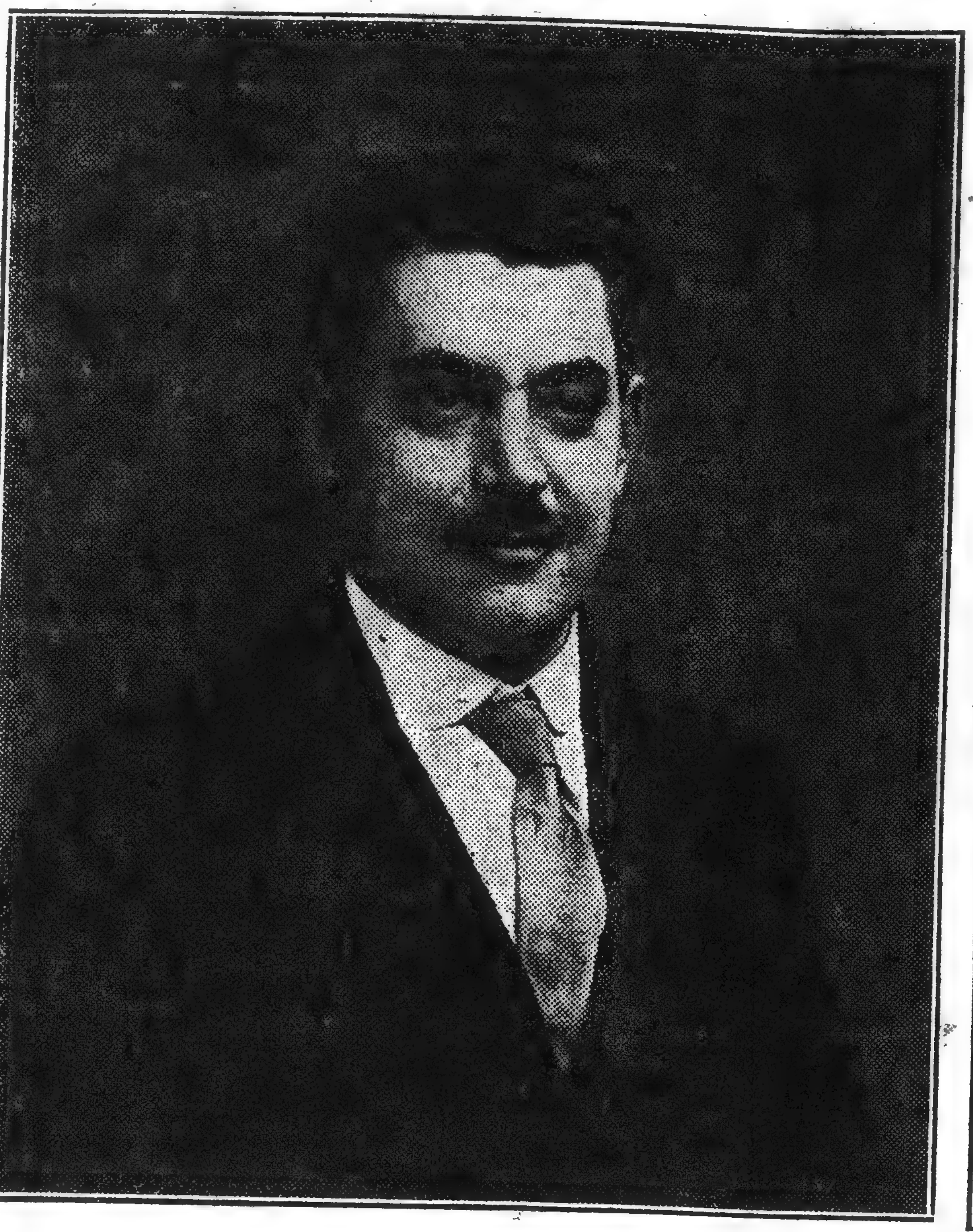
and in the entertainment of the public there is no higher beatitude. The journals swell the chorus. Upon typewriters reviewers spread their wings; speeding Jamaica-Plain-ward, interviewers sharpen their pencils.

And the mere bystander, that foolish fellow who tries to see men and things detachedly and to see them whole? Is he to be heeded at all in this welter of personality and pleasure? If he is, he may summon with elation performances in which Mr. Koussevitzky has transcended praise, when he has renewed the voice and the vitality of the music in hand, adding to it his own accents and life—say with the Symphonies of Beethoven and Brahms for classics; with the Symphonies and the tone-poems of Chaikovsky among fellow-Russians; with Strauss and (often) Wagner, Ravel and Debussy; with Roussel and Prokoviev of the newest comers. Yet to be recalled also are Schubert distorted; Wagner now and then misplayed; Glazunov intruded; minor ancients superfluously unearthed; Skriabin gospelled; emotion drugged into sentiment, sentiment languishing into sentimentality; Slavic excess underscoring Slavic sensibility. Sensations rather than austerities; excitements rather than devotions; fine frenzies rather than fine discriminations. The cost is counted. Yet in performance Mr. Koussevitzky still prevails. And there for most of us is the end.

H. T. P.

To Their Memory, For Their Merits


Alwin Schroeder: 'Cellist


Albert Sand: First Clarinet

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Familiar Figures Now Retiring From the Principal "Desks" of the Symphony Or

(Photographs by Horner)

Girl."

Boston Adv. May 2

Farewells at Symphony

Ovations for Conductor and Retiring Players Supplement Brilliant Performance of Unusual Numbers

Serge Koussevitzky closed his first season as Symphony conductor amid a series of ovations yesterday. The final farewell took place last night, 24 hours ahead of the regular schedule, to permit Koussevitzky to sail for Europe.

Serge Koussevitzy

There were minor ovations and parting tributes for Georges Longy, who is retiring after a long and brilliant service as first oboe player; also for A. Sand, the clarinet soloist, and Alwin Schroeder, who has been in the 'cello section off and on for many years.

Many of the veterans in the orchestra are leaving, voluntarily or otherwise, and there will be a reorganization when the conductor returns from Paris late next Summer with new players for the wood and string sections.

Scriabin's titanic "Prometheus" number, for chorus and orchestra, and the Polovtsian dances from Borodin's "Prince Igor" were repeated at the farewell concerts, with the Cecilia Society and Alexander Lang Steinert assisting.

Two Bach numbers, the third Brandenburg concerto and the adagio from the C major toccata, arranged for orchestra by Alexander Siloti, lead off the program; and in between the Russian pieces came two of Debussy's impressionistic pictures, "Clouds" and "Festivals."

The performance was supremely artistic from beginning to end. The enthusiasm of the Symphony patrons was proof positive of their steadily increasing admiration for the distinguished conductor.

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CINCINNATTI, OHIO
BILLBOARD
MAY 2 1925

Dates for Ten Concerts by Boston Symphony in N. Y.

For the 1925-'26 season, the 45th in the history of the Boston Symphony Orchestra, 10 concerts have been announced for New York, in Carnegie Hall. Of this series there will be five Thursday evening programs and the balance of five on Saturday afternoons. The dates are November 26 and 28, January 7 and 9, February 4 and 6, March 11 and 13, and April 8 and 10. These will all be under the direction of Serge Koussevitzky.

"POPS" START WITH SMART PROGRAM

Agide Jacchia

The "Pop" season at Symphony Hall starts Monday. The usual orchestra of eighty Symphony players, directed by Agide Jacchia, will present a program of light and appealing music, to the unique accompaniment of sociability and refreshments served at the tables which cover the floor.

Each night of the opening week will bring musical novelties of special and favorite numbers from the past. There may be mentioned several southern melodies to be featured on Friday night, and an operatic program paying special homage to the memory of Puccini, on Sunday, May 10.

The program for the opening night follows:

Introduction to Act III, "Lohengrin"	Wagner
Overture to "William Tell"	Rossini
Jota	Stoessel—Jacchia
Fantasia, "Fedora"	Giordano
Twelfth Hungarian Rhapsody	Liszt
Rachem (Invocation)	Manna-Zucca—Jacchia
Scherzo, "The Flight of the Bumble Bee"	Rimsky-Korsakov
Overture, "Solennelle 1812"	Tchaikovsky
Selection, "Carmen"	Bizet
Valse Triste	Sibelius
French Military March	Saint-Saens

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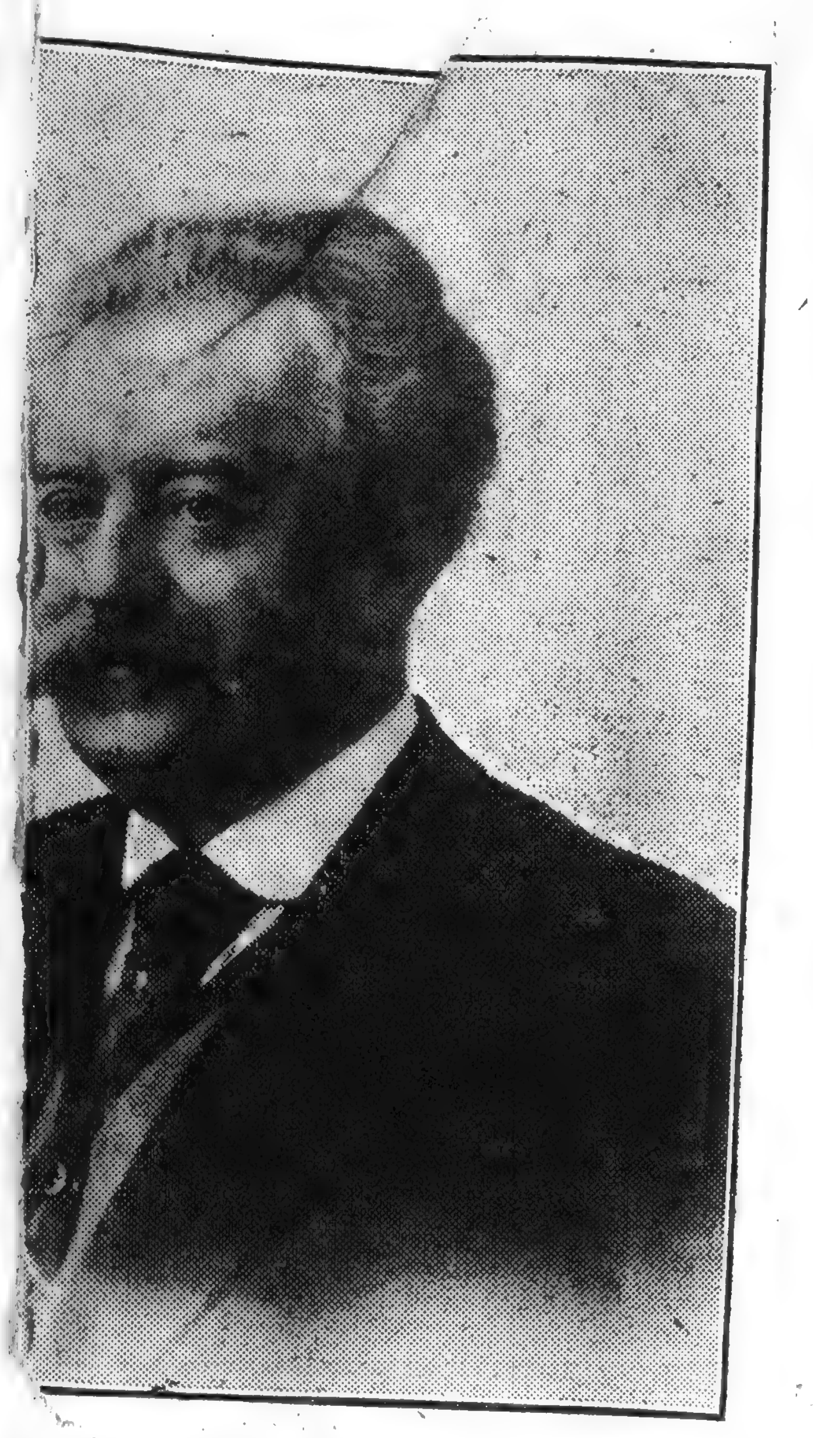

Longy: First Oboe

Traveler May 2

Koussevitzky in Last Concerts

Serge Koussevitzky conducted his two last concerts with the Boston Symphony orchestra yesterday afternoon and evening in Symphony hall, the regular Saturday evening concert being advanced to Friday so that the conductor might carry out his plans to sail for Europe today.

The program selected for the last two concerts was, with one exception, a repetition of compositions heard here earlier in the season, opening with Bach's Concerto in G major (third of the Brandenburg set), which was performed last January.

Bach's Adagio for string instruments arranged from the Toccata C major was performed for the first time in Boston. In its languid tempo the Adiago with its "song movement" was exquisitely brought out by the fine work of the string players.

Scriabin's symphonic poem, "Prometheus," heard here for the first time last March, with Alexander Lang Steinert assisting with the difficult piano part and the Cecilia Society as chorus, was again beautifully and emotionally performed. There was also a repetition of Debussy's two enchanting Nocturnes, Clouds and Festivals, which were heard here last fall, and the Polovtsian Dances from "Prince Igor" of Borodin with the Cecilia Society again assisting with the choral work.

The audience, thoroughly delighted with the program selected for the final concerts, paid tribute to Mr. Koussevitzky, with extended applause also to Georges Longy, for many years first oboist with this orchestra and now playing his last concerts here. There was tribute, too, from his fellow players when Mr. Koussevitzky shook his hand and all rose in appreciation of his many years of faithful work with the

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BOSTON, MASS.
POST

MAY 2 1925

SYMPHONY LEADER TO LEAVE U. S. TODAY

Serge Koussevitzky, who has just closed ~~his season as~~ director of the Boston Symphony Orchestra, and Mrs. Koussevitzky, will sail from New York today on the White Star line steamship Majestic for Cherbourg and Southampton. This is the first outward voyage of the liner since her reconditioning. Other passengers sailing are: Josef Hofman, concert pianist; Mr. and Mrs. W. P. Wise, James Pierpont Wise, Mr. and Mrs. T. Morris, Colonel and Mrs. Cecil Stewart, Mr. and Mrs. Joseph Palais, of Boston; Dr. and Mrs. [illegible] ston, of Meriden, Conn.

Monitor. May 2

The Boston Symphony Season

By STUART MASON

THE program of the twenty-fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Bach.......Brandenburg Concerto No. 3 in G major
Bach...Adagio from Toccata in C major, arranged by A. Siloti
Scriabin ...."Prometheus"
Debussy....Two Nocturnes "Clouds" and "Fêtes"
Borodin.........Polovtsian Dances from "Prince Igor"

This program was repeated at the final concert of the season, last night. With the exception of Bach's Adagio arranged by Siloti these pieces had all been previously given this season by Mr. Koussevitzky. The Cecilia Society again assisted and Alexander Lang Stinert again played the piano part in Scriabin's "Prometheus." Siloti's arrangement of Bach's Adagio was played for the first time in Boston. It hardly calls for comment. As a composition it is surely not Bach at his best and the arrangement of it was a simple task quite within the powers of any well schooled student of music.

So too, the other items of the program call for no extensive review. Scriabin's unwieldy, pretentious Poem again unwound its almost interminable length. To many it doubtless seemed impressive because of the large array of performrs on the stage, because of the noisy climax at the end. Yet, for all, Scriabin has little to say in this Poem which seems to be of real importance. Again, as on the occasion of its previous performance, did Mr. Koussevitzky goad his forces to violent bursts of sound. The reserved Cecilia was somewhat overpowered, and so in the Dances from "Prince Igor" as well. It was all very exciting, perhaps exhilarating.

Mr. Koussevitzky's playing of Debusy's Nocturnes will possibly remain in the memory as his most effective interpretation of the season. The two Nocturnes were admirably contrasted and the "procession" in "Fêtes" was skillfully treated.

Style of Conducting

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Monday, May 4, 1925

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Overture to "William Tell"	Rossini
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Twelfth Hungarian Rhapsody	Liszt
Rachem (Invocation)	Manna-Zucca-Jacchia
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Ouverture Solennelle "1812"	Tchaikovsky
Selection, "Carmen"	Bizet
Valse Triste	Sibelius
French Militar[illegible]	Saint-Saens

Transcript May 2

TWELVE

Pop Concer

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A New Series of the Familiar Concerts to Begin on Monday Under the Usual Conditions—Mr. Jacchia for Conductor and Program-Maker—Occasional Sundays

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Crimson May 2

THIS CLIPPING FROM
BOSTON, MASS.
POST

MAY 2 1925

SYMPHONY ENDS YEAR OF MUSIC

Parting Tribute Paid Georges Longy at Concert

BY WARREN STOREY SMITH

Any who wondered, before attending the Symphony Concert of yesterday afternoon, just how they should pay parting tribute to Georges Longy, the most distinguished individual member of the orchestra now, after 27 years of service, retiring to private life, had their problem amply and gracefully solved for them by Mr. Koussevitzky himself.

SIGNALLY HONORED

In the tumult of applause that followed the performance of Scriabin's "Prometheus" the conductor, his own acknowledgements made, moved toward Mr. Longy to shake the hand of that master among oboe players. Immediately the orchestra and the assisting chorus of the Cecilia Society arose, applauding, and in a moment the audience followed suit. The applause continued loud and long. Thus was Mr. Longy honored as within recollection no other member of our orchestra has been honored.

Yet Mr. Longy was not the only centre of interest yesterday. With the Tartar Dances from Borodin's "Prince Igor," Mr. Koussevitzky ended his first year as conductor of the Boston Symphony in a blaze of tonal glory that was a fitting climax to an extraordinarily brilliant season, and at the end of the superb choral and orchestral performance he was four times resummoned to the stage to receive the plaudits which, with his final appearance, became cheers as well.

One New Number

Of the pieces that made this final triumphal programme only one, a noble Adagio from an Organ Toccata of Bach, arranged for string-orchestra by Siloti, had not already been heard here this season; this was altogether new to Boston. To head the list came Bach's Third Brandenburg Concerto, likewise for strings alone, while between "Prometheus" and Borodin's Dances were set the two Nocturnes of Debussy, "Clouds" and "Festivals."

Bach, Debussy, Scriabin and Borodin were each and all good to hear again, while in particular did "Prometheus" seem worthy of the repetition. Scriabin may be hardly the composer that certain of his disciples claim him to be. No universal genius was this hypersensitive and theosophical Russian. Indeed, he had but one thing of import to say, and he said it many times, in many ways. But finally in "Prometheus," his crowning work, he said it with an abounding eloquence.

Its Tremendous Climax

It would seem that only those anaesthetic to the appeal of the mystical in art might sit unmoved through "Prometheus," and that only the pedantically minded—those who would have all music conform to one set of canons—could seriously quarrel with Scriabin's technical means. Whatever their abstract validity, Scriabin's methods were for his own purposes ideal. And in the last analysis is that not all that matters?

Yesterday "Prometheus" was given a performance marvellously revealing of all that the composer would express. And once more the final climax was as a white and blinding light, stupendous in its sonority.

With reason, too, did Mr. Koussevitzky repeat his—and the orchestra's—superb performance of the Concerto of Bach and his imaginative reading of the Nocturnes, while again, as in its previous performance, the splendid music of Borodin carried all before it. Here the chorus sang now with a sinuous grace, now with savage exaltation, and from the orchestra came blazing colors and rhythms that snapped or strode.

So, with a repetition of this programme last evening, passed yet another symphony season, and one that will not soon be forgotten.

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than the Symphony Concerts pursuing the
arts of music for their own sake, while
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serve them? Weekly, at Symphony Hall
the answer is obvious—an overwhelming
yes. The management joins in it, since
the prestige of Mr. Koussevitzky fills nearly
every concert-room on nearly every occas-
ion, restoring undiminished the ancient
vogue of the orchestra. His coming may
have increased expenses; yet has it also
enlarged returns. The audiences add their
voices. For they are interested and en-
thralled, stirred and thrilled—week upon
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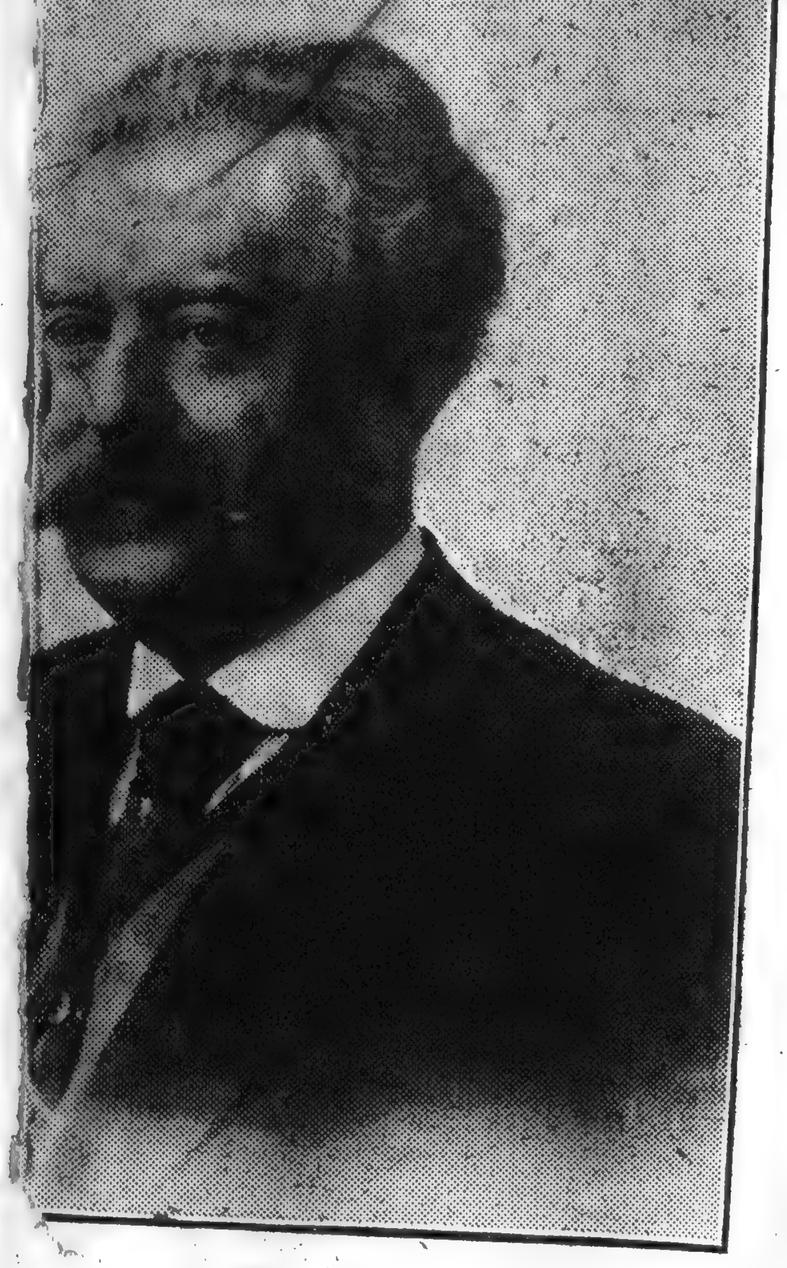

Longy: First Oboe

Traveler
May 2

Koussevitzky in Last Concerts

Serge Koussevitzky conducted his two last concerts with the Boston Symphony orchestra yesterday afternoon and evening in Symphony hall, the regular Saturday evening concert being advanced to Friday so that the conductor might carry out his plans to sail for Europe today.

The program selected for the last two concerts was, with one exception, a repetition of compositions heard here earlier in the season, opening with Bach's Concerto in G major (third of the Brandenburg set), which was performed last January.

Bach's Adagio for string instruments arranged from the Toccata C major was performed for the first time in Boston. In its languid tempo the Adiago with its "song movement" was exquisitely brought out by the fine work of the string players.

Scriabin's symphonic poem, "Prometheus," heard here for the first time last March, with Alexander Lang Steinert assisting with the difficult piano part and the Cecilia Society as chorus, was again beautifully and emotionally performed. There was also a repetition of Debussy's two enchanting Nocturnes, Clouds and Festivals, which were heard here last fall, and the Polovtsian Dances from "Prince Igor" of Borodin with the Cecilia Society again assisting with the choral work.

The audience, thoroughly delighted with the program selected for the final concerts, paid tribute to Mr. Koussevitzky, with extended applause also to Georges Longy, for many years first oboist with this orchestra and now playing his last concerts here. There was tribute, too, from his fellow players when Mr. Koussevitzky shook his hand and all rose in appreciation of his many years of faithful work with the

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BOSTON, MASS.
POST

MAY 2 1925

SYMPHONY LEADER TO LEAVE U. S. TODAY

Serge Koussevitzky, who has just closed his season as director of the Boston Symphony Orchestra, and Mrs. Koussevitzky, will sail from New York today on the White Star line steamship Majestic for Cherbourg and Southampton. This is the first outward voyage of the liner since her reconditioning. Other passengers sailing are: Josef Hofman, concert pianist; Mr. and Mrs. W. P. Wise, James Pierpont Wise, Mr. and Mrs. T. Morris, Colonel and Mrs. Cecil Stewart, Mr. and Mrs. Joseph Palais, of Boston; Dr. and Mrs. [illegible]ston, of Meriden, Conn.

Monitor. May 2

The Boston Symphony Season

By STUART MASON

THE program of the twenty-fourth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Bach	Brandenburg Concerto No. 3 in G major
Bach	Adagio from Toccata in C major, arranged by A. Siloti
Scriabin	"Prometheus"
Debussy	Two Nocturnes "Clouds" and "Fêtes"
Borodin	Polovtsian Dances from "Prince Igor"

This program was repeated at the final concert of the season, last night. With the exception of Bach's Adagio arranged by Siloti these pieces had all been previously given this season by Mr. Koussevitzky. The Cecilia Society again assisted and Alexander Lang Stinert again played the piano part in Scriabin's "Prometheus." Siloti's arrangement of Bach's Adagio was played for the first time in Boston. It hardly calls for comment. As a composition it is surely not Bach at his best and the arrangement of it was a simple task quite within the powers of any well schooled student of music.

So too, the other items of the program call for no extensive review. Scriabin's unwieldy, pretentious Poem again unwound its almost interminable length. To many it doubtless seemed impressive because of the large array of performrs on the stage, because of the noisy climax at the end. Yet, for all, Scriabin has little to say in this Poem which seems to be of real importance. Again, as on the occasion of its previous performance, did Mr. Koussevitzky goad his forces to violent bursts of sound. The reserved Cecilia was somewhat overpowered, and so in the Dances from "Prince Igor" as well. It was all very exciting, perhaps exhilarating.

Mr. Koussevitzky's playing of Debusy's Nocturnes will possibly remain in the memory as his most effective interpretation of the season. The two Nocturnes were admirably contrasted and the "procession" in "Fêtes" was skillfully treated.

Style of Conducting

With the close of the season, it is perhaps not altogether unprofitable to record a few impressions of Mr. Koussevitzky's conducting. His is a style somewhat unfamiliar to Boston audiences, at least those of the Symphony concerts. Mr. Koussevitzky seems to be a conductor primarily concerned with the externals of the art. Not that we would in any way question this conception, which is purely a matter of personal taste. But the fact remains that the principal interest of these concerts for the past season has centered about the personality of the conductor and not in the first instance about the music itself or the playing of the orchestra.

Mr. Koussevitzky delights in exuberance of gesture, in plastic poses which no doubt convey to some of his listeners many points in the interpretation of the music which would be lost to them did they depend alone on their hearing. The effect of these gestures on the orchestra is another matter. Certainly there have been moments during the season in which the players have almost surpassed themselves, but there have also been moments of uncertainty of attack, of general uneasiness. But it takes time for an orchestra to accustom itself to a new leader, particularly a leader of such radically different methods as Mr. Koussevitzky has proved to be.

Interpretations

On his arrival here, Mr. Koussevitzky found an orchestra admirably trained by his predecessor, Mr. Monteux, and with its help he has often succeeded in giving interpretations which have been more than merely effective and which have at times bordered on the eloquent. But his readings of the "classics" have been more often than not personal, for he delights to play on the orchestra as a pianist plays on his instrument. And so we have on many occasions been regaled with performances which, interesting in themselves as they may have been, partook overmuch of the conductor himself. Thus we have listened to Beethoven or Brahms or Schubert or Weber or Mozart as Mr. Koussevitzky conceived them, and not always, we fancy, as they heard themselves. But the genius of a Beethoven or a Mozart is far greater than the talent of a Koussevitzky, and the greatest interpreters succeed in effacing their own personalities so that that of the composer may stand out in all its native dignity.

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May 2
Transcript

TWELVE

Pop Conce

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Crimson
May 2

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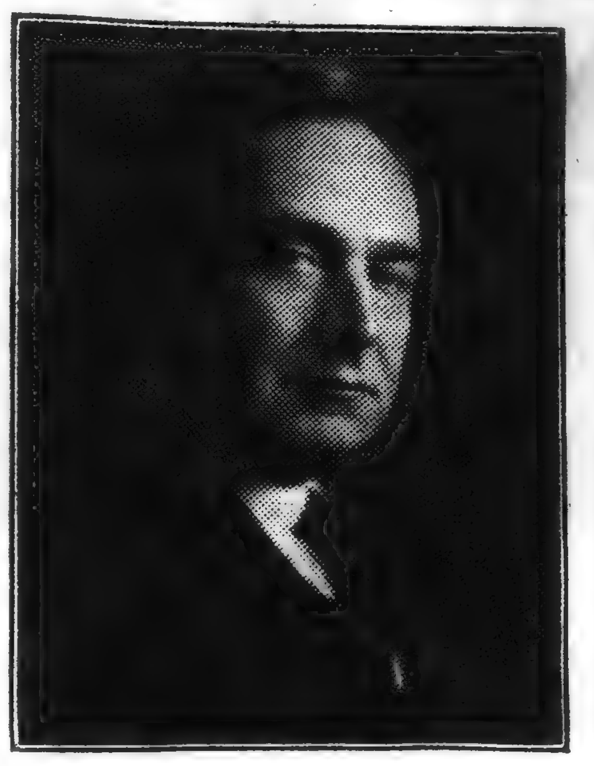
CONDUCTOR WHO GIVES GLEE CLUB HIS HIGHEST PRAISE



M. SERGE KOUSSEVITZKY

Who lauds Dr. Davison's achievements just before sailing for Europe.

KOUSSEVITZKY HAS HIGH PRAISE FOR GLEE CLUB

Says It Is Surpassed Only by Famous Choir at Barcelona—Lauds Training of Dr. Davison

CLUB GOES TO SMITH FOR JOINT CONCERT TODAY

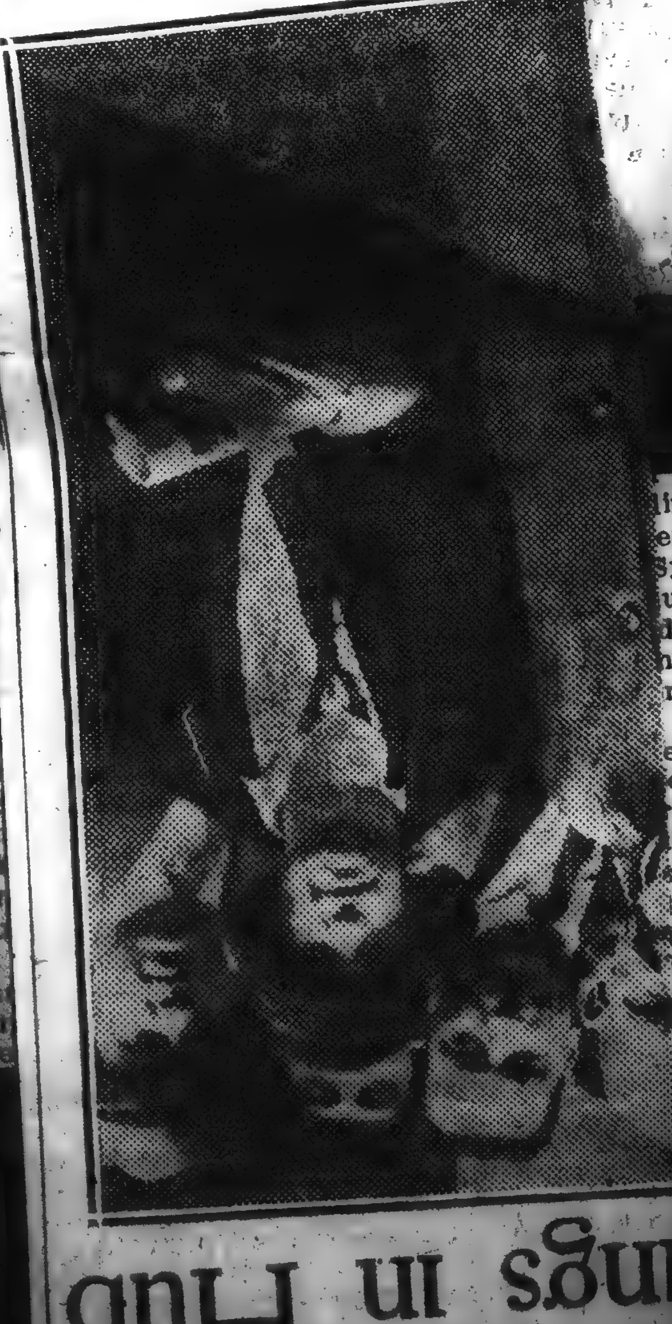
"Harvard has the best trained chorus I have ever heard in any country of the world," declared M. Serge Koussevitzky, Conductor of the Boston Symphony Orchestra, in a statement to the CRIMSON yesterday. "Dr. Davison with his Glee Club and the Choral Society of Radcliffe, has done what countless musicians have only partially succeeded in doing; he has instilled into his singers real feeling for the music they work with.

"The Orfeo Catalan choir at Barcelona," continued M. Koussevitzky, who sails for Europe on the Aquitania today, "is in my belief the only possible superior to Dr. Davison's chorus. It is an organization of superbly trained voices, which has done beautiful work in the district around Barcelona for over 40 years. The effects obtained by Dr. Davison, however, are all the more remarkable because he produces them from horus of untrained voices.

"I was delighted to act as guest conductor in the recent performance of the Brahms Requiem, and the experience was a pleasure I shall not easily forget."

60 Men Go to Northampton

The University Glee Club will journey to Northampton today to give its annual joint concert with the Smith College Glee Club. The 60 members of the University organization who will make the trip will be conducted by Dr. A. T. Davison '06 and the Smith singers by Professor Ivan T. Gorohkoff. The soloist for the University Club, singing in Gretchaninov's "Credo", will be J. R. Houghton 2G. The Glee Club has announced the first of the three annual open air concerts for Tuesday evening, May 5. This concert, which will be held at 7 o'clock on the steps of Widener, will be followed by the other two concerts on May 12 and 19.



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May 2 96

Transcript

BOSTON EVENING

Symphony

END OF THE SEASON, CLAPPED CONDUCTOR, REPEATED COMPOSERS

MR. KOUSSEVITZKY TAKES ARDENT LEAVE

Plaudits for the Orchestra and Honor for the Departing Longy—Again the Ancients in Renewed Voice—For Better and for Worse Debussy, Skriabin, Borodin

RECORD precedes review with a final Symphony Concert, especially when that concert marks the end of a first season for a new conductor. Discoverable, first of all, were two wreaths, laid at the foot of Mr. Koussevitzky's little platform—his podium as the imposing German word names it. They were large, thick, green. They were tied with broad, light-yellow, silken stuff. Whence the wreaths came; what, if anything, signified the color of the ribbon, none might surely say. Beyond stretched the empty stage, crowded to the last inch with the piano, organ, celesta, glockenspiel, chairs for the full orchestra, chairs for the considerable chorus, that Skriabin's Promethean tone-poem exacts. At the outset of the concert only the string-choir filed into these seats, since the two pieces from Bach that began the program, asked no larger orchestra. Next came the conductor, received with general and hearty applause, twice or thrice renewed.

So far, there was no material departure from custom; but when the whole orchestra appeared to undertake "Prometheus," his mates turned toward Mr. Longy, the veteran oboist now retiring, and saluted him with those best of plaudits—from associates and co-workers of years' standing. The audience quickly added its own clapping; while for a minute or two the course of the concert halted. At the close of Skriabin's music, since a second or a third hearing does not enlarge or deepen appreciation, the applause was relatively faint and labored. It spread and mounted, however, when Mr. Koussevitzky called the orchestra to its feet and, leaving his place, warmly shook the hand of Mr. Longy—a compliment, or a regret, publicly bestowed for the first time, in the later annals of the orchestra, upon a departing player.

The second part of the concert brought the usual ripple of applause when the conductor returned to his stand. The recurring beauty of his version of Debussy's Nocturnes—"Clouds" and "Fêtes"—renewed familiar plaudits; while the clamor of the Polovtsian Dances in Borodin's "Prince Igor" had hardly ended before the acclamations of farewell began. The choir of The Cecilia, and not few in the orchestra itself, now joined in them; many in the auditorium were standing. Before long, the conductor bade the band share these plaudits. Shaking individually the hand of the concert-master, he collectively blessed and saluted it. The audience clapped yet more loudly—and the rites of the evening ended. They were unusual in tribute to the departing Longy, the first member of the orchestra to be so singled and honored in twenty seasons. They were significant in the louder and heartier ring of the clapping whenever the full hundred of the band might share it. Conductors come; conductors go; players pass; programs change; the audience itself variously alters. Yet in permanence and in no mean glory remains the Boston Symphony Orchestra. Five years hence—"come autumn"—and a half century will crown it.

Warrantably, Mr. Koussevitzky began the concert with two numbers from Bach—the third Brandenburg Concerto (in G major) for strings; an arrangement by Mr. Siloti, for the like voices, of the slow movement of the Toccata in C major for Organ. Throughout the season, by frequent return to such ancient pieces, the [illegible] has done service to the art of [illegible]. It [illegible] the repertory of the useful [illegible] the general and par- [illegible] music is thickly

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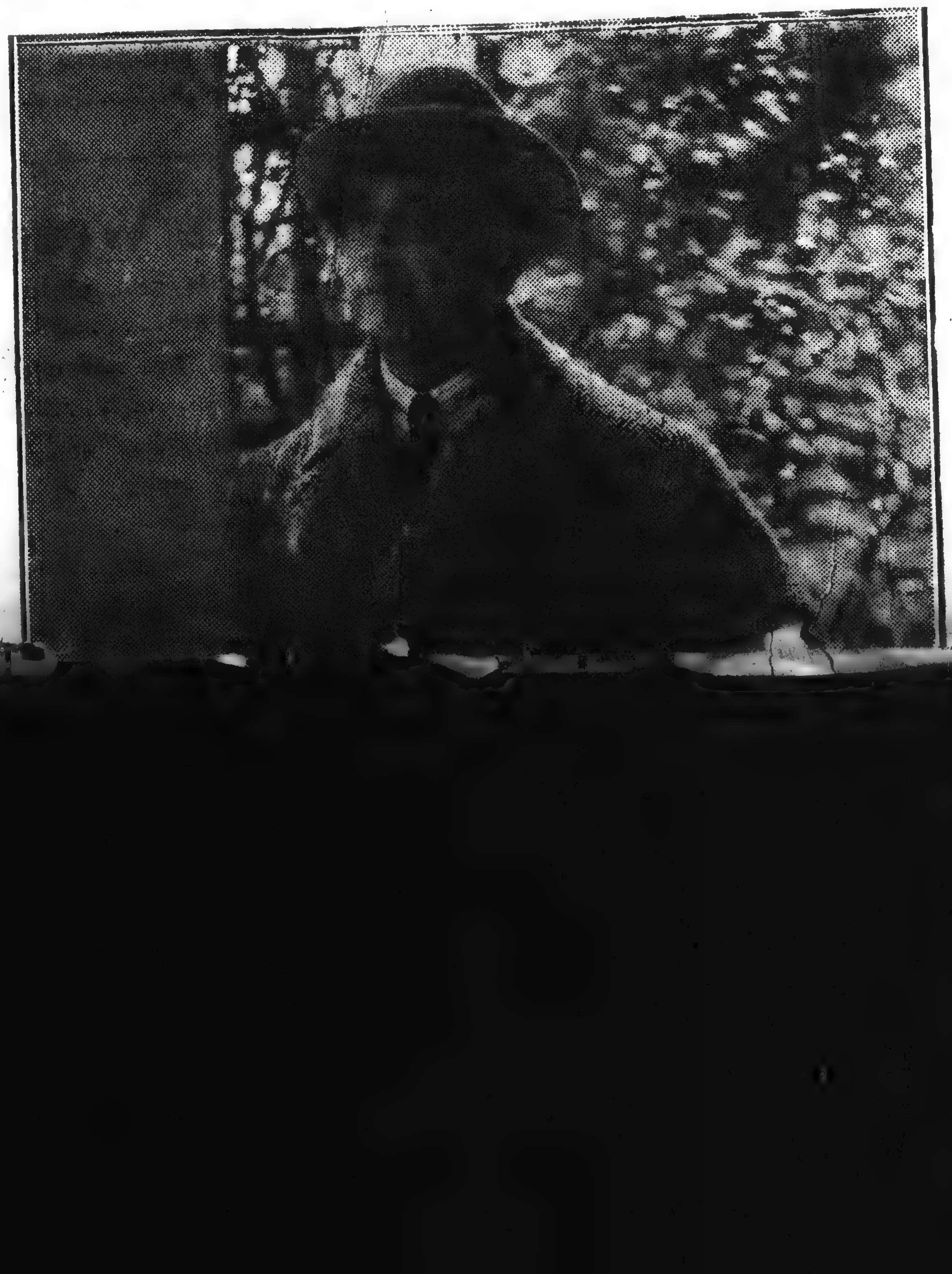

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Globe May 2

FINAL CONCERT OF SYMPHONY SEASON

Ovation Given Longy and Koussevitzky

The final concerts of the Boston Symphony Orchestra's 44th season were given yesterday afternoon and last evening. The date, of the evening concert was shifted from Saturday to Friday by special vote of the trustees of the orchestra so that Koussevitzky can reach London in time to fulfill an engagement there as guest conductor of the London Symphony.

At the afternoon concert there was prolonged applause for Koussevitzky at the beginning and end of the program. Just before the intermission the conductor took occasion to show his esteem for Georges Longy, the veteran first oboe player, who is retiring from the orchestra, by walking over to him and shaking his hand. Orchestra and audience rose to their feet and applauded long and loudly.

Mr Longy has given the best years of his life to the orchestra, and in addition has played a notable part in the musical life of the city. This public tribute to him was wholly deserved.

No doubt many in the audience thought also of other players, as, for instance, Alwin Schroeder, the veteran 'cellist, once of the Kneisel Quartet, who is also leaving the orchestra at the end of the season, but no opportunity to pay public tribute was given.

In their cases the public is unable to judge, because it has not the facts before it. Yet one cannot but regret the departure of a number of familiar and respected players, whatever the circumstances and whose the fault.

The program carried an announcement of the 45th season, Serge Koussevitzky, conductor. All seats not reengaged for Fridays have already been allotted to the waiting list, and many applications rejected. For Saturdays there is still a chance to obtain tickets by putting one's name at once on the waiting list.

Mr Koussevitzky elected to end his first season here by repeating a number of pieces which he had already given earlier in the season. Skriabin's "Prometheus" again seemed long and of very uneven quality. The opening measures and the portion from the first entrance of the chorus to the end are deeply impressive, not merely by their distinctive harmonic and orchestral color but by their musical substance. But the composer has not been able to impose his almost insanely grandiose theosophic conception upon the hearer, because his reach too far exceeds his grasp.

The performance was again sedulously eloquent. Alexander Lang Steinert was cordially applauded for playing the exacting but inconspicuous piano part.

Bach's Third Brandenburg Concerto again received a vigorous forthright interpretation. The only new piece on the program was another number by Bach, an adagio from a toccata in C, in a rather heavy handed arrangement for orchestra by Siloti.

Again the Debussy nocturnes, "Clouds," and "Festivals," were made to sound bigger and more dramatic than ever before. Koussevitzky is right in believing that Debussy was more than a maker of dreamy evanescent harmonies and in playing his music without overfastidious delicacy.

The "Polovtsian Dances" from Borodin's "Prince Igor," in which the chorus from the Cecilia Society, trained by Malcolm Lang, had measures more grateful than those allotted them by Skriabin in "Prometheus" to sing, again greatly pleased the audience. The performance here and in New York have produced marked improvement in the work of the chorus.

So ended the first year of Koussevitzky's conductorship. The Boston Symphony has never before taken in as much money at the box office. The audiences have been greatly interested in the personality of the new conductor and, often with reason, enthusiastic about his interpretations of familiar and unfamiliar music. Mr Koussevitzky takes his own way in everything, and even those who do not always follow him willingly must concede that his way with music is at its worst interesting and at its best, magnificent. He will be welcomed next season.

EARTHQUAKE SHOCKS REPORTED FROM ADANA

CONSTANTINOPLE, May 1—Violent earthquake shocks occurred today near Adana, Turkey, according to reports received here from that vicinity.

May 2
Boston Her

PAGE TEN

LAST SYMPHONY CONCERTS GIVEN

Season Closes with Works of Bach and Debussy, Scriabin and Borodin

PIANIST AND CHORUS ASSIST ORCHESTRA

By PHILIP HALE

The 24th and last concerts of the Boston Symphony orchestra took place yesterday afternoon and evening. Mr. Koussevitzky conducted. The program was as follows: Bach, Brandenburg Concerto No. 3, G major, for string orchestra; Bach, Adagio from the Organ Toccata, C major, arranged for string orchestra by Alexander Siloti; Scriabin, "Prometheus"; Debussy, Nocturnes (Clouds and Festivals); Borodin, dances with chorus from "Prince Igor." As earlier in the season, Alexander L. Steinert played the piano part in Scribin's tone poem; the Cecilian Society as before sang the vocal parts in the tone poem and in the Dances. Our remarks are with reference to the afternoon concent.

The pieces with the exception of Bach's Adagio had already been performed this season. As the Adagio stands as written for the organ, it has been likened by some commentators to the slow movements for violin in Bach's sonata, Mr. Siloti's transcription seemed natural, one might say inevitable. Played in Boston for the first time it was at once welcomed by the great audience, which was enthusiastic throughout the concert, from the moment that Mr. Koussevitzy came upon the platform to be greeted with hearty and unusually long-protracted applause.

Some wondered why Mr. Koussevitzky put "Prometheus" on the program, for it was performed here at the end of March. "Sir," as Dr. Johnson remarked, "you may wonder." Scriabin was an intimate friend of Mr. Koussevitzky; he was often his companion, and pianist, on his concert tours. He played the piano part when "Prometheus" was produced by Mr. Koussevitzky at Moscow in 1911. It is natural that Mr. Koussevitzky should hold the tone-poem in high regard and affection. He wishes others to be similarly disposed towards it. It is a good idea to repeat in a season an unfamiliar work of large proportions and assumed importance, even if some of us think the "importance" is to be found only in the last dozen thunderous measure; if we find that the composition as a whole is vague and too long spun out, abounding in trifling and inconsequential measures, like rickety sign posts pointing to disappointing villages, with pages that in spite of all their bombastic pretensions are uninteresting, yes, dull.

No pains were spared in the performance which was technically brilliant on the part of all concerned. Mr. Koussevitzky conducted with a religious fervor. Mr. Mager, the first trumpeter, seated on high, to whom the composer assigns an extremely difficult task, was as one clad in glory. Orchestra, pianist and chorus all contributed their full share to the wished for memorial homage to the composer; but, however significant or symbolical the work itself may be to confirmed or amateur theosophists, this music of their late brother in belief is seldom beautiful, seldom noble, often vexing by its rambling desultory chatter, seldom emotional, impressive, only at the end and then by tremendous dynamic impact, a work not even conspicuous by masterly workmanship.

As we heard the beautiful and haunting music of Debussy, we thought of Miss Katherine Ruth Heyman's unfortunate comparison between the French master and Scriabin in her little but carefully written book, "The Relation of Ultramodern to Archaic Music." She even charges poor Debussy with the atrocious crime of having lived for 38 years in a "decadent" and "infidel" France. While Scriabin in the Russia that was "seeking the transcendal by means of every man who had a vision" grew into "spiritual freedom." She applauds Scriabin, who "always has wings" for not presenting in his music "the human-emotional element," and for spreading in "Prometheus" "those great wings on which he hoped to bear humanity upward and out over the borders of this fettered earth life."

If, endeavoring to accomplish this no doubt praiseworthy feat, Scriabin had only written a litle music!

The answer to Miss Heyman's ecstatic adoration of Scriabin—and her adoration is voiced in many pages—was unwittingly made by Mr. Koussevitzky yesterday: he put Debussy's "Nocturnes" after the "Prometheus." Listening to Debussy's poetic music, exquisitely performed, one forgot all about Scriabin and his high purpose and was not conscious of the fact that he had broad wings.

A brilliant performance of Borodin's ever welcome suavely sensuous and wierdly barbaric dances brought the end.

The Herald tomorrow will publish some comments on the season and on Mr. Koussevitzky's characteristics as a conductor.

MINNEAPOLIS, MINN.
TRIBUNE

MAY 3 - 1925

* * *

More trouble in the Boston Symphony orchestra. Kussevitsky is determined to have discipline and 20 of the old members of the orchestra must seek new jobs. According to the news story he will import enough players from Europe to fill their places. Seems to me there is some sort of a law against the importation of labor; but perhaps Kussevitsky is a law unto himself, and of course there are ways and means of satisfying requirements.

J. D.

PORTLAND, ME.
TELEGRAM

MAY 3 1925

Serge Koussevitzky, the Boston Symphony leader, sailed for Europe on Saturday to fill engagements on the other side of the water. In order to accommodate him, the final pair of concerts of the season took place on the afternoon and evening of Friday last. The concert consisted chiefly of favorites of the season, Scriabin's "Prometheus" and the Dances, with chorus, from Borodin's "Prince Igor," Bach's Brandenburg Concerto No. 3 and two of Debussy's Nocturnes, "Clouds" and "Festivals" and, as the single new item, an Adagio from Bach's Organ Tocata in C major, in an arrangement, fo string orchestra by Alexander Silo

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Novel Features to Mark Pop Concerts

NOVEL musical features will mark the opening of the Pop concerts at Symphony Hall tomorrow night. There will be an orchestra of eighty Symphony players, conducted by Agide Jacchia. Refreshments will be served at the tables and in the balcony cafe.

For tomorrow night's program there will be for novelties a "Jota" by Stoessel, a fantasia from Giordano's "Fedora," the Jacchia arrangement of Manna-gucca's "Rachem" and Rimsky-Korsakov's "Bumble Bee" scherzo. Old favorites for this night include the "William Tell" and "1812" overtures.

On Tuesday night many from Simmons College will be present, but this and all nights are open to the public.

Sunday, May 10, will bring an operatic program, with special numbers from five of Puccini's operas as a memorial to this composer.

AGIDE JACCHIA, chosen again to lead the Pop concerts, which open tomorrow night at Symphony Hall.

STOCK COMPANY IS BRAIN

[illegible]

May 3

Maine Night at Pops

MAINE night at the Pops on Friday, May 15, is the last social event of the season for the Massachusetts Maine Daughters. Many other Maine clubs of Greater Boston and groups of students from the local colleges are participating in this festivity.

Mrs. Benjamin C. Lincoln has the affair in charge. The emblematic pine bough will be used for decoration.

REDUCTION

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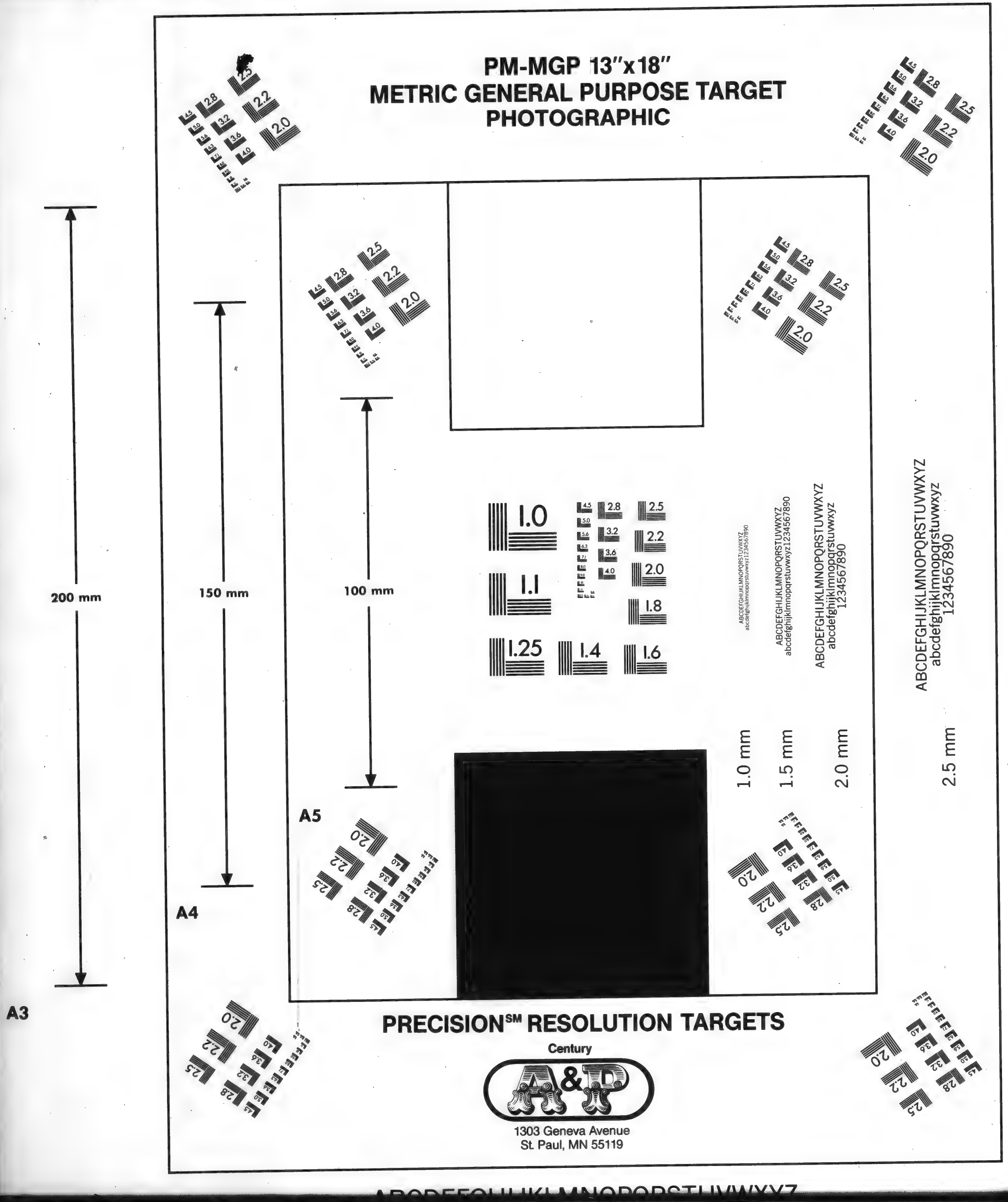

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1303 Geneva Avenue
St. Paul, MN 55119

May 2 96
Transcript

BOSTON EVENING

Symphony

END OF THE SEASON, CLAPPED CONDUCTOR, REPEATED COMPOSERS

MR. KOUSSEVITZKY TAKES ARDENT LEAVE

Plaudits for the Orchestra and Honor for the Departing Longy—Again the Ancients in Renewed Voice—For Better and for Worse Debussy, Skriabin, Borodin

RECORD precedes review with a final Symphony Concert, especially when that concert marks the end of a first season for a new conductor. Discoverable, first of all, were two wreaths, laid at the foot of Mr. Koussevitzky's little platform—his podium as the imposing German word names it. They were large, thick, green. They were tied with broad, light-yellow, silken stuff. Whence the wreaths came; what, if anything, signified the color of the ribbon, none might surely say. Beyond stretched the empty stage, crowded to the last inch with the piano, organ, celesta, glockenspiel, chairs for the full orchestra, chairs for the considerable chorus, that Skriabin's Promethean tone-poem exacts. At the outset of the concert only the string-choir filed into these seats, since the two pieces from Bach that began the program, asked no larger orchestra. Next came the conductor, received with general and hearty applause, twice or thrice renewed.

So far, there was no material departure from custom; but when the whole orchestra appeared to undertake "Prometheus," his mates turned toward Mr. Longy, the veteran oboist now retiring, and saluted him with those best of plaudits—from associates and co-workers of years' standing. The audience quickly added its own clapping; while for a minute or two the course of the concert halted. At the close of Skriabin's music, since a second or a third hearing does not enlarge or deepen appreciation, the applause was relatively faint and labored. It spread and mounted, however, when Mr. Koussevitzky called the orchestra to its feet and, leaving his place, warmly shook the hand of Mr. Longy—a compliment, or a regret, publicly bestowed for the first time, in the later annals of the orchestra, upon a departing player.

The second part of the concert brought the usual ripple of applause when the conductor returned to his stand. The recurring beauty of his version of Debussy's Nocturnes—"Clouds" and "Fêtes"—renewed familiar plaudits; while the clamor of the Polovtsian Dances in Borodin's "Prince Igor" had hardly ended before the acclamations of farewell began. The choir of The Cecilia, and not few in the orchestra itself, now joined in them; many in the auditorium were standing. Before long, the conductor bade the band share these plaudits. Shaking individually the hand of the concert-master, he collectively blessed and saluted it. The audience clapped yet more loudly—and the rites of the evening ended. They were unusual in tribute to the departing Longy, the first member of the orchestra to be so singled and honored in twenty seasons. They were significant in the louder and heartier ring of the clapping whenever the full hundred of the band might share it. Conductors come; conductors go; players pass; programs change; the audience itself variously alters. Yet in permanence and in no mean glory remains the Boston Symphony Orchestra. Five years hence—"come autumn"—and a half century will crown it.

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In such music both Mr. Koussevitzky and the string-choir excel. Upon the proud course and the quickening stride of the First Movement of the Brandenberg Concerto, they lavished sonorous tone, graphic accents, imperious march. The precision, the coördination, the suppleness, of the voices were both one and manifold. Ears thrilled, hearts leapt, minds stirred at the impact of the massed and blended violins. Divided, contrasted, as often in the counterpoint, they made less impression, simply because the ear found it difficult to distinguish between the parted speech of the music and the bodily proximity of the players. (There are losses as well as gains from the reseated orchestra.) From the second movement sounded the warmth, the freshness, which are antidote [illegible] formulas and rigidities, times and sea-[illegible]ns. Gracious pages glowed. Through-[illegible]t, moreover, the conductor not only kept [illegible] music in unflagging motion, but re-[illegible]wed the creative impulse, sub-conscious, [illegible] doubt, with these elder composers, but [illegible]w bearing their measures down the cen-[illegible]ies. There are perception and poise, [illegible] long view and the clear view, in Mr. [illegible]ussevitzky's sustaining of the melodic [illegible]. With veritable intuition he modu-[illegible]s it. No less vividly went the trans-[illegible] Toccata. The melody advanced and [illegible]. Around it, upon it, played the ripples of the accompaniment. Sun, sea and deep-voiced wind and waters, though these poor images were probably far enough from Bach, rhapsodizing, miles inland, through a Toccata for Organ—yet surely knowing that he was doing more than the day's work. Divining, animating, goes Mr. Koussevitzky with these elder masters.

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(Photograph from Schervée Studios)

Pour Prendre Conge

The Departing Conductor—La Tenue de Voyage

Globe May 2

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In their cases the public is unable to judge, because it has not the facts before it. Yet one cannot but regret the departure of a number of familiar and respected players, whatever the circumstances and whose the fault.

The program carried an announcement of the 45th season, Serge Koussevitzky, conductor. All seats not reengaged for Fridays have already been allotted to the waiting list, and many applications rejected. For Saturdays there is still a chance to obtain tickets by putting one's name at once on the waiting list.

Mr Koussevitzky elected to end his first season here by repeating a number of pieces which he had already given earlier in the season. Skriabin's "Prometheus" again seemed long and of very uneven quality. The opening measures and the portion from the first entrance of the chorus to the end are deeply impressive, not merely by their distinctive harmonic and orchestral color but by their musical substance. But the composer has not been able to impose his almost insanely grandiose theosophic conception upon the hearer, because his reach too far exceeds his grasp.

The performance was again sedulously eloquent. Alexander Lang Steinert was cordially applauded for playing the exacting but inconspicuous piano part.

Bach's Third Brandenburg Concerto again received a vigorous forthright interpretation. The only new piece on the program was another number by Bach, an adagio from a toccata in C, in a rather heavy handed arrangement for orchestra by Siloti.

Again the Debussy nocturnes, "Clouds," and "Festivals," were made to sound bigger and more dramatic than ever before. Koussevitzky is right in believing that Debussy was more than a maker of dreamy evanescent harmonies and in playing his music without overfastidious delicacy.

The "Polovtsian Dances" from Borodin's "Prince Igor," in which the chorus from the Cecilia Society, trained by Malcolm Lang, had measures more grateful than those allotted them by Skriabin in "Prometheus" to sing, again greatly pleased the audience. The performance here and in New York have produced marked improvement in the work of the chorus.

So ended the first year of Koussevitzky's conductorship. The Boston Symphony has never before taken in as much money at the box office. The audiences have been greatly interested in the personality of the new conductor and, often with reason, enthusiastic about his interpretations of familiar and unfamiliar music. Mr Koussevitzky takes his own way in everything, and even those who do not always follow him willingly must concede that his way with music is at its worst interesting and at its best, magnificent. He will be welcomed next season.

EARTHQUAKE SHOCKS REPORTED FROM ADANA

CONSTANTINOPLE, May 1—Violent earthquake shocks occurred today near Adana, Turkey, according to reports received here from that vicinity.

May 2
Boston Her

PAGE TEN

LAST SYMPHONY CONCERTS GIVEN

Season Closes with Works of Bach and Debussy, Scriabin and Borodin

PIANIST AND CHORUS ASSIST ORCHESTRA

By PHILIP HALE

The 24th and last concerts of the Boston Symphony orchestra took place yesterday afternoon and evening. Mr. Koussevitzky conducted. The program was as follows: Bach, Brandenburg Concerto No. 3, G major, for string orchestra; Bach, Adagio from the Organ Toccata, C major, arranged for string orchestra by Alexander Siloti; Scriabin, "Prometheus"; Debussy, Nocturnes (Clouds and Festivals); Borodin, dances with chorus from "Prince Igor." As earlier in the season, Alexander L. Steinert played the piano part in Scribin's tone poem; the Cecilian Society as before sang the vocal parts in the tone poem and in the Dances. Our remarks are with reference to the afternoon concent.

The pieces with the exception of Bach's Adagio had already been performed this season. As the Adagio stands as written for the organ, it has been likened by some commentators to the slow movements for violin in Bach's sonata. Mr. Siloti's transcription seemed natural, one might say inevitable. Played in Boston for the first time it was at once welcomed by the great audience, which was enthusiastic throughout the concert, from the moment that Mr. Koussevitzy came upon the platform to be greeted with hearty and unusually long-protracted applause.

Some wondered why Mr. Koussevitzky put "Prometheus" on the program, for it was performed here at the end of March. "Sir," as Dr. Johnson remarked, "you may wonder." Scriabin was an intimate friend of Mr. Koussevitzky; he was often his companion, and pianist, on his concert tours. He played the piano part when "Prometheus" was produced by Mr. Koussevitzky at Moscow in 1911. It is natural that Mr. Koussevitzky should hold the tone-poem in high regard and affection. He wishes others to be similarly disposed towards it. It is a good idea to repeat in a season an unfamiliar work of large proportions and assumed importance, even if some of us think the "importance" is to be found only in the last dozen thunderous measure; if we find that the composition as a whole is vague and too long spun out, abounding in trifling and inconsequential measures, like rickety sign posts pointing to disappointing villages, with pages that in spite of all their bombastic pretensions are uninteresting, yes, dull.

No pains were spared in the performance which was technically brilliant on the part of all concerned. Mr. Koussevitzky conducted with a religious fervor. Mr. Mager, the first trumpeter, seated on high, to whom the composer assigns an extremely difficult task, was as one clad in glory. Orchestra, pianist and chorus all contributed their full share to the wished for memorial homage to the composer; but, however significant or symbolical the work itself may be to confirmed or amateur theosophists, this music of their late brother in belief is seldom beautiful, seldom noble, often vexing by its rambling desultory chatter, seldom emotional, impressive only at the end and then by tremendous dynamic impact, a work not even conspicuous by masterly workmanship.

As we heard the beautiful and haunting music of Debussy, we thought of Miss Katherine Ruth Heyman's unfortunate comparison between the French master and Scriabin in her little but carefully written book, "The Relation of Ultramodern to Archaic Music." She even charges poor Debussy with the atrocious crime of having lived for 38 years in a "decadent" and "infidel" France. While Scriabin in the Russia that was "seeking the transcendal by means of every man who had a vision" grew into "spiritual freedom." She applauds Scriabin, who "always has wings" for not presenting in his music "the human-emotional element," and for spreading in "Prometheus" "those great wings on which he hoped to bear humanity upward and out over the borders of this fettered earth life."

If, endeavoring to accomplish this no doubt praiseworthy feat, Scriabin had only written a little music!

The answer to Miss Heyman's ecstatic adoration of Scriabin—and her adoration is voiced in many pages—was unwittingly made by Mr. Koussevitzky yesterday: he put Debussy's "Nocturnes" after the "Prometheus." Listening to Debussy's poetic music, exquisitely performed, one forgot all about Scriabin and his high purpose and was not conscious of the fact that he had broad wings.

A brilliant performance of Borodin's ever welcome suavely sensuous and wierdly barbaric dances brought the end.

The Herald tomorrow will publish some comments on the season and on Mr. Koussevitzky's characteristics as a conductor.

MINNEAPOLIS, MINN.
TRIBUNE

MAY 3 - 1925

* * *

More trouble in the Boston Symphony orchestra. Kussevitsky is determined to have discipline and 20 of the old members of the orchestra must seek new jobs. According to the news story he will import enough players from Europe to fill their places. Seems to me there is some sort of a law against the importation of labor; but perhaps Kussevitsky is a law unto himself, and of course there are ways and means of satisfying requirements.

J. D.

PORTLAND, ME.
TELEGRAM

MAY 3 1925

Serge Koussevitzky, the Boston Symphony leader, sailed for Europe on Saturday to fill engagements on the other side of the water. In order to accommodate him, the final pair of concerts of the season took place on the afternoon and evening of Friday last. The concert consisted chiefly of favorites of the season, Scriabin's "Prometheus" and the Dances, with chorus, from Borodin's "Prince Igor," Bach's Brandenburg Concerto No. 3 and two of Debussy's Nocturnes, "Clouds" and "Festivals" and, as the single new item, an Adagio from Bach's Organ Tocata in C major, in an arrangement, fo string orchestra by Alexander Silo

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May 3

Maine Night at Pops

MAINE night at the Pops on Friday, May 15, is the last social event of the season for the Massachusetts Maine Daughters. Many other Maine clubs of Greater Boston and groups of students from the local colleges are participating in this festivity.

Mrs. Benjamin C. Lincoln has the affair in charge. The emblematic pine bough will be used for decoration.

Novel Features to Mark Pop Concerts

NOVEL musical features will mark the opening of the Pop concerts at Symphony Hall tomorrow night. There will be an orchestra of eighty Symphony players, conducted by Agide Jacchia. Refreshments will be served at the tables and in the balcony cafe.

For tomorrow night's program there will be for novelties a "Jota" by Stoessel, a fantasia from Giordano's "Fedora," the Jacchia arrangement of Manna-gucca's "Rachem" and Rimsky-Korsakov's "Bumble Bee" scherzo. Old favorites for this night include the "William Tell" and "1812" overtures.

On Tuesday night many from Simmons College will be present, but this and all nights are open to the public.

Sunday, May 10, will bring an operatic program, with special numbers from five of Puccini's operas as a memorial to this composer.

AGIDE JACCHIA, chosen again to lead the Pop concerts, which open tomorrow night at Symphony Hall.

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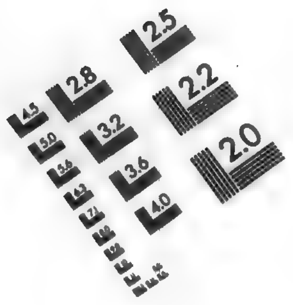

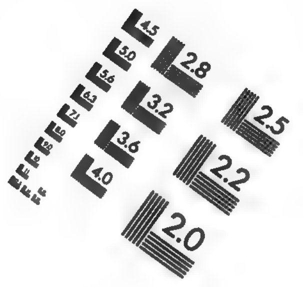

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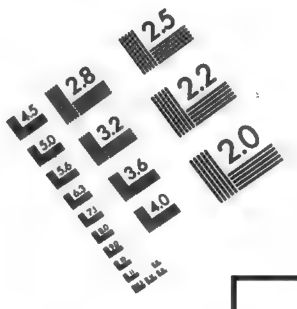

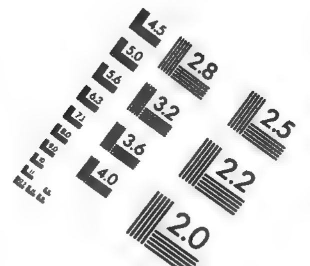

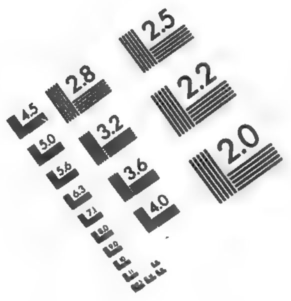

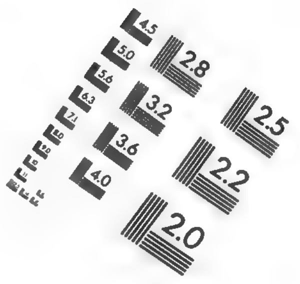

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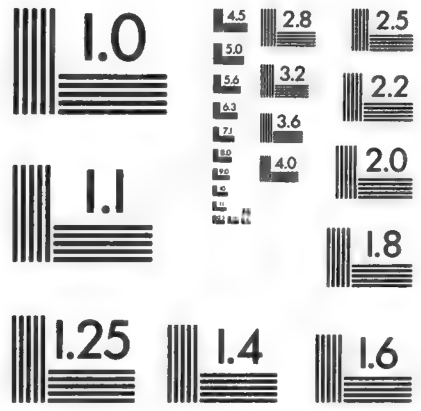

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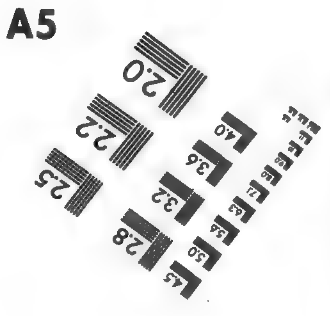

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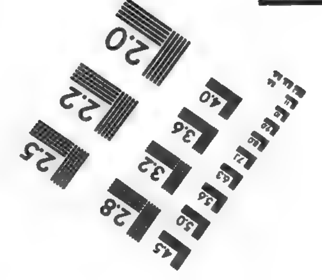

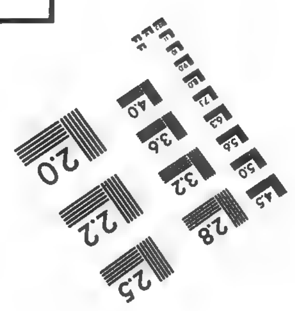

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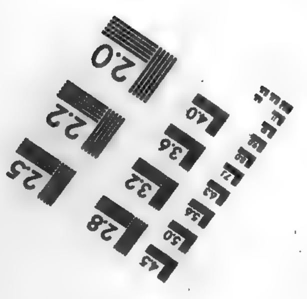

Herald
May 3

98

Weekly Comment

The 44th season of the Boston Symphony orchestra ended last week. Some looked forward to this season with fear and trembling, for would not Mr. Koussevitzky turn his back on the good old masters and introduce wild-eyed composers of today with breath smelling of vodka and absinthe? And it had been said of him that he was a sensational conductor, a performer on the trapeze and flying-rings of music, a conductor whose one aim was to make the smug Bostonian sit up and take notice.

Mr. Koussevitsky disappointed the surmisers and the prophets. He not only respected the ancients; he showed that he was fond of them and wished them to appear at their best. Let us call the roll of the old worthies. Emmanuel Bach and J. S. Bach. Four of Beethoven's symphonies and two of his overtures were performed. A symphony by Boccherini was played here for the first time, possibly for the first time in this country. Our old friend Johannes Brahms was represented by two symphonies and The Haydn variations, and the performances of the symphonies were among the leading features of the season. There were three of Handel's works performed. Let us go on. Corelli, 1; Liszt, 1; Mendelssohn, 1; Mozart, 3; Rigel, 1 (first time in America); Schubert, 2; Schumann, 1; Strauss, 4; Tchaikovsky, 3; Vivaldi, 1; Wagner, 9 (there were two performances of Siegfried's Funeral music); Weber, 2. We mention only instrumental works. And Gabriel Faure, 2; Glinka, 1; Berlioz, 1; d'Indy, 1; Liadov, 3; Borodin, 2; Moussorgsky, 2; Rabaud, 2; Rachmaninov, 2; Rimsky-Korsakov, 3, are names familiar to the audience.

But how about the radical wing, the extreme left? They were represented by Bliss—Bax cannot be justly described as a radical—Copland, Eichheim, de Falla, Honegger, Manuel, Prokofieff, Schmitt, Scriabin, Stravinsky, Tailleferre. Of the pieces by these composers, Copland's symphony provoked the bitterest hostility. It is a pity that it was not performed a second time, that there was not another opportunity of judging its merits and its faults. Scriabin's "Prometheus" was played twice—but Mr. Koussevitsky is devoted to the memory of his dead companion and friend and thus outvies Mrs. Micawber's devotion to her husband. Bliss's concerto was curious and made little impression. Eichheim made another trip to the Orient and heard strange and pleasing music. Manuel was welcomed, and so was Prokofieff. Stravinsky's piano concerto, the attempt to write as Bach might write today, aroused the ire of the conservatives, and many of the "more advanced" found it dull—the worst of faults. Honegger's "Pacific" is a powerful machine. Mlle. Tailleferre's concerto is amiable, unpretentious tinkling.

German-Austrian Bohemians were represented by the two Bachs, Beethoven, Brahms, Handel (really to be classed among the English), Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Smetana, Strauss, Wagner, Weber. Fifteen in all.

The French by Berlioz, Borchard (why?), Boulanger, Caplet, Debussy, Dukas, G. Faure, Honegger, d'Indy, Manuel, Rabaud, Ravel, Rigel, Roussel, Schmitt, Tailleferre; sixteen.

The Russians by Borodin, Glasounov, Glinka, Liadov, Moussorgsky, Prokofieff, Rachmaninov, Rimsky-Korsakov, Scriabin, Stravinsky, Tchaikovsky, eleven.

The Italians by Boccherini, Corelli, Respighi, Vivaldi; four.

The Americans by Copland, Eichheim, Foote, Hadley, Hill, Loeffler; six.

The English by Bax, Bliss, Elgar (transcription); three.

The Spaniards by de Falla.

The number of works performed were 110. The composers whose names were on the Symphony programs for the first time were Borchard, Boulanger, Caplet, Copland, Corelli, Manuel, Rigel, Tailleferre.

The pieces by Bliss, Borchard, Eichheim (revised version of "A Chinese Legend"), Hill were played for the first time anywhere.

Works by Borchard, Caplet, Manuel, Moussorgsky (Ravel), Prokofieff, Rigel, Roussel, Stravinsky ,and possibly Boccherini, were played for the first time in America.

Besides the works thus performed 21 were heard for the first time in Boston.

There were not many soloists: A soprano, Mme. Matzenauer; two violinists, Messrs. Burgin and Spalding; one violoncellist, Mr. Bedetti (two performances); six pianists, Messrs. Borovsky (first time here), Cortot, Maier and Pattison (music for two pianos), Rachmaninov, Stravinsky (first time here), and Mlle. Boulanger, organist.

Mr. Borovsky gave a tame performance of Tchaikovsky's Concerto No. 1; Mlle. Boulanger, hampered perhaps by the condition of the organ, lacked decisive rhythm. Mr. Stravinsky had the courage to play his own concerto and he played it as if he really liked it.

The season was on the whole unusually interesting and brilliant. There are orchestral performances that stand boldly out, as those of the Symphonies and the Variations by Brahms, Tchaikovsky's Fifth, the Dances (with chorus) from "Prince Igor," Debussy's "Nocturnes," Scriabin's "Poem of Ecstasy," Honegger's "Pacific," the music by Respighi. Schumann's Concerto, Berlioz's "Roman Carnival," Strauss's "Till Eulenspiegel," Ravel's "The Waltz," Prokofieff's "Scythian" suite and violin concerto, Respighi's "Gregorian" concerto, the music by the two Bachs, Bax, Boccherini, de Falla, Foote, Handel, Haydn, Loeffler, Liszt, Mozart, Rabaud, Vivaldi and certain pieces by Wagner.

On the other hand, the interpretation of Weber's overture to "Oberon," Schubert's "unfinished" symphony, a symphony or two of Beethoven's, the introduction to the third act of "The Mastersingers," not to mention a few other performances, excited adverse crticism and not without a show of justice.

Mr. Koussevitsky is first of all romantic and at times is inclined to fall into sentimentalism when he comes to purely lyric passages. When he does not give way to his sentimental nature he is truly and irresistibly poetic. He is mastered by moods. Yet he does not lose control of the orchestra by sudden and spontaneous changes, when he is on the platform, of previously rehearsed interpretations, for his personality is so pronounced that he masters the players as well as the audience. He can be passionate without being blatant. As a rule he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, yet no one treats the music of the 18th century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period. He is not too fussy about details; he is not obsequious towards the great composers.

What Anatole France said of the critic might be paraphrased wi regard to Mr. Koussevitzky: This conductor relates to his hearers th adventures of his soul in the land of music. He tells them what he hea d feels, without consideration of others, who, having heard and felt in different manner, insist that what they heard and felt should be the [illegible] He is not bound by tradition. His taste is catholic. erpretation. He is not bound by tradition. His taste is catholic. tionality of a composer is not questioned. His programs are a of this. And, praise be to Allah, he knows that music is not a fixed stablished art in form and expression; that young composers of the s cannot feel and express themselves as if they had been born in seventies and eighties, and should not if they could. He knows that beautiful in music has existed since the time when Claudio Montedi fluttered the dovecotes of the conservatives; that the beautiful and noble may with the centuries, yes, with the decades, assume new forms the expression of all sentiments and emotions.

P. H.

SPRINGFIELD, MASS.
EVE. UNION

MAY 3 1925

Symphony Shakeup.

Springfield is interested in the Boston Symphony Orchestra and its virile leader, Serge Koussevitzky. The orchestra has been heard hereabouts under many famous leaders but it is safe to say that probably no leader has aroused more comment in the city than Mr. Koussevitzky.

It seems that there is being a general shakeup in the personnel of the orchestra in preparation for next season's work and such well-known faces as Alwin Schroeder, cellist; Albert Sand, first clarinet, and Georges Longey, first oboe will be missing.

ANNA WOLLMAN
Soprano, Who Sings in Keene, N. H., Tonight.

In other words the orchestra seems to have become a one-man proposition. We in Springfield who do not know the ins and outs of the shakeup may wonder what people in Boston think about it. Probably no one in Boston is more closely connected with affairs musical than H. T. Parker, the eminent critic of the Boston Transcript. That we, too, may understand, the following portion of an article by Mr. Parker in The Transcript of April 30 is reprinted:

For within a single season, Mr. Koussevitzky has wrought a veritable revolution at Symphony Hall—a revolution running far deeper than the dismissal of a few mediocrities, incompetents and outworn abilities, the dead wood of the band. Until he came there had been but two vivid personalities among the conductors of the symphony orchestra—Nikisch in the earliest times (as they now seem) and Dr. Muck of recent memory. Eye-witnesses and ear witnesses to the ways and works of Nikisch in Boston are relatively few nowadays; but in some measure he also was Koussevitzkian—that is to say, a personality preponderant upon music, performance and public. Dr. Muck lacked not individuality, assertion, dominance; but he joined these traits to large-mindedness and high devotion with the art of music for its own sake. Better than any other director that the concerts have known he held the balance even between the concrete conductor and the abstract achievement. In Mr. Koussevitzky the personal element overtops any other. He plays upon his orchestra; chooses his own music; pleasures and excites his public; subdues all things to his own expres on and image.

The company of Friday after and Saturday evening—of Mon evening as well—no longer seeks Symphony Concerts as an institutio to be fostered, a social resort to b cultivated, an occasion for the hearin of music in the satisfactions it ma yield. Rather, these audiences assem ble to hear Mr. Koussevitzky, to watc Mr. Koussevitzky, to talk about M Koussevitzky; to receive ardent sen tions from his hands in the perfor ance of music that shall variously re veal him. Upon him principally, up the composer incidentally (unless happens to be a sanctified fell townsman) it bestows admiration. what the composer has done, but w the conductor may (or may not) with him, is the interest of its e the question upon its lips.

Similarly with the orchestra. U the present dismissals ruffled the rounding air, Mr. Koussevitzky disclosed no salient disposition to tinue the work of Mr. Monteu regain the full prestige of the ba in Mr. Gericke's latter or Dr. M earlier day; to debate with Mr. kowski and the Philadelphian first place among the orchest America and Europe. From th set he has seemed to regard t chestra as his personal instru Did it give him back the son accents, color, motion that he therewith was he content. Did short of them—and his implicit sometimes hard to discover and follow—he was resentful, complaining, occasionally harsh and arbitrary. Yet in all these things no vision of superlative perfections, no ever-receding ideal of incomparable performance, has haunted him. The degree to which the orchestra fulfilled the prescriptions of Serge Koussevitzky has been his one and only test. Likewise with the music. It has been chosen that it might be personal expression to this same Serge Koussevitzky; while sometimes he has wrought it as such regardless of the plain purposes of the composer, the clear voice, the unmistakable will, of the imprinted pages.

Is the game worth the candle? That is to say, are the Symphony Concerts, concentrated and saturated in a single personality, subordinating all else to these powers and this temperament, more to be desired than the Symphony Concerts pursuing the arts of music for their own sake, while less individualized abilities more modestly serve them? Weekly, at Symphony Hall the answer is obvious—an overwhelming yes. The management joins in it, since the prestige of Mr. Koussevitzky fills nearly every concert-room on nearly every occasion, restoring undiminished the ancient vogue of the orchestra. His coming may have increased expenses; yet has it also enlarged returns. The audiences add their voices. For they are interested and enthralled, stirred and thrilled—week upon week, beyond all memory. In their ears sounds, upon them shines, a personality and in the entertainment of the public there is no higher beatitude. The journals swell the chorus. Upon typewriters reviewers spread their wings; speeding Jamaica Plain-ward, interviewers sharpen their pencils.

And the mere bystander, that foolish fellow who tries to see men and things detachedly and to see them whole? Is he to be heeded at all in this welter of personality and pleasure? If he is, he may summon with elation performances in which Mr. Koussevitzky has transcended praise, when he has renewed the voice and the vitality of the music in hand, adding to it his own accents and life—say with the Symphonies of Beethoven and Brahms for classics; with the Symphonies and the tone-poems of Chaikovsky among fellow-Russians; with Strauss and (often) Wagner, Ravel and Debussy; with Roussel and Prokoviev of the newest comers. Yet to be recalled also are Schubert distorted; Wagner now and then misplayed; Glazunev intruded; minor ancients superfluously unearthed; Skriabin gospeled; emotion drugged into sentiment, sentiment languishing into sentimentality; Slavic excess underscoring Slavic sensibility. Sensations rather than austerities; excitements rather than devotions; fine frenzies rather than fine discriminations. The cost is counted. Yet in performance Mr. Koussevitzky still prevails. And there for most of us is the end.

H. P. T.

BOSTON, MASS.
POST

MAY 3 19

Dynamic Temperament of Koussevitzky and His Complete Success

BY WARREN STOREY SMITH

With the two Symphony Concerts of last Friday afternoon and evening the 44th season of the Boston Symphony Orchestra passed into history. And what a season it has been!

For six years, through a period of unprecedented adversity and one also of ultimate notable accomplishment, the Boston Symphony, although led by men of sound musicianship had lacked an assertive and truly magnetic conductor. Then came Mr. Koussevitzky, possessed of the most dynamic temperament that our orchestra had known since the faroff days of Arthur Nikisch, and signs and wonders were made manifest.

By this time, of course, the tremendous popular interest in the fiery Russian and the demand for season tickets, that for once exceeded the supply, are matters widely known and taken quite for granted. For Mr. Koussevitzky is no longer a portent: he is a fact. And for another year at least—and possibly longer—he is to remain among us.

It is fitting now that a full season of Symphony concerts under his direction has come and gone, to record a general estimate of Mr. Koussevitzky both as conductor and as programme maker.

At a glance through the record in the final programme book of the season will prove, Mr. Koussevitzky, for all his vaunted partiality to modern and ultra-modern music, has by no means neglected the classics. The 23 programmes which he set (it will be recalled that one pair of concerts was led by Henry Hadley), have been judiciously representative of all periods and of nearly every "school" of music. If unusual emphasis has, naturally enough, been laid upon the music of Russia, that of France has been by means neglected; the names of Brahms, Strauss and especially Wagner have been much in evidence, as have those of the elder Teutons; contemporary England and contemporary Italy have each been represented by two pieces and contemporary Spain, through the person of Manuel deFalla, has one to her credit. Scarcely an impassioned propagandist for the American composer, Mr. Koussevitzky has yet honored the music of Arthur Foote, Edward Burlingame Hill, Henry Eichheim and Aaron Copland and of that American by adoption, Charles Martin Loeffler. Finally not a few, or the least attractive of his "novelties" have come from the lesser composers of the 18th century.

Also by now an old story are the originality and the brilliance, the far-ranging sympathies and the uncommon penetration of Mr. Koussevitzky interpretations, while equally familia to those who keep themselves poste on such matters is the opposition tha certain of these interpretations hav here and there aroused. But it is a least worthy of note that in no instance has Mr. Koussevitzky's performance per se met with unanimous condemnation at the hands of the professionally critical, whether of Boston or of New York. If Mr. A. or Mr. B. chanced to take issue with Mr. Koussevitzky's highly individualized "reading" of Schubert's "Unfinished" Symphony, his interpretation of that long-suffering composition was, for Messrs. C. and D., a very masterpiece of recreation. So it has gone. Only the unaccountably lethargic version of the Prelude to the third act of "Die Meistersinger" and the over-emotional reading of Rachmaninoff's "Island of the Dead" came near to being left without a single champion. Nor is either of these a piece in which any conductor's reputation could well be seriously marred or definitely made.

In his "Taking the Literary Pulse" Joseph Collins has these significant words to say concerning a conductor, not Mr. Koussevitzky, to be sure, but a leader of the same general stamp: "His merit is not that he drills his orchestra until they can render a phrase perfectly, but that when they render it he fuses himself wholly and completely with it, every fibre and every surge."

Dr. Collins' specialties are neurology and literature, yet no writer on music could have better put the case for the "individualist" conductor. Some there are, and doubtless always will be, who would have their music uncolored by the personality of a performer or a conductor—in the last analysis an unattainable ideal. For such as these a Koussevitzky, a Toscanini or a Mengelberg will scarcely fill the bill.

Such cautious souls, however, are in the minority. Most music-lovers desire evidence of impulse and imagination in the performance as well as in the creation of music. Indeed, if the total art is not to be regarded simply as a sort of sonorous mathematics, the one is as necessary as the other to the listener's full enjoyment.

If then, in the flood-tide of his transmuting eloquence Mr. Koussevitzky seems sometimes to overstress a point, such emphasis or excess may readily be forgiven him. More important is the fact that ours is the rare good fortune to have at the head of our orchestra a conductor in whose hands no piece of music could be wholly dull, a con

diverse composers, from Bach and Handel to Strauss and Stravinsky.

Once more, thanks to Mr. Koussevitzky, the Symphony Concerts have yielded both ecstacies and excitements, have summoned exaltations and evoked enthusiasms. And once more, both at home and abroad, the Boston Symphony Orchestra has become a name with which to conjure.

CONCERTS TODAY

This afternoon at Symphony Hall numerous choral groups, whose members are of foreign birth, will meet in an "International Singing Contest." Pieces by Mendelssohn and Arthur Foote have been selected for the actual contest, and each group will also contribute a number or two of its own.

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5/3

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ING FROM
BOSTON, MASS.
GLOBE

Y3 1925

Comment on the Past Season

The musical season now ending will be remembered as the one that brought Koussevitzky to Boston. Next Sunday in this place some remarks on the Boston Symphony season, and on Koussevitzky, will be made. Aside from the Boston Symphony there have been many enjoyable musical entertainments in the past season, and others not so enjoyable. It would relieve the jaded music reviewer's mind to compile a list of the 10 worst concerts of the year and say in lurid language just what he thought of each. But it is more politic to stick to the best and not to be too precise as to the total number of worthwhile concerts.

The Chicago Opera season here was on the whole the best this company has yet offered in Boston, both in the repertory and in the standard set and maintained by the performances. Chaliapin's other parts proved less memorable than his Bosris and his Mefistofelei in Boito's opera. Mary Garden's Melisande in Debussy's "Pelleas" and Jose Mojica's Pelleas were outstanding figures in a performance of this opera that has probably never been surpassed.

The absence of Tito Schipa left the company without a first-rank tenor here. Of those who sang in Boston Charles Marshall was the most notable tenor. Toti dal Monte's single appearance left a favorable impression. Mr Polacco and Mr Henry G. Weber as conductors were memorable figures. Mr Weber is a young American of marked promise. The "Tannhauser" performance was specially good. Joseph Schwarz proved himself a notable baritone.

The San Carlo opera also offered Boston two weeks of opera of dependa unpretentious quality, most of it from the standard Italian repertory, which was well patronized.

The Flonzaley String Quartet was obliged to cancel one of its three Boston concerts by the illness of one of the four players. The other two were as always unsurpassed among the year's concerts. Mr Pulitzer's New York String Quartet made a promising Boston debut. The Fox-Burgin-Bedetti Trio gave two successful subscription concerts. Except for private and semi-private performances, however, Bosto is still ill provided with cha music.

910

Herald
May 3

Weekly Comment

The 44th season of the Boston Symphony orchestra ended last week. Some looked forward to this season with fear and trembling, for would not Mr. Koussevitzky turn his back on the good old masters and introduce wild-eyed composers of today with breath smelling of vodka and absinthe? And it had been said of him that he was a sensational conductor, a performer on the trapeze and flying-rings of music, a conductor whose one aim was to make the smug Bostonian sit up and take notice.

Mr. Koussevitsky disappointed the surmisers and the prophets. He not only respected the ancients; he showed that he was fond of them and wished them to appear at their best. Let us call the roll of the old worthies. Emmanuel Bach and J. S. Bach. Four of Beethoven's symphonies and two of his overtures were performed. A symphony by Boccherini was played here for the first time, possibly for the first time in this country. Our old friend Johannes Brahms was represented by two symphonies and The Haydn variations, and the performances of the symphonies were among the leading features of the season. There were three of Handel's works performed. Let us go on. Corelli, 1; Liszt, 1; Mendelssohn, 1; Mozart, 3; Rigel, 1 (first time in America); Schubert, 2; Schumann, 1; Strauss, 4; Tchaikovsky, 3; Vivaldi, 1; Wagner, 9 (there were two performances of Siegfried's Funeral music); Weber, 2. We mention only instrumental works. And Gabriel Faure, 2; Glinka, 1; Berlioz, 1; d'Indy, 1; Liadov, 3; Borodin, 2; Moussorgsky, 2; Rabaud, 2; Rachmaninov, 2; Rimsky-Korsakov, 3, are names familiar to the audience.

But how about the radical wing, the extreme left? They were represented by Bliss—Bax cannot be justly described as a radical—Copland, Eichheim, de Falla, Honegger, Manuel, Prokofieff, Schmitt, Scriabin, Stravinsky, Tailleferre. Of the pieces by these composers, Copland's symphony provoked the bitterest hostility. It is a pity that it was not performed a second time, that there was not another opportunity of judging its merits and its faults. Scriabin's "Prometheus" was played twice—but Mr. Koussevitsky is devoted to the memory of his dead companion and friend and thus outvies Mrs. Micawber's devotion to her husband. Bliss's concerto was curious and made little impression. Eichheim made another trip to the Orient and heard strange and pleasing music. Manuel was welcomed, and so was Prokofieff. Stravinsky's piano concerto, the attempt to write as Bach might write today, aroused the ire of the conservatives, and many of the "more advanced" found it dull—the worst of faults. Honegger's "Pacific" is a powerful machine. Mlle. Tailleferre's concerto is amiable, unpretentious tinkling.

German-Austrian Bohemians were represented by the two Bachs, Beethoven, Brahms, Handel (really to be classed among the English), Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Smetana, Strauss, Wagner, Weber. Fifteen in all.

The French by Berlioz, Borchard (why?), Boulanger, Caplet, Debussy, Dukas, G. Faure, Honegger, d'Indy, Manuel, Rabaud, Ravel, Rigel, Roussel, Schmitt, Tailleferre; sixteen.

The Russians by Borodin, Glasounov, Glinka, Liadov, Moussorgsky, Prokofieff, Rachmaninov, Rimsky-Korsakov, Scriabin, Stravinsky, Tchaikovsky, eleven.

The Italians by Boccherini, Corelli, Respighi, Vivaldi; four.

The Americans by Copland, Eichheim, Foote, Hadley, Hill, Loeffler; six.

The English by Bax, Bliss, Elgar (transcription); three.

The Spaniards by de Falla.

The number of works performed were 110. The composers whose names were on the Symphony programs for the first time were Borchard, Boulanger, Caplet, Copland, Corelli, Manuel, Rigel, Tailleferre.

The pieces by Bliss, Borchard, Eichheim (revised version of "A Chinese Legend"), Hill were played for the first time anywhere.

Works by Borchard, Caplet, Manuel, Moussorgsky (Ravel), Prokofieff, Rigel, Roussel, Stravinsky ,and possibly Boccherini, were played for the first time in America.

Besides the works thus performed 21 were heard for the first time in Boston.

There were not many soloists: A soprano, Mme. Matzenauer; two violinists, Messrs. Burgin and Spalding; one violoncellist, Mr. Bedetti (two performances); six pianists, Messrs. Borovsky (first time here), Cortot, Maier and Pattison (music for two pianos), Rachmaninov, Stravinsky (first time here), and Mlle. Boulanger, organist.

Mr. Borovsky gave a tame performance of Tchaikovsky's Concerto No. 1; Mlle. Boulanger, hampered perhaps by the condition of the organ, lacked decisive rhythm. Mr. Stravinsky had the courage to play his own concerto and he played it as if he really liked it.

The season was on the whole unusually interesting and brilliant. There are orchestral performances that stand boldly out, as those of the Symphonies and the Variations by Brahms, Tchaikovsky's Fifth, the Dances (with chorus) from "Prince Igor," Debussy's "Nocturnes," Scriabin's "Poem of Ecstasy," Honegger's "Pacific," the music by Respighi. Schumann's Concerto, Berlioz's "Roman Carnival," Strauss's "Till Eulenspiegel," Ravel's "The Waltz," Prokofieff's "Scythian" suite and violin concerto, Respighi's "Gregorian" concerto, the music by the two Bachs, Bax, Boccherini, de Falla, Foote, Handel, Haydn, Loeffler, Liszt, Mozart, Rabaud, Vivaldi and certain pieces by Wagner.

On the other hand, the interpretation of Weber's overture to "Oberon," Schubert's "unfinished" symphony, a symphony or two of Beethoven's, the introduction to the third act of "The Mastersingers," not to mention a few other performances, excited adverse crticism and not without a show of justice.

Mr. Koussevitsky is first of all romantic and at times is inclined to fall into sentimentalism when he comes to purely lyric passages. When he does not give way to his sentimental nature he is truly and irresistibly poetic. He is mastered by moods. Yet he does not lose control of the orchestra by sudden and spontaneous changes, when he is on the platform, of previously rehearsed interpretations, for his personality is so pronounced that he masters the players as well as the audience. He can be passionate without being blatant. As a rule he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, yet no one treats the music of the 18th century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period. He is not too fussy about details; he is not obsequious towards the great composers.

What Anatole France said of the critic might be paraphrased wi... regard to Mr. Koussevitzky: This conductor relates to his hearers th... adventures of his soul in the land of music. He tells them what he hea... d feels, without consideration of others, who, having heard and felt in different manner, insist that what they heard and felt should be the ...erpretation. ~~He is not bound by tradition. His taste is catholic.~~ ...tionality of a composer is not questioned. His programs are a ...of this. And, praise be to Allah, he knows that music is not a fixed ...stablished art in form and expression; that young composers of the ...s cannot feel and express themselves as if they had been born in seventies and eighties, and should not if they could. He knows that beautiful in music has existed since the time when Claudio Monteverdi fluttered the dovecotes of the conservatives; that the beautiful and noble may with the centuries, yes, with the decades, assume new forms the expression of all sentiments and emotions.

P. H.

SPRINGFIELD, MASS.
~~EVE.~~ UNION

MAY 3 1925

Symphony Shakeup.

Springfield is interested in the Boston Symphony Orchestra and its virile leader, Serge Koussevitzky. The orchestra has been heard hereabouts under many famous leaders but it is safe to say that probably no leader has aroused more comment in the city than Mr. Koussevitzky.

It seems that there is being a general shakeup in the personnel of the orchestra in preparation for next season's work and such well-known faces as Alwin Schroeder, cellist; Albert Sand, first clarinet, and Georges Longey, first oboe will be missing.

ANNA WOLLMAN
Soprano, Who Sings in Keene, N. H., Tonight.

In other words the orchestra seems to have become a one-man proposition. We in Springfield who do not know the ins and outs of the shakeup may wonder what people in Boston think about it. Probably no one in Boston is more closely connected with affairs musical than H. T. Parker, the eminent critic of the Boston Transcript. That we, too, may understand, the following portion of an article by Mr. Parker in The Transcript of April 30 is reprinted:

For within a single season, Mr. Koussevitzky has wrought a veritable revolution at Symphony Hall—a revolution running far deeper than the dismissal of a few mediocrities, incompetents and outworn abilities, the dead wood of the band. Until he came there had been but two vivid personalities among the conductors of the symphony orchestra—Nikisch in the earliest times (as they now seem) and Dr. Muck of recent memory. Eye-witnesses and ear witnesses to the ways and works of Nikisch in Boston are relatively few nowadays; but in some measure he also was Koussevitzkian—that is to say, a personality preponderant upon music, performance and public. Dr. Muck lacked not individuality, assertion, dominance; but he joined these traits to large-mindedness and high devotion with the art of music for its own sake. Better than any other director that the concerts have known he held the balance even between the concrete conductor and the abstract achievement. In Mr. Koussevitzky the personal element overtops any other. He plays upon his orchestra; chooses his own music; pleasures and excites his public; subdues all things to his own expression and image.

The company of Friday afterno... and Saturday evening—of Mon... evening as well—no longer seeks t... Symphony Concerts as an institutio... to be fostered, a social resort to b... cultivated, an occasion for the hearing of music in the satisfactions it may yield. Rather, these audiences assemble to hear Mr. Koussevitzky, to watch Mr. Koussevitzky, to talk about Mr. Koussevitzky; to receive ardent sensations from his hands in the performance of music that shall variously reveal him. Upon him principally, upon the composer incidentally (unless he happens to be a sanctified fellow-townsman) it bestows admiration. Not what the composer has done, but what the conductor may (or may not) do with him, is the interest of its ears, the question upon its lips.

Similarly with the orchestra. Until the present dismissals ruffled the surrounding air, Mr. Koussevitzky has disclosed no salient disposition to continue the work of Mr. Monteux; to regain the full prestige of the band as in Mr. Gericke's latter or Dr. Muck's earlier day; to debate with Mr. Stokowski and the Philadelphians the first place among the orchestras of America and Europe. From the outset he has seemed to regard the orchestra as his personal instrument. Did it give him back the sonorities, accents, color, motion that he asked; therewith was he content. Did it fall short of them—and his implicit will is sometimes hard to discover and follow—he was resentful, complaining, occasionally harsh and arbitrary. Yet in all these things no vision of superlative perfections, no ever-receding ideal of incomparable performance, has haunted him. The degree to which the orchestra fulfilled the prescriptions of Serge Koussevitzky has been his one and only test. Likewise with the music. It has been chosen that it might be personal expression to this same Serge Koussevitzky; while sometimes he has wrought it as such regardless of the plain purposes of the composer, the clear voice, the unmistakable will, of the imprinted pages.

Is the game worth the candle? That is to say, are the Symphony Concerts, concentrated and saturated in a single personality, subordinating all else to these powers and this temperament, more to be desired than the Symphony Concerts pursuing the arts of music for their own sake, while less individualized abilities more modestly serve them? Weekly, at Symphony Hall the answer is obvious—an overwhelming yes. The management joins in it, since the prestige of Mr. Koussevitzky fills nearly every concert-room on nearly every occasion, restoring undiminished the ancient vogue of the orchestra. His coming may have increased expenses; yet has it also enlarged returns. The audiences add their voices. For they are interested and enthralled, stirred and thrilled—week upon week, beyond all memory. In their ears sounds, upon them shines, a personality and in the entertainment of the public there is no higher beatitude. The journals swell the chorus. Upon typewriters reviewers spread their wings; speeding Jamaica Plain-ward, interviewers sharpen thei... pencils.

And the mere bystander, that foolish fellow who tries to see men and things detachedly and to see them whole? Is he to be heeded at all in this welter of personality and pleasure? If he is, he may summon with elation performances in which Mr. Koussevitzky has transcended praise; when he has renewed the voice and the vitality of the music in hand, adding to it his own accents and life—say with the Symphonies of Beethoven and Brahms for classics; with the Symphonies and the tone-poems of Chaikovsky among fellow-Russians; with Strauss and (often) Wagner, Ravel and Debussy; with Roussel and Prokoviev of the newest comers. Yet to be recalled also are Schubert distorted; Wagner now and then misplayed; Glazunov intruded; minor ancients superfluously unearthed; Skriabin gospeled; emotion drugged into sentiment, sentiment languishing into sentimentality; Slavic excess underscoring Slavic sensibility. Sensations rather than austerities; excitements rather than devotions; fine frenzies rather than fine discriminations. The cost is counted. Yet in performance Mr. Koussevitzky still prevails. And there for most of us is the end.

H. P. T.

BOSTON, MASS.
POST

MAY 3 19

Dynamic Temperament of Koussevitzky and His Complete Success

BY WARREN STOREY SMITH

With the two Symphony Concerts of last Friday afternoon and evening the 44th season of the Boston Symphony Orchestra passed into history. And what a season it has been!

For six years, through a period of unprecedented adversity and one also of ultimate notable accomplishment, the Boston Symphony, although led by men of sound musicianship had lacked an assertive and truly magnetic conductor. Then came Mr. Koussevitzky, possessed of the most dynamic temperament that our orchestra had known since the far-off days of Arthur Nikisch, and signs and wonders were made manifest.

By this time, of course, the tremendous popular interest in the fiery Russian and the demand for season tickets, that for once exceeded the supply, are matters widely known and taken quite for granted. For Mr. Koussevitzky is no longer a portent: he is a fact. And for another year at least—and possibly longer—he is to remain among us.

It is fitting now that a full season of Symphony concerts under his direction has come and gone, to record a general estimate of Mr. Koussevitzky both as conductor and as programme maker.

At a glance through the record in the final programme book of the season will prove, Mr. Koussevitzky, for all his vaunted partiality to modern and ultra-modern music, has by no means neglected the classics. The 23 programmes which he set (it will be recalled that one pair of concerts was led by Henry Hadley), have been judiciously representative of all periods and of nearly every "school" of music. If unusual emphasis has, naturally enough, been laid upon the music of Russia, that of France has been by means neglected; the names of Brahms, Strauss and especially Wagner have been much in evidence, as have those of the elder Teutons; contemporary England and contemporary Italy have each been represented by two pieces and contemporary Spain, through the person of Manuel deFalla, has one to her credit. Scarcely an impassioned propagandist for the American composer, Mr. Koussevitzky has yet honored the music of Arthur Foote, Edward Burlingame Hill, Henry Eichheim and Aaron Copland and of that American by adoption, Charles Martin Loeffler. Finally not a few, or the least attractive of his "novelties" have come from the lesser composers of the 18th century.

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◆◆ ◆◆

The retirement of Alwin Schroeder as violoncellist in the Boston Symphony will be regretted by the many admirers of his sound musicianship and admirable playing. His has been a notable, yet unspectacular, career as cellist with the Boston Symphony and with the Kneisel Quartet. Like the retirement of Mr Longy, whose oboe playing has so long been one of the things that maintained the best standard of these concerts, the departure of Mr Schroeder represents a serious and irreparable loss to the orchestra. It has never had a cellist who was a better player or a better musician. Not since Mr Neumann left the kettle drums has the orchestra suffered worse losses than these two.

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These elder players represent so many links with prewar days, when the Boston Symphony was an instrument more perfect than any existing orchestra. A public which has not forgotten the splendid past of our orchestra dislikes to see the few men who remained throughout the upheaval of the war and the strike one by one dropping out.

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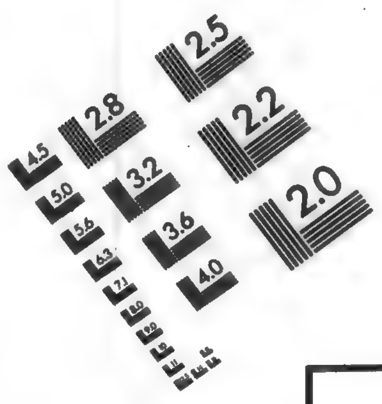
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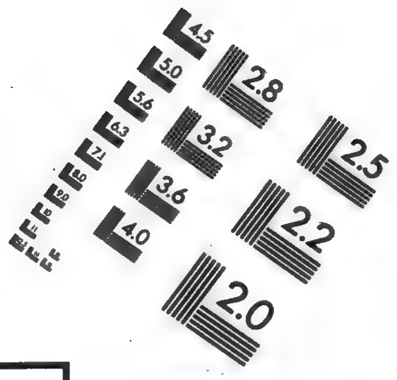
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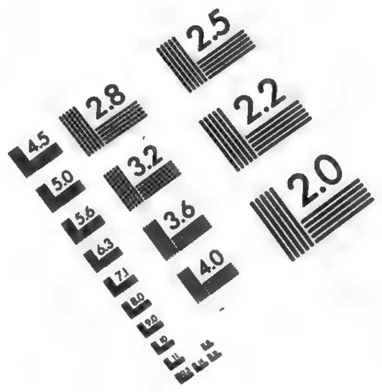
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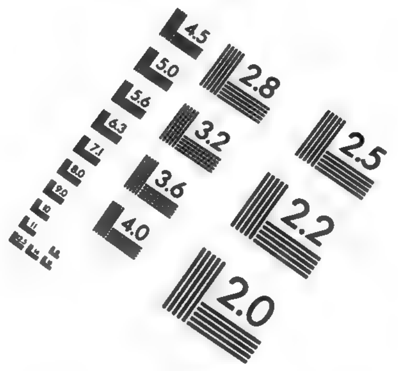
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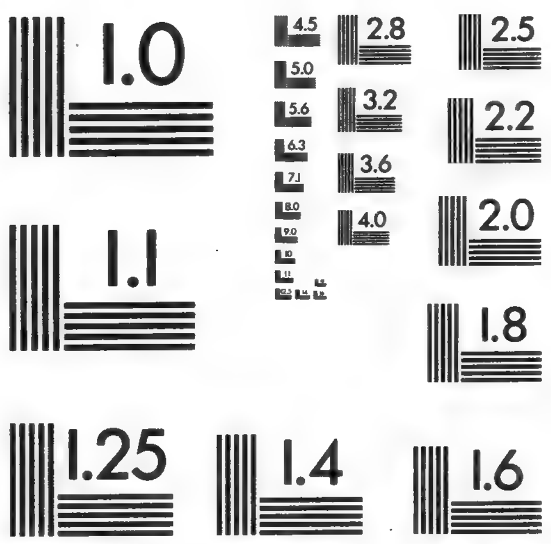
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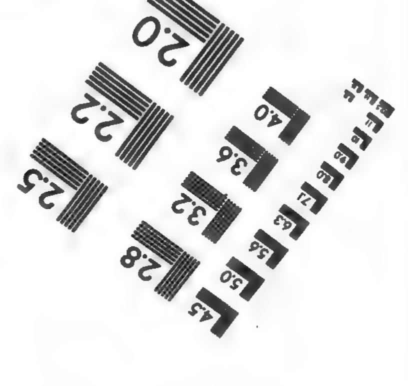
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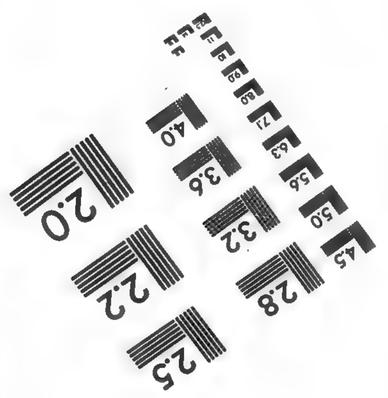
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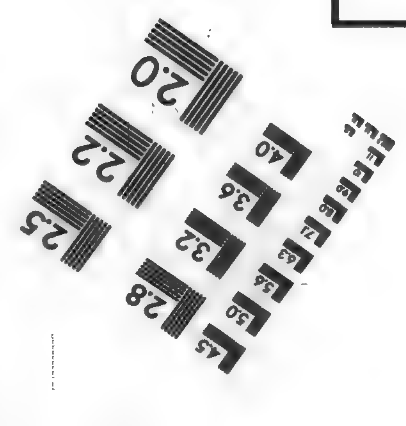
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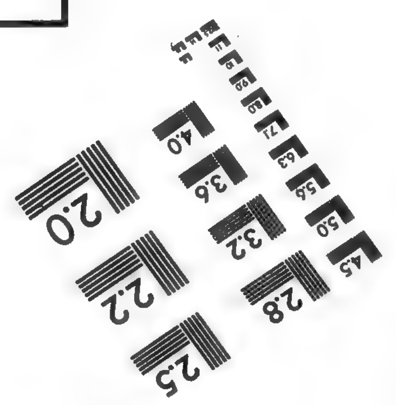
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Herald 98
May 3

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son.

"Having spent my early life in Williamstown as the daughter of Henry Pettit," said Mrs. Scott, "I love nothing more than to spend all the time I can in the great outdoors. I used to fish for trout in New Ashford, but as I have grown older I have let some one else get the trout and I go after the perch and pickerel. Three or four days a week in summer I leave my home at 7 o'clock, take a trolley up to Marcel's, at Pontoosuc lake; hire a boat for $1 a day, and return when I have caught the lawful limit on pickerel and as many perch as I can carry. A majority of the men don't know anything about fishing: they don't know how to bait their hooks; they don't know what bait to use or to what depth to drop their lines; they don't know the best fishing grounds. The result is that I get a string when many others get none at all.

"I always use live bait for pickerel,"

Herald
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Herald—98
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Most of us were willing to consider the argument closed after this crushing weight of evidence. The contrast was clear, the point well taken. But as I have reviewed in my mind the interests other than musical attached to "Pops" (and as a "constant attender" I assume certain rights of comment), I have thought of a good many things which I wish I had said while the discussion was going on.

The Saturday Evening Post is certainly of the people and for the people, whatever else one may say of it, and if you like your literature "exclusive" you are not apt to read this magazine. Similarly, if you happen to be one of those who love mankind but hate people, you are not likely to attend "Pops." I recently read a statement by a musical critic to the effect that the audience now goes merely to hear the music, not to enjoy itself generally as in the good old days. I'm sure he must have been sitting in the front row, where he didn't miss even the very first note, and perhaps there every one sat silent and appreciative. But how did he avoid hearing the merry chatter and clatter which surrounds my favorite spot? There the people are certainly as much a feature of the program as the orchestra itself.

At a bona fide concert, if you do not like your neighbor you can rigidly ignore him. If a sound disturbs your enjoyment, you can frown ferociously and quellingly. And the fact that you are all in discreet parallel lines, with no disturbing element in the rows of rear elevations before you, tends to make it easy to become obliviuos to everything but the music.

But at "Pops"—how different! The chairs, all decorously facing front at 7:30, soon become a bewilderly jumble through which late comers stagger and crash. Your elbow jogs a stout lady on your right, and the gentleman behind you jiggles you with rhythmical tappings of his foot upon the rungs of your chair. The smoke from a wide and very catholic selection of cigars and cigarettes floats into and remains in your freshly shampooed hair.

The ingenue wonders why there are always some burnt-out globes in the dizzily hung clusters of lights. Someone else wonders what the orchestra tout ensemble thinks of the soloists. Your clever friend murmurs into your ear, "You have always wished you were a man and could sing bass—why don't you learn to play the bass viol?" The girl from the middle West says she shocked her family by writing that "Pops" are something like a German beer garden.

TAPS OUT WRONG RHYTHM

"Ah, the Second Hungarian Rhapsody," exults the man behind you; and he then taps it out in the wrong rhythm on your chair, while he hums the wrong tune. Fat gentlemen always sway to the ballet music from "Faust," you notice, and army officers always think a military march is played just for them. What a slapping of knees and beaming faces! Do you suppose the couple to the left are just engaged, or just about to be? Anyway, the "Barcarolle" affects them tremendously. Possibly that is one of eternal triangles over there, where two persons are holding hands behind the back of a third.

That is an amusing table up in front: one little sub-deb, a chaperone and three prep schooboys The girl flirts with them all; they eat pretzels and drink Budweiser, and the youths are smoking cigarettes with a fine indifference to the unmanliness of not inhaling.

An encore is being demanded insistently, and you realize that two numbers have been played. As a "constant attender" you have learned that while a selection may slip by occasionally alone, the public rises for its rights at least after every second one.

About this time you become aware of a monotonous mumble to your right. Some one is telling some one else (they're both feminine) all the family troubles, regardless of rhapsody, gavotte or valse. You can't turn and scowl at them, for after all this is a sort of glorified tea party, and much of a tea party consists in pouring one's woes into another's welcoming ears—if one does not pour gossip instead. Gossip, too, one must perforce absorb at "Pops."

TREMENDOUS POP

A waitress has opened a bottle of fermented grape juice and the cork made a tremendous pop. The two men in front immediately search hopefully their menu list, not noticing that the offending bottles have been returned.

Or is it a special night? You wonder if that very married-looking coouple in front are renewing in these college songs some of the thrill of Prom nights and class weeks. Some cynical creature murmurs—"Well, I must say it's worth the price of admission alone to know that that glee club would ever deign to give an encore." And you feel a little bit surprised to hear a noticeably academic audience give its most enthusiastic applause to "The Parade of the Wooden Soldiers."

No, Sir Crtic, you can ignore the music at "Pops" more easily than you can the people. Sometimes an entire number is played before you realize that you have been completely absorbed in some scene from the Comedie Humaine, that you have been staring, perhaps, with uncomfortable directness. No one is on his best musical behavior, and no one, unless it be the head waiter, is taking life seriously. And when you go home, it may be a memory of the color harmony of grape juice and red-ribboned cap, or of the preposterous hat three rows down, or of the unknown foreign language which was resounding about you, rather than an impression of the Overture to "Tannhouser" or the "Reve Angelique," which accompanies you to slumber.

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You Can Ignore Music Easier Than You Can the People

By M. AGNES EDWARDS

Not long ago we were discussing music in general and "Pops" in particular, and in view of the gusto with which we all expressed our enjoyment of these concerts one member of the group declared that we thereby convicted ourselves of a Saturday Evening Post taste in music.

Now some of us were among the "two and a half million" and some were not, and an argument ensued which bade fair to involve all of our opinions of literary and musical relativity. No conclusion was in sight, when a logical-minded person, who can follow two parallel lines of thought and finally make them converge, announced that the analogy wasn't an analogy at all. Irrespective of the merits of the magazine and irrespective of the merits of the concerts, their content is entirely different. Hence, she triumphantly pointed out, there could be no true comparison.

Well-Chosen Doses of the Classical

She went on to explain that while Mr. Jacchia gives you in small and well chosen doses music of classical rank, the Saturday Evening Post gives you a constant stream of original writing, thoroughly modern and for the most part thoroughly American. If its editors were to publish, at wisely regulated intervals, a Shakespeare number, composed perhaps of certain famous passages such as "O! that this too too solid flesh would melt," "But soft! What light through yonder window breaks?" "Friends, Romans, countrymen," with, as "encores," "Under the greenwood tree," "Where the bee sucks, there suck I," and other similar selections; if they were to follow this with a jolly hodge-podge of Boccaccio, Goethe, Sir Walter Scott, Dumas, and Lafcadio Hearn; and if yet another issue were made up of Mark Twain, Tolstoi, Ben Jonson, Marcel Proust, and perhaps a canto from the "Faerie Queene" or the Prologue to the "Canterbury Tales"—in other words, if th were to give us each week a wise a mixture of the well known and prov with the less known but no less admi able of literature, one might say th these issues were analogous to "Pops

M. AGNES EDWARDS

Furthermore, if each number co tained at least one "encore" by th editor-in-chief himself, and if eve other one was a "special," dedicated t brokers, professors, stenographer mountaineers, or what not—all unso copies to be turned over to the publ at regular rates—and if we all read an liked these numbers—then we might sa that we had a "Pops" taste in litera ture. (Parenthetically let me say tha I don't think that is a bad idea for magazine.)

Most of us were willing to consider th argument closed after this crushir weight of evidence. The contrast wa clear, the point well taken. But as have reviewed in my mind the interes other than musical attached to "Pops (and as a "constant attender" I assum certain rights of comment), I ha thought of a good many things which wish I had said while the discussion wa going on.

The Saturday Evening Post is ce tainly of the people and for the people, whatever else one may say of it, and if you like your literature "exclusive" you are not apt to read this magazine. Similarly, if you happen to be one of those who love mankind but hate people, you are not likely to attend "Pops." I recently read a statement by a musical critic to the effect that the audience now goes merely to hear th

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ROTOGRAVURE SECTION Herald May 3

Agide Jacchia, the Noted Conductor, Who Will Open on Monday Night the Fortieth Season of "Pop" Concerts at Symphony Hall. This Will Be Mr. Jacchia's Ninth Season as the Most Popular of "Pops" Leaders. In the Course of the Early Summer He Will Conduct His Five Hundredth "Pops" Performance.

(Horsman)

POP CONCERTS OPEN MONDAY

Conductor Selects New and Old Compositions for Fortieth Season

Tomorrow will bring the opening night of the "Pop" concerts, in Symphony hall, now entering upon their 40th season. There will be an orchestra of 80 Symphony players conducted by Agide Jacchia, and the usual accompaniment of sociability, as refreshments are served at the tables and the balcony cafe. Every night at the "Pops" is open to the public although Simmons College will celebrate on Tuesday night, the American Women's Overseas League on Wednesday night, and the University Club on Thursday night. Friday will feature music from the South. Saturday will be called music week night, and Sunday will bring an operatic program, paying special homage to Puccini. Mr. Jacchia has new compositions as well as old ones for his programs.

The programs of the week follow:

OPENING NIGHT
MONDAY, MAY 4

Introduction to Act III, "Lohengrin" ... Wagner
Overture to "William Tell" ... Rossini
Jota ... Stoessel-Jacchia
Twelfth Hungarian Rhapsody ... Liszt
Rachem (invocation) ... Manna Zucca-Jacchia
Scherzo, "The Flight of the Bumble Bee," ... Rimsky-Korsakov
Overture, Solennelle "1812" ... Tchaikovsky
Selection, "Carmen" ... Bizet
Valse Triste ... Sibelius
French military march ... Saint-Saens

TUESDAY, May 5.

March, "Cruiser Harvard," ... Strube
Overture to "Egmont" ... Beethoven
Fantasia, "Aida" ... Verdi
College songs.
Bacchanale from "Tannhauser" ... Wagner
Marche Miniature ... Tchaikovsky
Ave Maria ... Schuber Wilhelmj
Fourteenth Hungarian Rhapsody ... Liszt
Waltz, "Tres Jolie" ... Waldteufel
American Fantasy ... Herbert

WEDNESDAY MAY 6

Over There ... Cohan
Overture to "Preciosa" ... Weber
March, "Sambre et Meuse" ... Planquette-Turlet
Largo, "From the New World" Symphony ... Dvorak
Suite, "Children's Corner" ... Debussy-Caplet
Prelude to "Carmen" ... Bizet
Berceuse Slave ... Neruda-Jacchia
Rhapsody, "Espana" ... Chabrier
Fantasia, "Cavalleria Rusticana" ... Mascagni
Waltz, "Missouri"
Hungarian Dance No. 1 ... Brahms

THURSDAY, MAY 7

Entrance of the guests into the Wartburg "Tannheuser" ... Wagner
Jubilee Overture ... Weber
Fantasia, "Faust" ... Gounod
Medley of College Songs
Ancient Dances (arranged by Respighi)
Fandango from the "Caprice on Spanish Themes" ... Rimsky-Korsakov
Contra Dance No. 1 ... Beethoven
Second Hungarian Rhapsody ... Liszt
College Songs
Waltz, "The Skaters" ... Waldteufel
Triumphal March from "Aida" ... Verdi

FRIDAY, MAY 8

Overture, "Il Guarany" ... Gomez
Waltz, "Roses from the South" ... Strauss
Carry Me Back to Old Virginie ... Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" ... Wagner
Fantasia, "L'Oracolo" ... Leoni
Slavonic Dance No. 1 ... Dvorak
"Old Folks at Home" ... Foster-Jacchia
"Dixie" ... Emmet
Polovtsian Dances from "Prince Igor" ... Borodin
Ballet Suite, "Nutcracker" ... Tchaikovsky
Scherzo from "A Midsummer Night's Dream" ... Mendelssohn
Stars and Stripes Forever ... Sousa

SATURDAY, MAY 9

March, "Semper Fidelis" ... Sousa
Overture to "The Marriage of Figaro" ... Mozart
"From the Land of the Sky Blue Water" ... Cadman-Jacchia
Irish Rhapsody ... Herbert
Fantasia, "Samson and Delilah" ... Saint-Saens
Three Jewish Songs ... Gideon-Jacchia
Song Without Words ... Tchaikovsky
Overture to "Tannhreuser" ... Wagner
Ballet Suite, "Sylvia" ... Delibes
Waltz, "Espana" ... Waldteufel
Hungarian Dance No. 5 ... Brahms

OPERATIC PROGRAM
SUNDAY, MAY 10

La Boheme, Fantasia ... Puccini
Manon Lescaut, Intermezzo ... Puccini
Tosca, Excerpts ... Puccini
Suor Angelica, Interlude ... Puccini
Madame Butterfly, Selection ... Puccini
Othello, Tempest Scene ... Verdi
Tristan and Isolde, Prelude and Love-Death ... Wagner
Carmen, Gypsy Dance ... Bizet
Haensel and Gretel, Dream Music ... Humperdinck
Eugen Onegin, Waltz ... Tchaikovsky

AGIDE JACCHIA, CONDUCTOR OF THE "POP" CONCERTS, THE FIRST CONCERT OF THE SEASON TO BE GIVEN NEXT MONDAY EVENING IN SYMPHONY HALL

Herald
May 4

MR. LONGY

That was a handsome tribute paid by Mr. Koussevitzy, the orchestra and the audience to Mr. Longy at the Symphony concerts last Friday. His art as first oboist of the orchestra since October, 1898, his energy as founder of the Longy Club, and as conductor of various orchestras constantly introducing unfamiliar works, richly deserved this public recognition. And last Saturday at the anniversary concert of the Longy School there was again publicly expressed appreciation of his services in the art that he adorns.

NEW YORK TIMES

MAY 4 1925

EXTOLS HARVARD CHORUS.

Koussevitsky Quoted as Saying I Is the Best He Ever Heard.

Special to The New York Times.

BOSTON, May 3.—"Harvard has the best trained chorus I have ever heard in any country in the world," declared Serge Koussevitzky, leader of the Boston Symphony Orchestra, according to a Harvard Crimson reporter who talked with the orchestral leader just before he sailed for Europe.

"Dr. Davison, with his Glee Club and Choral Society of Radcliffe," he continued, "has done what countless musicians have only partially succeeded in doing; he has instilled into his singers real feeling for the music they work with.

"The Orfeo Catalan Choir at Barcelona is, in my belief, the only possible superior to Dr. Davison's chorus. It is an organization of superbly trained voices, which has done beautiful work around Barcelona for more than forty years. The effects obtained by Dr. Davison, however, are all the more remarkable because he produced them from a chorus of untrained voices."

JOURNAL

MAY 4 1925

KOUSSEVITZKY PRAISES CHORUS AT HARVARD

BOSTON, May 4.—"Harvard has the best trained chorus I have ever heard in any country in the world," said Serge Koussevitzky, leader of the Boston Symphony Orchestra, according to a Harvard Crimson reporter who talked with the orchestral leader just before he sailed for Europe.

May 9

SIMMONS COLLEGE NIGHT AT POPS

The following program will be presented by Agide Jacchia at the "Pop" concert Symphony hall tonight at which, although open to the public, Simmons College will be particularly represented:

1—March, "Cruiser Harvard" ... Strube
2—Overture to "Egmont" ... Beethoven
3—Fantasia, "Aida" ... Verdi
4—College songs.
5—Bacchanale from "Tannhauser" ... Wagner
6—Marche Miniature ... Tchaikovsky
7—Ave Maria ... Schubert-Wilhelmj
(Solo violin, harp, organ and strings)
8—Fourteenth Hungarian Rhapsody ... Liszt
9—Selection, "Rose Marie" ... Friml-Stothart
10—Waltz, "Tres Jolie" ...
11—American Fantasy ...

MISSING PAGE(S)

10

BOSTON, MASS.
TRANSCRIPT

MAY6 - 1925

Incidents and Prospects

Before Mr. Koussevitzky departed for London and Paris the Harvard Crimson tempted him into talk about the Glee Club. In the course of it he said:

> Dr. Davison with his Glee Club and the Choral Society of Radcliffe has done what countless musicians have only partially succeeded in doing. He has instilled into his singers real feeling for the music they work with. The Orfeo Catalan at Barcelona is, in my belief, the only possible superior to Dr. Davison's chorus. It is an organization of superbly trained voices, which has done beautiful work around Barcelona for more than forty years. The effects obtained by Dr. Davison, however, are all the more remarkable because he produced them from a chorus of untrained voices.

Transcript May 6

At the Pops Tonight

Evening of the Women's Overseas League

Over There ....Cohan
Overture to "Preciosa"..........Weber
March, "Sambre and Meuse," Planquette-Turlet
Largo from the "New World" Symphony ....Dvořák
Suite, "Children's Corner," Debussy-Caplet
(Jumbo's Lullaby; Serenade for The Doll; Golliwogs' Cake-Walk)
Prelude, "Carmen" ....Bizet
Berceuse Slave ....Neruda-Jacchia
Rhapsody, "España" ....Chabrier
Fantasia, "Cavalleria Rusticana," Mascagni
Waltz, "Missouri" ....
Hungarian Dance, No. 1......Brahms

Conductor: A. Jacchia

Advertiser May 6

AT THE POPS TONIGHT

"Over There" .... Cohan
Overture, "Preciosa" .... Weber
March, "Sambre et Meuse" Planquette-Turlet
Largo, "New World" Symphony ....Dvorak
Suite, "Children's Corner" ..Debussy-Caplet
Prelude, "Carmen" .... Bizet
Berceuse Slave .... Neruda-Jacchia
Rhapsody, "Espana" .... Chabrier
Fantasia, "Cavalleria Rusticana"..Mascagni
Waltz, "Missouri" .... Logan
Hungarian Dance No. 1 .... Brahms

PHILADELPHIA, PA.
Eve. Public Ledger

MAY7 1925

CURTIS DIRECTOR ARRIVES

William E. Walter Comes From Detroit to Direct Music Institute

William E. Walter, who will become executive director of the Curtis Institute of Music, arrived here today to take up his new duties, according to an announcement by Mrs. Mary Louise Curtis Bok, president of the Board of Directors.

WILLIAM E. WALTER

Mr. Walter was born in Cleveland and was graduated from the University of Michigan in 1892. After twelve years as a Cleveland newspaperman he joined the business staff of the Boston Symphony Orchestra, remaining there thirteen years.

During the war he served overseas with the American Expeditionary Forces and in 1920 became American secretary to Paderewski. Upon returning to America he became associate manager of the National Symphony and Philharmonic Orchestras of New York and in 1922 went to Detroit to become manager of the Detroit Symphony Orchestra. He will make his home at Greenhill Farms.

Monitor May 7

Tonight at the "Pops"

UNIVERSITY CLUB NIGHT

Entrance of the Guests into the Wartburg, from "Tannhäuser" Wagner
Jubilee Overture ....Weber
Fantasia, "Faust" ....Gounod
Selection, "College Life"..Hinrichs
Ancient Dances (Arranged by Respighi)
Fandango from the "Spanish Caprice" ......Rimsky-Korsakoff
Contra Dance No. 1.....Beethoven
Second Hungarian Rhapsody Liszt
Medley of College Songs
Waltz, "The Skaters"....Waldteufel
Triumphal March from "Aida" Verdi

NEW YORK
MUSICAL COURIER
MAY 7 1925

GEORGES LONGY,

without doubt the most famous of oboe players today, who has just retired after twenty-seven years of service with the Boston Symphony, taken at the age of four. The other picture is his daughter, Renee Longy Miquelle, pianist, taken at the same age.

[illegible] May 7

At the Pops Tonight

Evening of The University Club

March from "Tannhäuser".....Wagner
Jubilee Overture ....Weber
Fantasia, "Faust" ....Gounod
Selection, "College Life"......Hinrichs
Ancient Dances ....Respighi
Fandango from "Spanish Caprice" Rimsky-Korsakov
Contra Dance, No. 1.........Beethoven
Second Hungarian Rhapsody......Liszt
Medley of College Songs
Waltz, "The Skaters"......Waldteufel
March from "Aida"..............Verdi

Conductor: A. Jacchia

Trans May 7

TONIGHT AT THE POPS

The "Pops" Symphony Orchestra of 80, under their leader, Agide Jacchia, will give the following program at Symphony hall tonight, the University Club being particularly represented:

Entrance of the Guests into the Wartburg, from "Tannhauser"............Wagner
Jubilee Overture..............................Weber
Fantasia, "Faust".............................Gounod
Selection, "College Life"...............Hinrichs
Ancient Dances................Arr. by Respighi
(a) Gagliarda. (c) PassoMezzo.
(b) Villanella. (e) Mascherada.
Fandango from the "Spanish Caprice"... Rimsky-Korsakov
Contra Dance, No. 1...............Beethoven
Second Hungarian Rhapsody..............Liszt
Medley of College Songs.
Waltz, "The Skaters"...............Waldteufel
Triumphal March from "Aida"...........Verdi

Advertiser May 7

TONIGHT'S POP PROGRAM

Selection, "Tannhauser" .... Wagner
Jubilee Overture .... Weber
Fantasia, "Faust" .... Gounod
Selection, "College Life" .... Hinrichs
Ancient Dances .... Respighi
Fandango .... Rimsky-Korsakov
Contra Dance No. 1 .... Beethoven
Second Hungarian Rhapsody .... Liszt
Medley of College Songs
Waltz, "The Skaters" .... Waldteufel
Triumphal March, "Aida" .... Verdi

Post May 8

SOUTHERN MUSIC AT "POPS"

Arias from the South will be the feature of the "Pop" programme in Symphony Hall tonight, which follows in full:

Overture, "Il Guarany"..............Gomez
Waltz, "Roses From the South"....Strauss
"Carry Me Back to Old Virginy" Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Fantasia, "L'Oracolo"......................Leoni
Slavonic Dance No. 1.....................Dvorak
a. "Old Folks at Home"......Foster-Jacchia
b. "Dixie"...........................Emmet
Polovtsian Dances from "Prince Igor" Borodin
Ballet Suite, "Nutcracker" ....Tchaikovsky
a. Miniature Overture. b. Dance of the Sugar Fairy. c. Trepak.
Scherzo from "A Midsummer Night's Dream" Mendelssohn
"Stars and Stripes Forever"...........Sousa

Transcript May 8

At the Pops Tonight

"Southern Night"

Overture, "Il Guarany"........Gomez
Waltz, "Roses from the South," J. Strauss
"Carry Me Back to Old Virginny," Bland-Jacchia
Prelude to "The Mastersingers," Wagner
Fantasia, "L'Oracolo"..........Leoni
Slavonic Dance, No. 1.........Dvořák
"Old Folks at Home"....Foster-Jacchia
"Dixie" ....Emmet
Polovtsian Dances from "Prince Igor," Borodin
Three Dances from the Ballet, "Nutcracker" ....Chaikovsky
Scherzo from the Music to "A Midsummer Night's Dream".Mendelssohn
"Stars and Stripes Forever"....Sousa

Conductor: A. Jacchia

Monitor May 8

Tonight at the "Pops"

SOUTHERN NIGHT

Overture, "Il Guarany"......Gomez
Waltz, "Roses from the South" Strauss
"Carry Me Back to Old Virginy" Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Fantasia, "L'Oracolo" ....Leoni
Slavonic Dance No. 1.......Dvořák
"Old Folks at Home"........... Foster-Jacchia
"Dixie" ....Emmet
Polovtsian Dances from "Prince Igor" ....Borodin
Ballet Suite, "Nutcracker"..... Tschaikowsky
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
"Stars and Stripes Forever"..Sousa

Telegram May 8

SOUTHERN MUSIC AT "POPS"

Arias from the South will be the feature of the "Pop" program in Symphony hall tonight, which follows in full:

Overture, "Il Guaranay," Gomez; Waltz, "Roses From the South," Strauss; "Carry Me Back to Old Virginy," Bland-Jacchia; Prelude to "The Mastersingers of Nuremberg," Wagner; Fantasia, "L'Oracolo," Leoni; Slavonic Dance No. 1, Dvorak; a—"Old Folks at Home," Foster-Jacchia; b—"Dixie," Emmet; Polovtsian Dances from "Prince Igor," Borodin; Ballet Suite, "Nutcracker," Tchaikovsky; a—Miniature Overture; b—Dance of the Sugar Fairy; c—Trepak; Scherzo from "A Midsummer Night's Dream," Mendelssohn; "Stars and Stripes Forever," Sousa.

Adver May 8

DIXIE MELODIES AT POPS

Melodies from the South will be a feature of the Pop Concert at Symphony Hall tonight. The program follows:

Overture, "Il Guarany" .... Gomez
Waltz, "Roses from the South" .... Strauss
"Carry Me Back to Old Virginy" Bland-Jacchia
Prelude to "The Mastersingers" ... Wagner
Fantasia, "L'Oracolo" .... Leoni
Slavonic Dance No. 1 .... Dvorak
"Old Folks at Home" .... Foster-Jacchia
"Dixie" .... Emmet
Polovtsian Dances .... Borodin
Ballet Suite, "Nutcracker"....Tschaikowsky
Scherzo "Midsummer Night's Dream" Mendelssohn
"Stars and Stripes Forever" .... Sousa

May 9

Second Week of Pop Concerts

After six nights of record attendance the "Pop" concerts in Symphony hall will enter upon their second week tomorrow. This most popular of musical institutions combines music light and fine, superlatively performed by an orchestra of 80 Symphony players under the direction of Agide Jacchia, to the accompaniment of refreshments and sociability around the tables which cover the floor.

The program for tonight and the operatic program, which will bring the first Sunday concert tomorrow, follow:

SATURDAY

March, "Semper Fidelis,"...............Sousa
Overture to "The Marriage of Figaro"..Mozart
"From the Land of the Sky Blue Water" Cadman
Irish Rhapsody ....Herbert
Fantasia, "Samson and Delilah"...Saint-Saens
Three folk songs, "From Cradle to Chuppe" Gideon-Jacchia
Song Without Words..............Tchaikovsky
Overture to "Tannhauser"..............Wagner
Ballet Suite, "Sylvia"....................Delibes
Waltz, "Espana" ....Waldteufel
Fifth Hungarian Dance.................Brahms

SUNDAY, MAY 10

"La Boheme," Fantasia..............Puccini
"Manon Lescaut," Intermezzo...........Puccini
"Tosca," excerpts ....Puccini
"Suor Angelica," Interlude.............Puccini
"Madame Butterfly," selection..........Puccini
"Otello," Tempest Scene..................Verdi
"Tristan and Isolde," Prelude and Love-Death ....Wagner
"Carmen," Gypsy Dance....................Blun
"Haensel and Gretel," Dream Music....... Humperdinck
"Eugen Onegin," Waltz...........Tchaikovsky

"MARY" AT SOMERVILLE

American May 8

SOUTHERN AIRS TO BE PLAYED AT POP CONCERT

Arias from the South will be the feature of the "Pop" program in Symphony Hall tonight, which follows in full:

Overture, "Il Guarany" .... Gomez
Waltz, "Roses from the South" .... Strauss
"Carry Me Back to Old Virginy," Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Fantasia, "L'Oracolo" ....Leoni
Slavonic Dance No. 1 .... Dvorak
(a) "Old Folks at Home" .. Foster-Jacchia
(b) "Dixie" .... Emmet
Polovtsian Dances from "Prince Igor," Borodin
Ballet Suite, "Nutcracker" ..Tschaikowsky
(a) Miniature Overture; (b) Dance of the Sugar Fairy; (c) Trepak.
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
"Stars and Stripes Forever" .... Sousa

Herald May 8

TONIGHT AT THE POPS

Arias from the South will be the feature of the "Pop" program in Symphony hall tonight, which follows in full:

Overture, "Il Guarany"...................Gomez
Waltz, "Roses from the South"..........Strauss
"Carry Me Back to Old Virginny"........... Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg"...............................Wagner
Fantasia, "L'Oracolo" ....Leoni
Slavonic Dance No. 1......................Dvorak
(a) "Old Folks at Home"......Foster-Jacchia
(b) "Dixie"................................Emmet
Polovtsian Dances from "Prince Igor"..Borodin
Ballet Suite, "Nutcracker".........Tchaikovsky
(a) Miniature Overture
(b) Dance of the Sugar Fairy
(c) Trepak
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
"Stars and Stripes Forever"...............Sousa

May 9

PROGRESS OF THE POPS

Auspicious Beginnings in Familiar Pleasures Renewed—Novel Pieces to Be Heard Next Week—A Program for Puccini

PERPETUAL is the favor of The Pops with the public of this town. Two weeks ago they were announced for a fortieth year; last Monday they began; now they are running full tide. Spring after spring, not one auspicious circumstance abates. The orchestra, eighty strong, almost keeps the quality of the Symphony Concerts in winter; Mr. Jacchia leads it with a long-practised and still energetic hand. The programs are becomingly divided between "the imperishables" from season to season; freshening pieces lately acquired; miscellany again assorted. The incidental pleasures and refreshments—solid, liquid and to be smoked—still minister to all that would have them. Finally, a pleased audience fills the tables on the floor; occupies many a seat in the balconies; leaves no doubt of its enjoyment. Likewise, it comes again.

Through next week there is freshening matter upon nearly every program: on Monday, the Suite from Rimsky-Korsakov's opera, "Christmas Eve," taken over from the Symphony Concerts, songs also by the Harvard Freshman Glee Club; on Tuesday, a repetition of the humorous and fanciful Suite from Debussy's "Children's Corner," lately added to the repertory; on Wednesday, a pot-pourri from Mr. Kern's music to Fred Stone's extravaganza, "Stepping Stones"; on Thursday, Weber's overture to his forgotten comic opera, "Abu Hassam" and a "Northern Rhapsody" by the American, Mr. Hosmer; on Friday, the little Contra Dance of Beethoven; and the songful Intermezzo from Puccini's opera, "Manon Lescaut"; on Saturday, Mendelssohn's Overture, "The Fair Melasina."

Tomorrow evening, besides, The Pops renew their alternate "Sunday Sessions" at which the listener may neither eat nor drink nor smoke in the concert-room. The law—and its functionaries—so ordain; while their subjects—management and audience—bow in submission. As last year, these Sundays bring a different and coordinated program. This time, it commemorates Puccini, dead since the last renewal of these concerts:

Fantasia from "La Boheme"—Intermezzo from "Manon Lescaut"—Excerpts from "Tosca"—Interlude from "Suor Angelica"—Selection from "Madama Butterfly" ....Puccini
Tempest Scene from "Othello"...........Verdi
Prelude and Closing Scene from "Tristan and Isolde" ....Wagner
Gypsy Dance from "Carmen"............Bizet
Dream Music from "Hänsel and Gretel" Humperdinck
Waltz from "Eugen Onégin".......Chaikovsky

10

BOSTON, MASS.
TRANSCRIPT

MAY 6 1925

Incidents and Prospects

Before Mr. Koussevitzky departed for London and Paris the Harvard Crimson tempted him into talk about the Glee Club. In the course of it he said:

Dr. Davison with his Glee Club and the Choral Society of Radcliffe has done what countless musicians have only partially succeeded in doing. He has instilled into his singers real feeling for the music they work with. The Orfeo Catalan at Barcelona is, in my belief, the only possible superior to Dr. Davison's chorus. It is an organization of superbly trained voices, which has done beautiful work around Barcelona for more than forty years. The effects obtained by Dr. Davison, however, are all the more remarkable because he produced them from a chorus of untrained voices.

Transcript May 6

At the Pops Tonight

Evening of the Women's Overseas League

Over There ....Cohan
Overture to "Preciosa"..........Weber
March, "Sambre and Meuse," Planquette-Turlet
Largo from the "New World" Symphony ....Dvořák
Suite, "Children's Corner," Debussy-Caplet
(Jumbo's Lullaby; Serenade for The Doll; Golliwogs' Cake-Walk)
Prelude, "Carmen" ....Bizet
Berceuse Slave ....Neruda-Jacchia
Rhapsody, "España" ....Chabrier
Fantasia, "Cavalleria Rusticana," Mascagni
Waltz, "Missouri" ....
Hungarian Dance, No. 1......Brahms

Conductor: A. Jacchia

Advertiser May 6

AT THE POPS TONIGHT

"Over There" .... Cohan
Overture, "Preciosa" .... Weber
March, "Sambre et Meuse" Planquette-Turlet
Largo, "New World" Symphony ....Dvorak
Suite, "Children's Corner" ..Debussy-Caplet
Prelude, "Carmen" .... Bizet
Berceuse Slave .... Neruda-Jacchia
Rhapsody, "Espana" .... Chabrier
Fantasia, "Cavalleria Rusticana"..Mascagni
Waltz, "Missouri" .... Logan
Hungarian Dance No. 1 .... Brahms

PHILADELPHIA, PA.
Eve. Public Ledger

MAY 7 1925

CURTIS DIRECTOR ARRIVES

William E. Walter Comes From Detroit to Direct Music Institute

William E. Walter, who will become executive director of the Curtis Institute of Music, arrived here today to take up his new duties, according to an announcement by Mrs. Mary Louise Curtis Bok, president of the Board of Directors.

WILLIAM E. WALTER

Mr. Walter was born in Cleveland and was graduated from the University of Michigan in 1892. After twelve years as a Cleveland newspaperman he joined the business staff of the Boston Symphony Orchestra, remaining there thirteen years.

During the war he served overseas with the American Expeditionary Forces and in 1920 became American secretary to Paderewski. Upon returning to America he became associate manager of the National Symphony and Philharmonic Orchestras of New York and in 1922 went to Detroit to become manager of the Detroit Symphony Orchestra. He will make his home at Greenhill Farms.

Monitor May 7

Tonight at the "Pops"

UNIVERSITY CLUB NIGHT

Entrance of the Guests into the Wartburg, from "Tannhäuser" Wagner
Jubilee Overture ....Weber
Fantasia, "Faust" ....Gounod
Selection, "College Life"..Hinrichs
Ancient Dances (Arranged by Respighi)
Fandango from the "Spanish Caprice" ......Rimsky-Korsakoff
Contra Dance No. 1.....Beethoven
Second Hungarian Rhapsody Liszt
Medley of College Songs
Waltz, "The Skaters"...Waldteufel
Triumphal March from "Aida" Verdi

NEW YORK
MUSICAL COURIER
MAY 7 1925

GEORGES LONGY,

without doubt the most famous of oboe players today, who has just retired after twenty-seven years of service with the Boston Symphony, taken at the age of four. The other picture is his daughter, Renee Longy Miquelle, pianist, taken at the same age.

Transcript May 7

At the Pops Tonight

Evening of The University Club

March from "Tannhäuser".....Wagner
Jubilee Overture ....Weber
Fantasia, "Faust" ....Gounod
Selection, "College Life"......Hinrichs
Ancient Dances ....Respighi
Fandango from "Spanish Caprice" Rimsky-Korsakov
Contra Dance, No. 1.........Beethoven
Second Hungarian Rhapsody......Liszt
Medley of College Songs
Waltz, "The Skaters"......Waldteufel
March from "Aida"..............Verdi

Conductor: A. Jacchia

Trav May 7

TONIGHT AT THE POPS

The "Pops" Symphony Orchestra of 80, under their leader, Agide Jacchia, will give the following program at Symphony hall tonight, the University Club being particularly represented:

Entrance of the Guests into the Wartburg, from "Tannhauser"..............Wagner
Jubilee Overture.............................Weber
Fantasia, "Faust"...........................Gounod
Selection, "College Life"..................Hinrichs
Ancient Dances...............Arr. by Respighi
(a) Gagliarda. (c) PassoMezzo.
(b) Villanella. (e) Mascherada.
Fandango from the "Spanish Caprice"... Rimsky-Korsakov
Contra Dance, No. 1.......................Beethoven
Second Hungarian Rhapsody...............Liszt
Medley of College Songs.
Waltz, "The Skaters"...................Waldteufel
Triumphal March from "Aida"............Verdi

Advertiser May 7

TONIGHT'S POP PROGRAM

Selection, "Tannhauser" .... Wagner
Jubilee Overture .... Weber
Fantasia, "Faust" .... Gounod
Selection, "College Life" .... Hinrichs
Ancient Dances .... Respighi
Fandango .... Rimsky-Korsakov
Contra Dance No. 1 .... Beethoven
Second Hungarian Rhapsody .... Liszt
Medley of College Songs
Waltz, "The Skaters" .... Waldteufel
Triumphal March, "Aida" .... Verdi

Post May 8

SOUTHERN MUSIC AT "POPS"

Arias from the South will be the feature of the "Pop" programme in Symphony Hall tonight, which follows in full:

Overture, "Il Guarany"................Gomez
Waltz, "Roses From the South".....Strauss
"Carry Me Back to Old Virginy" Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Fantasia, "L'Oracolo" ....Leoni
Slavonic Dance No. 1.......................Dvorak
a. "Old Folks at Home"......Foster-Jacchia
b. "Dixie"................................Emmet
Polovtsian Dances from "Prince Igor" Borodin
Ballet Suite, "Nutcracker" .....Tchaikovsky
a. Miniature Overture. b. Dance of the Sugar Fairy. c. Trepak.
Scherzo from "A Midsummer Night's Dream" Mendelssohn
"Stars and Stripes Forever"..............Sousa

Transcript May 8

At the Pops Tonight

"Southern Night"

Overture, "Il Guarany".........Gomez
Waltz, "Roses from the South," J. Strauss
"Carry Me Back to Old Virginny," Bland-Jacchia
Prelude to "The Mastersingers," Wagner
Fantasia, "L'Oracolo"............Leoni
Slavonic Dance, No. 1.........Dvořák
"Old Folks at Home"....Foster-Jacchia
"Dixie" ....Emmet
Polovtsian Dances from "Prince Igor," Borodin
Three Dances from the Ballet, "Nutcracker" ....Chaikovsky
Scherzo from the Music to "A Midsummer Night's Dream".Mendelssohn
"Stars and Stripes Forever"....Sousa

Conductor: A. Jacchia

Monitor May 8

Tonight at the "Pops"

SOUTHERN NIGHT

Overture, "Il Guarany"......Gomez
Waltz, "Roses from the South" Strauss
"Carry Me Back to Old Virginy" Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Fantasia, "L'Oracolo" ....Leoni
Slavonic Dance No. 1.......Dvořák
"Old Folks at Home"........... Foster-Jacchia
"Dixie" ....Emmet
Polovtsian Dances from "Prince Igor" ....Borodin
Ballet Suite, "Nutcracker"..... Tschaikowsky
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
"Stars and Stripes Forever"..Sousa

Telegram May 8

SOUTHERN MUSIC AT "POPS"

Arias from the South will be the feature of the "Pop" program in Symphony hall tonight, which follows in full:

Overture, "Il Guaranay," Gomez; Waltz, "Roses From the South," Strauss; "Carry Me Back to Old Virginy," Bland-Jacchia; Prelude to "The Mastersingers of Nuremberg," Wagner; Fantasia, "L'Oracolo," Leoni; Slavonic Dance No. 1, Dvorak; a—"Old Folks at Home," Foster-Jacchia; b—"Dixie," Emmet; Polovtsian Dances from "Prince Igor," Borodin; Ballet Suite, "Nutcracker," Tchaikovsky; a—Miniature Overture; b—Dance of the Sugar Fairy; c—Trepak; Scherzo from "A Midsummer Night's Dream," Mendelssohn; "Stars and Stripes Forever," Sousa.

Adver. May 8

DIXIE MELODIES AT POPS

Melodies from the South will be a feature of the Pop Concert at Symphony Hall tonight. The program follows:

Overture, "Il Guarany" .... Gomez
Waltz, "Roses from the South" .... Strauss
"Carry Me Back to Old Virginy" Bland-Jacchia
Prelude to "The Mastersingers" ... Wagner
Fantasia, "L'Oracolo" .... Leoni
Slavonic Dance No. 1 .... Dvorak
"Old Folks at Home" .... Foster-Jacchia
"Dixie" .... Emmet
Polovtsian Dances .... Borodin
Ballet Suite, "Nutcracker"....Tschaikowsky
Scherzo "Midsummer Night's Dream" Mendelssohn
"Stars and Stripes Forever" .... Sousa

Traveler May 7

Second Week of Pop Concerts

After six nights of record attendance the "Pop" concerts in Symphony hall will enter upon their second week tomorrow. This most popular of musical institutions combines music light and fine, superlatively performed by an orchestra of 80 Symphony players under the direction of Agide Jacchia, to the accompaniment of refreshments and sociability around the tables which cover the floor.

The program for tonight and the operatic program, which will bring the first Sunday concert tomorrow, follow:

SATURDAY

March, "Semper Fidelis,"................Sousa
Overture to "The Marriage of Figaro"..Mozart
"From the Land of the Sky Blue Water" Cadman
Irish Rhapsody ....Herbert
Fantasia, "Samson and Delilah"...Saint-Saens
Three folk songs, "From Cradle to Chuppe" Gideon-Jacchia
Song Without Words..............Tchaikovsky
Overture to "Tannhauser"................Wagner
Ballet Suite, "Sylvia"....................Delibes
Waltz, "Espana" ....Waldteufel
Fifth Hungarian Dance...................Brahms

SUNDAY, MAY 10

"La Boheme," Fantasia...................Puccini
"Manon Lescaut," Intermezzo............Puccini
"Tosca," excerpts ....Puccini
"Suor Angelica," Interlude...............Puccini
"Madame Butterfly," selection...........Puccini
"Otello," Tempest Scene...................Verdi
"Tristan and Isolde," Prelude and Love-Death ....Wagner
"Carmen," Gypsy Dance......................Blun
"Haensel and Gretel," Dream Music....... Humperdinck
"Eugen Onegin," Waltz...........Tchaikovsky

"MARY" AT SOMERVILLE

American May 8

SOUTHERN AIRS TO BE PLAYED AT POP CONCERT

Arias from the South will be the feature of the "Pop" program in Symphony Hall tonight, which follows in full:

Overture, "Il Guarany" .... Gomez
Waltz, "Roses from the South" .... Strauss
"Carry Me Back to Old Virginy," Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Fantasia, "L'Oracolo" .... Leoni
Slavonic Dance No. 1 .... Dvorak
(a) "Old Folks at Home" .. Foster-Jacchia
(b) "Dixie" .... Emmet
Polovtsian Dances from "Prince Igor," Borodin
Ballet Suite, "Nutcracker" ..Tschaikowsky
(a) Miniature Overture; (b) Dance of the Sugar Fairy; (c) Trepak.
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
"Stars and Stripes Forever" .... Sousa

Herald May 8

TONIGHT AT THE POPS

Arias from the South will be the feature of the "Pop" program in Symphony hall tonight, which follows in full:

Overture, "Il Guarany"..................Gomez
Waltz, "Roses from the South".........Strauss
"Carry Me Back to Old Virginny"........ Bland-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Fantasia, "L'Oracolo" ....Leoni
Slavonic Dance No. 1.....................Dvorak
(a) "Old Folks at Home"......Foster-Jacchia
(b) "Dixie" ....Emmet
Polovtsian Dances from "Prince Igor"..Borodin
Ballet Suite, "Nutcracker".........Tchaikovsky
(a) Miniature Overture
(b) Dance of the Sugar Fairy
(c) Trepak
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
"Stars and Stripes Forever"..............Sousa

May 9
Transcript

PROGRESS OF THE POPS

Auspicious Beginnings in Familiar Pleasures Renewed—Novel Pieces to Be Heard Next Week—A Program for Puccini

PERPETUAL is the favor of The Pops with the public of this town. Two weeks ago they were announced for a fortieth year; last Monday they began; now they are running full tide. Spring after spring, not one auspicious circumstance abates. The orchestra, eighty strong, almost keeps the quality of the Symphony Concerts in winter; Mr. Jacchia leads it with a long-practised and still energetic hand. The programs are becomingly divided between "the imperishables" from season to season; freshening pieces lately acquired; miscellany again assorted. The incidental pleasures and refreshments—solid, liquid and to be smoked—still minister to all that would have them. Finally, a pleased audience fills the tables on the floor; occupies many a seat in the balconies; leaves no doubt of its enjoyment. Likewise, it comes again.

Through next week there is freshening matter upon nearly every program: on Monday, the Suite from Rimsky-Korsakov's opera, "Christmas Eve," taken over from the Symphony Concerts, songs also by the Harvard Freshman Glee Club; on Tuesday, a repetition of the humorous and fanciful Suite from Debussy's "Children's Corner," lately added to the repertory; on Wednesday, a pot-pourri from Mr. Kern's music to Fred Stone's extravaganza, "Stepping Stones"; on Thursday, Weber's overture to his forgotten comic opera, "Abu Hassam" and a "Northern Rhapsody" by the American, Mr. Hosmer; on Friday, the little Contra Dance of Beethoven; and the songful Intermezzo from Puccini's opera, "Manon Lescaut"; on Saturday, Mendelssohn's Overture, "The Fair Melasina."

Tomorrow evening, besides, The Pops renew their alternate "Sunday Sessions" at which the listener may neither eat nor drink nor smoke in the concert-room. The law—and its functionaries—so ordain; while their subjects—management and audience—bow in submission. As last year, these Sundays bring a different and coordinated program. This time, it commemorates Puccini, dead since the last renewal of these concerts:

Fantasia from "La Boheme"—Intermezzo from "Manon Lescaut"—Excerpts from "Tosca"—Interlude from "Suor Angelica"—Selection from "Madama Butterfly" ....Puccini
Tempest Scene from "Othello"...........Verdi
Prelude and Closing Scene from "Tristan and Isolde" ....Wagner
Gypsy Dance from "Carmen"...........Bizet
Dream Music from "Hänsel and Gretel" Humperdi
Waltz from "Eugen Onégin".......Chaik

THIS CLIPPING FROM
LITTLE ROCK, ARK
Arkansas Gazette
MAY 9 192

Rumors Rife Concerning Boston Symphony Orchestra

Rumors are rife concerning the many changes to be made in the personnel of the Boston Symphony Orchestra as many musicians who have been with the organization for several years were given notice by Koussevitzky. The noted conductor is ~~said to have~~ dispensed with the services of at least 20 veteran members of the orchestra because they rebelled at certain rulings which he demanded be followed rigidly. The musicians are said to explain their dismissal by the statement that foreign musicians are to be given their places. On the part of the trustees denial is made of any trouble and it is said the changes are no more than happen at the close of every season when it comes time to sign new contracts.

[illegible] 9

OPERATIC PROGRAM IS SCHEDULED FOR 'POPS'

After six nights of record attendance the "Pop" concerts in Symphony Hall will enter upon their second week tomorrow. The program for tonight and the operatic program which will bring the first Sunday concert tomorrow, follow:

Tonight's program:

March, "Semper Fidelis" ....Sousa
Overture to "The Marriage of Figaro" Mozart
"From the Land of the Sky Blue Water" Cadman
Irish Rhapsody ....Herbert
Fantasia, "Samson and Delilah". Saint-Saens
Three Folk Songs, "From Cradle to Chuppe" Gideon-Jacchia
Song Without Words..........Tchaikovsky
Overture to "Tannhauser"..........Wagner
Ballet Suite, "Sylvia"..............Delibes
Waltz, "Espana" ....Waldteufel
Fifth Hungarian Dance..............Brahms

Sunday Program:

La Boheme, Fantasia......Giacomo Puccini
Manon Lescaut, Intermezzo. Giacomo Puccini
Tosca, Excerpts ....Giacomo Puccini
Suor Angelica, Interlude...Giacomo Puccini
Madame Butterfly, Selection Giacomo Puccini
Othello, Tempest Scene..............Verdi
Tristan and Isolde, Prelude and Love-Death Wagner
Carmen, Gypsy Dance..................Bizet
Haensel and Gretel, Dream Music Humperdinck
Eugen Onegin, Waltz..........Tchaikovsky

Monitor May 9

Tonight at the "Pops"

MUSIC WEEK NIGHT

March, "Semper Fidelis"....Sousa
Overture to "The Marriage of Figaro" .... Mozart
"From the Land of the Sky-Blue Water" .... Cadman
Irish Rhapsody ....Herbert
Fantasia, "Samson and Delilah" Saint-Saëns
Three Jewish Songs. Gideon-Jacchia
Song Without Words..Tchaikovsky
Overture to "Tannhäuser"..Wagner
Ballet Suite, "Sylvia"......Delibes
Waltz, "España".......Waldteufel
Hungarian Dance No. 5....Brahms

Sunday Evening

OPERATIC PROGRAM

"La Bohème" Fantasia
"Manon Lescaut," Intermezzo
"Tosca," Excerpts
"Suor Angelica," Interlude
"Madam Butterfly," Selection
} Puccini

"Otello," Tempest Scene......Verdi
"Tristan and Isolde," Prelude and Love-Death..............Wagner
"Carmen," Gypsy Dance......Bizet
"Hansel and Gretel," Dream Music Humperdinck
"Eugen Onegin," Waltz Tchaikovsky

CINCINNATI, OHIO
BILLBOARD
MAY 9 1925

Rumors Rife Concerning Boston Symphony Orchestra

Rumors are rife concerning the many changes to be made in the personnel of the Boston Symphony Orchestra as many musicians who have been with the organization for several years were given notice by Koussevitzky. The noted conductor is said to have dispensed with the services of at least 20 veteran members of the orchestra because they rebelled at certain rulings which he demanded be followed rigidly. The musicians are said to explain their dismissal by the statement that foreign musicians are to be given their places. On the part of the trustees denial is made of any trouble and it is said the changes are no more than happen at the close of every season when it comes time to sign new contracts.

Advertiser May 9

MUSIC WEEK PROGRAM AT THE POPS TONIGHT

March, "Semper Fidelis".............Sousa
Overture, "Marriage of Figaro"....Mozart
"From the Land of the Sky-Blue Water" Cadman
(Arranged by Agide Jacchia)
Irish Rhapsody ....Herbert
Fantasia, "Samson and Delilah". Saint-Saens
Three Jewish Songs ....Gideon-Jacchia
Song Without Words ....Tschaikowsky
Overture, "Tannhauser" ....Wagner
Ballet Suite, "Sylvia"...............Delibes
Waltz, "Espana" ....Waldteufel
Hungarian Dance, No. 5....

---

and Harry T. Morey.

Telegram 9

"POPS" PROGRAM TONIGHT

March, "Semper Fidelis," Sousa; Overture to "The Marriage of Figaro," Mozart; "From the Land of the Sky-Blue Water," Cadman (Arranged by Agide Jacchia; Irish Rhapsody, Herbert; Fantasia, "Samson and Delilah," Saint-Saens; Three Jewish Songs, Gideon-Jacchia; Song Without Words, Tchaikovsky; Overture to "Tannhauser," Wagner; Ballet Suite, "Sylvia," Delibes; Waltz, "Espana," Waldteufel, and Hungarian Dance No. 5, Brahms.

THIS CLIPPING FROM
NEW YORK
TIMES
MAY 10 1925

Hale Surveys Boston

PHILIP HALE in The Boston Herald gives a survey of the forty-fourth season of the Boston Symphony Orchestra under its new leader, Serge Koussevitzky:

"Some looked forward to this season with fear and trembling, for would not Mr. Koussevitzky turn his back on the good old masters and introduce wild-eyed composers of today with breath smelling of vodka and absinthe? And it had been said of him that he was a sensational conductor, a performer on the trapeze and flying-rings of music, a conductor whose one aim was to make the smug Bostonian sit up and take notice. Mr. Koussevitzky disappointed the surmisers and the prophets. He not only respected the ancients; he showed that he was fond of them and wished them to appear at their best. Let us call the roll of the old worthies: Emmanuel Bach and J. S. Bach. Four of Beethoven's symphonies and two of his overtures were performed. A symphony by Boccherini was played here for the first time, possibly for the first time in this country. Our old friend Johannes Brahms was represented by two symphonies and the Haydn variations, and the performances of the symphonies were among the leading features of the season. There were three of Handel's works performed. Let us go on. Corelli, 1; Liszt, 1; Mendelssohn, 1; Mozart, 3; Rigel, 1 (first time in America); Schubert, 2; Schumann, 1; Strauss, 4; Tchaikovsky, 3; Vivaldi, 1; Wagner, 9 (there were two performances of Siegfried's Funeral music); Weber, 2. We mention only instrumental works. And Gabriel Fauré, 2; Glinka, 1; Berlioz, 1; d'Indy, 1; Liadov, 3; Borodin, 2; Moussorgsky, 2; Rabaud, 2; Rachmaninoff, 2; Rimsky-Korsakoff, 3, are names familiar to the audience.

"But how about the radical wing, the extreme left? They were represented by Bliss—Bax cannot be justly described as a radical—Copland, Eichheim, de Falla, Honegger, Manuel, Prokofieff, Schmitt, Scriabine, Stravinsky, Tailleferre. Of the pieces by these composers, Copland's symphony provoked the bitterest hostility. It is a pity that it was not performed a second time, that there was not another opportunity of judging its merits and its faults. Scriabine's 'Prometheus' was played twice—but Mr. Koussevitzky is devoted to the memory of his dead companion and friend and thus outvies Mrs. Micawber's devotion to her husband. Bliss's concerto was curious and made little impression. Eichheim made another trip to the Orient and heard strange and pleasing music. Manuel was welcomed, and so was Prokofieff. Stravinsky's piano concerto, the attempt to write as Bach might write today, aroused the ire of the conservatives, and many of the 'more advanced' found it dull—the worst [illegible]. Honegger's 'Pacific' is a [illegible] machine. Mlle. Tailleferre's [illegible] is amiable, unpretentious tinkling. The number of works performed were 110. The composers whose names [illegible] on the symphony programs for the first time were Borchard, Roulanger, Caplet, Copland, Corelli, Manuel, Rigel, Tailleferre.

"The pieces by Bliss, Borchard, Eichheim (revised version of 'A Chinese Legend') and Hill were played for the first time anywhere.

"Works by Borchard, Caplet, Manuel, Moussorgsky (Ravel), Prokofieff, Rigel, Roussel, Stravinsky, and possibly Boccherini, were played for the first time in America.

"Besides the works thus [illegible] in Boston. The season was on the whole unusually interesting and brilliant.

"Mr. Koussevitzy is first of all romantic, and at times is inclined to fall into sentimentalism when he comes to purely lyric passages. When he does not give way to his sentimental nature he is truly and irresistibly poetic. He is mastered by moods. Yet he does not lose control of the orchestra by sudden and spontaneous changes, when he is on the platform, of previously rehearsed interpretations, for his personality is so pronounced that he masters the players as well as the audience. He can be passionate without being blatant. As a rule, he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, and no one treats the music of the eighteenth century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period. He is not too fussy about details; he is not obsequious toward the great composers.

"What Anatole France said of the critic might be paraphrased with regard to Mr. Koussevitzky: This conductor relates to his hearers the adventures of his soul in the land of music. He tells them what he hears and feels, without consideration of others, who, having heard and felt in a different manner, insist that what they heard and felt should be the only interpretation. He is not bound by tradition. His taste is catholic. The nationality of a composer is not questioned. His programs are a proof of this. And, praise be to Allah, he knows that music is not a fixed and established art in form and expression; that young composers of the 1920s cannot feel and express themselves as if they had been born in the '70s and '80s, and should not if they could. He knows that the beautiful in music has existed since the time when Claudio Monteverdi fluttered the dovecotes of the conservatives; that the beautiful and the noble may with the centuries—yes, with the decades—assume new forms in the expression of all sentiments and emotions."

Post May 10

AT THE POPS

The second week of the Pops opens with the first of the Sunday evening concerts, which last season proved altogether acceptable to a large public despite the absence of refreshments and "smokes." Tonight's programme, designed as a memorial to Puccini, will list five selections from his operas, while extracts from the operatic works of other composers will fill the remainder of the evening.

The Harvard freshmen will be in attendance Monday evening, and their Glee Club will provide a group of songs. Among the orchestral numbers will be music from Rimsky-Korsakov's "Christmas Eve," heard at the Symphony concerts during the holiday season.

Through the remainder of the week the programme will be the usual well assorted lists with a selection from "Rose Marie" for special interest on Tuesday evening, a Lohengrin fantasia and Handel's Largo on Wednesday, Saint-Saens' "Danse Macabre" and Tchaikovsky's "1812" overture on Thursday, Grieg's "Peer Gynt" suite and Wagner's "Ride of the Valkyries" Friday evening, and on Saturday Mendelssohn's overture "The Fair Melusine," Wagner's overture to "Rienzi" and Mr. Jacchia's orchestral arrangement of "Eili, Eili."

~~[illegible]~~

"POPS" HONOR PUCCINI TONIGHT

An operatic programme doing special homage to the memory of Puccini will be the feature of the first Sunday "Pop" concert at Symphony Hall tonight. The programme in full follows:

La Boheme, fantasia.
Manon Lescaut, intermezzo.
Tosca, excerpts.
Suor Angelica, interlude.
Madame Butterfly, selection.
GIACOMO PUCCINI
Dec. 23, 1858—Nov. 29, 1924.

Othello, tempest scene.................Verdi
Tristan and Isolde, prelude and love-death Wagner
Carmen, gypsy dance......................Bizet
Haensel and Gretel, dream music. Humperdinck
Eugen Onegin, waltz.............Tchaikovsky

Herald May 10

SECOND WEEK OF POP CONCERTS

The "Pop" concerts in Symphony Hall are entering upon their second week tonight at the first Sunday night concert of the season, having traversed a record opening week. Mr. Jacchia and his orchestra of 80 symphony players will present the following programs, all of which are open to the public, although Monday is dedicated to the Harvard freshmen, Tuesday to Smith College, Thursday to Northeastern University and Friday to the Massachusetts Daughters of Maine:

OPERATIC PROGRAM
SUNDAY, MAY 10

La Boheme, Fantasia; Manon Lescaut, Intermezzo, Tosca, Excerpts; Suor Angelica, Interlude; Madame Butterfly, Selection ....Puccini
Othello, Tempest Scene..............Verdi
Tristan and Isolde, Prelude and Love-Death ....Wagner
Carmen, Gypsy Dance...............Bizet
Haensel and Gretel, Dream Music Humperdinck
Eugen Onegin, Waltz.........Tchaikovsky

MONDAY, MAY 11

March, "Veritas" ....Densmore
Overture to "Orpheus" ....Offenbach
Fantasia, "Pagliacci" ....Leoncavallo
Songs by Harvard Freshman Glee Club (A. W. Wright, leader)
Suite from "Christmas Eve" Rimsky-Korsakov
Indian Lament (Arr. by Agide Jacchia) Dvorak-Kreisler
Introduction, Act III, "Lohengrin" Wagner
College Songs by Harvard Freshman Glee Club
Pompe and Circumstance...........Elgar
Waltz, "Jolly Fellows"...........Vollstedt
Selection, "College Life".........Hinrichs

TUESDAY, MAY 12

"Procession of Bacchus"..........Delibes
Overture to "Mignon"............Thomas
Waltz, "Dornroeschen"........Tchaikovsky
Fantasia, "Madame Butterfly"....Puccini
From the Suite, "The Children's Corner" Debussy-Caplet
"Deep River" ....Burleigh-Jacchia
Minuet ....Boccherini
Symphonic Poem, "Finlandia"....Sibelius
Selection, "Rose Marie"....Friml-Stothart
Selection of College Songs
"Oh, Fairest Alma Mater".........Sleeper

WEDNESDAY, MAY 13

Cortege from "The Queen of Sheba" Gounod
Overture, "Light Cavalry"..........Suppe
Largo (Solo violin, harp, organ and strings) ....Handel
Fantasia, "Lohengrin" ....Wagner
Suite, "L'Arlesienne" No. 2.........Bizet
Spanish Dance, "Panaderos"....Glazounov
Whispering of the Flowers..........Blon
Egyptian Ballet ....Luigini
Selection, "Stepping Stones".............Kern
Waltz, "1001 Nights"...............Strauss
Sixth Hungarian Dance............Brahms

THURSDAY, MAY 14

Coronation March from "The Prophet" Meyerbeer
Overture to "Abu Hassan".........Weber
Prelude ....Rachmaninoff
Fantasia, "Rigoletto" ....Verdi
Danse Macabre ....Saint-Saens
Spanish Serenade ....Glazounov
Indian Summer, An American Idyl.....Herbert
Ouverture Solennelle, "1812"..Tchaikovsky
Northern Rhapsody ....Hosmer
Waltz, "La Barcarolle" ......Waldteufel
March, "Northeastern" ....Speare

FRIDAY, MAY 15

March, "Greeting to Bangor"....R. B. Hall
Overture to "Oberon"..............Weber
Rachem (Invocation) ....Manna-Zucca
Fantasia from "Carmen" ....Bizet
Suite, "Peer Gynt"..................Grieg
Intermezzo from "Manon Lescaut" Puccini
Contra-Dance No. 1............Beethoven
Ride of the Valkyries.............Wagner
Marche Slave ....Tchaikovsky
"The Lark" ....Glinka-Jacchia
Waltz, "The Sirens" ....Waldteufel

PORTIA LAW SCHOOL NIGHT
SATURDAY, MAY 16

Procession of the Sardar..Ippolitov-Ivanov
Overture, "The Fair Melusine" Mendelssohn
Jota from the Suite, "Hispana" Stoessel-Jacchia
Sixth Hungarian Rhapsody..........Liszt
Fantasia, "Fedora" ....Giordano
Scherzo, "The Flight of the Bumble Bee" Rimsky-Korsakov
Eili, Eili ....Arr. by Jacchia
Overture to "Rienzi"...................Wagner
Scenes Pittoresques ....Massenet
"Love's Dream After the Ball"..Czibulka
"Entrance of the Gladiators"........Fucik

Traveler May 11

TONIGHT AT THE POPS

The Harvard freshman class will be present and their glee club will sing at the "Pop" concert tonight, which, however, is open to the public. The program follows:

March, "Veritas"......................Densmore
Overture to "Orpheus"...................Offenbach
Fantasia, "Pagliacci"................Leoncavallo
Songs by Harvard Freshman Glee Club.
Suite from "Christmas Eve"..Rimsky-Korsakov
Indian Lament.....................Dvorak-Kreisler
(Arranged by Agide Jacchia)
Introduction to Act III, "Lohrengrin"..Wagner
Songs by Harvard Freshman Glee Club.
"Pomp and Circumstance"................Elgar
Waltz, "Jolly Fellows".................Vollstedt
Selection, "College Life"...............Hinrichs

~~Advertiser May 11~~

HARVARD FRESHMEN TO ATTEND POPS TONIGHT

Harvard freshmen will celebrate at tonight's Pop concert in Symphony Hall and will bring their glee club with them. The program follows:

Pomp and Circumstance.............Elgar
Overture, "Orpheus"..............Offenbach
Fantasia, "Pagliacci,"..........Leoncavallo
Songs, Harvard Freshman Glee Club.
Suite, "Christmas Eve"....Rimsky-Korsakov
Indian Lament.............Dvorak-Kreisler
Introduction, "Lohengrin"..........Wagner
Songs, Harvard Freshman Glee Club.
Selection, "College Life"..........Heinrichs
Waltz, "Jolly Fellows"............Vollstedt
March, "Veritas"...................Densmore
"Fair Harvard"

Transcript May 11

At the Pops Tonight

Evening of Harvard Freshmen

March, "Veritas" ....Densmore
Overture, "Orpheus" ....Offenbach
Fantasia, "Pagliacci" .....Leoncavallo
College Songs
Suite from the Opera, "Christmas Eve" Rimsky-Korsakov
Indian Lament ....Kreisler-Jacchia
Introduction to Act III., "Lohengrin" Wagner
College Songs
March, "Pomp and Circumstance" Elgar
Waltz, "Jolly Fellows"........Vollstedt
Selection, "College Life"......Hinrichs

Conductor: A. Jacchia
Assisting:
Harvard Freshman Glee Club

Monitor May 11

Tonight at the "Pops"

Harvard Freshman Night

"Pomp and Circumstance"...Elgar
Overture to "Orpheus"....Offenbach
Fantasia, "Pagliacci"...Leoncavallo
Songs by Harvard Freshman Glee Club
Suite from "Christmas Eve" Rimsky-Korsakoff
"Indian Lament"...Dvořák-Kreisler
(Arranged by Agide Jacchia)
Introduction Act III, "Lohengrin" Wagner
Songs by Harvard Freshman Glee Club
Selection, "College Life"...Hinrichs
Waltz, "Jolly Fellows"....Vollstedt
March, "Veritas"..........Densmore
"Fair Harvard"

Traveler May 11

Opera Music at Tonight's Pop Concert

TONIGHT Agide Jacchia will conduct the first Sunday night Pop concert. The concerts opened last Monday night, with the customary eclat. The orchestra includes eighty Symphony players. Light refreshments are offered with the light music.

Tonight's program is largely operatic, with memorial selections from the Puccini operas. The bill follows:

"La Boheme," Fantasia
"Manon Lescaut," Intermezzo
"Tosca," Excerpts
"Sour Angelica," Interlude
"Madame Butterfly," Selection, Giacomo Puccini
(December 23, 1858; November 29, 1924)
"Othello," Tempest Scene .... Verdi
"Tristan and Isolde," Prelude and Love-Death .... Wagner
"Carmen," Gypsy Danace .... Bizet
"Haensel and Gretel," Dream Music, Humperdinck
"Eugen Onegin," Waltz .. Tschaikowsky

Post May 11

Harvard '28 at "Pops"

The Harvard freshman class will be present and their Glee Club will sing at the "Pop" concert in Symphony Hall tonight which, however, is open to the public. Programme follows:

March, "Veritas.. ....Densmore
Overture to "Orpheus"...........Offenbach
Fantasia, "Pagliacci"............Leoncavallo
Songs by Harvard Freshman Glee Club.

Suite from "Christmas Eve"............ Rimsky-Korsakov
"Indian Lament" (arranged by Agide Jacchia) .... Dvorak-Kreisler
Introduction Act. III, "Lohengrin"...Wagner
Songs by Harvard Freshman Glee Club.

"Pomp and Circumstance".............Elgar
Waltz, "Jolly Fellows"............Vollstedt
Selection, "College Life"............Hinrichs

Herald May 11

HARVARD '28 AT "POPS"

The Harvard freshman class will be present and their Glee Club will sing at the "Pop" concert in Symphony hall tonight, which, however, is open to the public. The program follows:

1. March, "Veritas"...................Densmore
2. Overture to "Orpheus"..........Offenbach
3. Fantasia, "Pagliacci"...........Leoncavallo
4. Songs by Harvard Freshman Glee Club
5. Suite from "Christmas Eve"—Rimsky-Korsakov
6. Indian Lament...............Dvorak-Kreisler
   (Arranged by Agide Jacchia)
7. Introduction to Act III, "Lohengrin" Wagner
8. Songs by Harvard Freshman Glee Club
9. "Pomp and Circumstance"............Elgar
10. Waltz, "Jolly Fellows"............Vollstedt
11. Selection, "College Life"..........Hinrichs

~~Telegram May 11~~

"POPS" PROGRAM TONIGHT

March, "Veritas," Densmore; Overture to "Orpheus," Offenbach; Fantasia, "Pagliacci," Leoncavallo; Songs by Harvard Freshman Glee Club; Suite from "Christmas Eve," Rimsky-Korsakov; Indian Lament, Dvorak-Kreisler (Arranged by Agide Jacchia); Introduction to Act III, "Lohengrin," Wagner; Songs by Harvard Freshman Glee Club; "Pomp and Circumstance," Elgar; Waltz, "Jolly Fellows," Vollstedt; Selection, "College Life," Hinrichs.

American May 12

POP CONCERT UNDER JACCHIA'S DIRECTION

The following program will be presented at the "Pop" concert in Symphony Hall, tonight, under Agide Jacchia's direction:

"Procession of Bacchus"............Delibes
Overture to "Mignon" ....Thomas
Waltz "Dornroeschen" ....Tchaikovsky
Fantasia, "Fedora" ....Giordano
Dance of the Hours...............Ponchielli
"Deep River" ....Burleigh-Jacchia
Minuet ....Boccherini
Symphonic Poem, "Finlandia"......Sibelius
Selection, "Rose Marie"......Friml-Stotrart
Medley of College Songs
'Oh, Fairest Alma Mater"..........Sleeper

Transcript May 12

At the Pops Tonight

Procession of Bacchus..........Delibes
Overture, "Mignon" ....Thomas
Waltz, "Dornröschen" ....Chaikovsky
Fantasia, "Fédora" ....Giordano
Dance of the Hours.........Ponchielli
Deep River ....Burleigh-Jacchia
Minuet ....Boccherini
Symphonic Poem, "Finlandia"...Sibelius
Selection, "Rose-Marie"..Friml-Stothart
Medley of College Songs
Oh, Fairest Alma Mater........Sleeper

Conductor: A. Jacchia

Adv. May 12

SMITH COLLEGE WILL CELEBRATE AT POPS

Smith College graduates have bought a large number of seats for tonight's Pop Concert at Symphony Hall. The program follows:

"Procession of Bacchus"............Delibes
Overture, "Mignon"................Thomas
Waltz, "Dornroeschen".........Tchaikovsky
Fantasia, "Madame Butterfly"......Puccini
Suite, "The Children's Corner,"
Debussy-Caplet
"Deep River"..............Burleigh-Jacchia
Minuet ....Boccherini
Symphonic Poem, "Finlandia" .....Sibelins
Selection, "Rose Marie"......Friml-Stothart
Medley of College Songs.
"Oh, Fairest Alma Mater"..........Sleeper

Monitor May 12

Tonight at the "Pops"

SMITH ALUMNAE NIGHT

"Procession of Bacchus"....Delibes
Overture to "Mignon"......Thomas
Waltz, "Dornroeschen" ....
Tschaikowsky
Fantasia, "Fedora" ......Giordano
Dance of the Hours......Ponchielli
"Deep River".....Burleigh-Jacchia
Minuet ....Boccherini
Symphonic Poem, "Finlandia,"
Sibelius
Selection, "Rose Marie".........
Friml-Stothart
Medley of College Songs
"Oh, Fairest Alma Mater...Sleeper

Herald May 12

TONIGHT AT "THE POPS"

The following program will be presented at the "Pop" concert in Symphony hall tonight under Agide Jacchia's direction:

"Procession of Bacchus"..........Delibes
Overture to "Mignon"............Thomas
Waltz, "Dornroeschen" .....Tchaikovsky
Fantasia, "Fedora"..............Giordano
Dance of the Hours............Ponchielli
'Deep River"...........Burleigh-Jacchia
Minuet ....Boccherini
Symphonic poem, "Finlandia".....Sibelius
Selection, "Rose Marie"....Friml-Stothart
Medley of College Songs
Oh, Fairest Alma Mater"........Sleeper

"POPS" PROGRAM TONIGHT

"Procession of Bacchus," Delibes; overture to "Mignon," Thomas; waltz, "Dornroeschen," Tchaikovsky; Fantasia, "Madame Butterfly," Puccini; From the suite, "The Children's Corner," Debussy-Caplet; "Deep River," Burleigh-Jacchia; Minuet, Boccherini; Symphonic Poem, "Finlandia," Sibelius; Selection, "Rose Marie," Friml-Stothart; Medley of College Songs, "Oh, Fairest Alma Mater," Sleeper.

Telegram May 12

American May 13

JACCHIA ARRANGES 'POPS' FOR TONIGHT

Agide Jacchia will present the following concert at the "Pops" in Symphony Hall tonight:

Cortege from "The Queen of Sheba"
Gounod
Overture, "Light Cavalry" ....Suppe
Largo (solo violin, harp, organ and strings) ....Handel
Fantasia, "Lohengrin" ....Wagner
Suite, "L'Arlesienne" No. 2..........Bizet
a. Pastorale. b. Minuet. c. Farandole.
Spanish Donce, "Panaderos" ....Glazounov
Whispering of the Flowers...........Blon
Egyptian Ballet ....Luigini
Selection, "Stepping Stones" ....Kern
Waltz, "1001 Nights" ....Strauss
Sixth Hungarian Dance ....Brahms

Telegram May 13

"POP" CONCERT TONIGHT

Cortege from "The Queen of Sheba," Gounod; Overture, "Light Calvary," Suppe; Largo (solo violin, harp, organ and strings), Handel; Fantasia, "Lohengrin," Wagner; Suite, "L'Arlesienne," No. 2, Bizet (a. Pastorale. b. Minuet, c. Farandole); Spanish Dance, "Panaderos," Glazounov; Whispering of the Flowers, Blon; Egyptian Ballet, Luigini; Selection "Stepping Stones," Kern; Waltz, "1001 Nights," Strauss; Sixth Hungarian Dance, Brahms.

Traveler May 13

TONIGHT AT THE POPS

Agide Jacchia will present the following concert at the "Pops" in Symphony hall tonight:

Cortege from "The Queen of Sheba"
Gounod
Overture, "Light Cavalry".........Suppe
Largo (Solo violin, harp, organ and strings) ....Handel
Fantasia, "Lohengrin" ....Wagner
Suite, "L'Arlesienne" No. 2........Bizet
a. Pastorale
b. Minuet
c. Farandole
Spanish Dance, "Panaderos"....Glazounov
Whispering of the Flowers.........Blon
Egyptian Ballet ....Luigini
Selection, "Stepping Stones".......Kern
Waltz, "1001 Nights" ....Strauss
Sixth Hungarian Dance..........Brahms

Monitor May 13

Tonight at the "Pops"

Cortège from "The Queen of Sheba" ....Gounod
Overture, "Light Cavalry"...Suppé
Largo ....Handel
Fantasia, "Lohengrin"....Wagner
Suite, "L'Arlésienne" No. 2...Bizet
(a) Pastorale (b) Minuet
(c) Farandole
Spanish Dance, "Panaderos"....
Glazounoff
"Whispering of the Flowers"..Blon
Egyptian Ballet ....Luigini
Selection, "Stepping Stones"..Kern
Waltz, "1001 Nights".......Strauss
Sixth Hungarian Dance....Brahms

Transcript May 13

At the Pops Tonight

Procession from "The Queen of Sheba" ....Gounod
Overture, "Light Cavalry".......Suppe
Largo ....Handel
Fantasia, "Lohengrin" ....Wagner
Pastorale, Minuet and Farandole from the Incidental Music to "L'Arlésienne" ....Bizet
Spanish Dance, "Panaderos"..Glazunov
Whispering of the Flowers........Blon
Egyptian Ballet ....Luigini
Selection, "Stepping Stones"......Kern
Waltz, "1001 Nights".......J. Strauss
Sixth Hungarian Dance.........Brahms

Conductor: A. Jacchia

Herald May 13

TONIGHT AT "THE POPS"

Agide Jacchia will present the following concert at the "Pops" in Symphony hall tonight:

Cortege from "The Queen of Sheba"
Gounod
Overture, "Light Cavalry"..........Suppe
Largo (Solo violin, harp, organ and strings) ....Handel
Fantasia, "Lohengrin" ....Wagner
Suite, "L'Arlesienne" No. 2..........Bizet
a. Pastorale
b. Minuet
c. Farandole
Spanish Dance, "Panaderos"....Glazounov
Whispering of the Flowers..........Blon
Egyptian Ballet ....Luigini
Selection, "Stepping Stones".........Kern
Waltz, "1001 Nights" ....Strauss
Sixth Hungarian Dance..........Brahms

Transcript May 14

Incidents and Prospects

By leave of the trustees of the Symphony Orchestra, Mr. Koussevitzky has accepted an invitation to conduct at a concert of the League of Composers in New York in the course of next November. Then and there he will lead a chamber orchestra from his own forces through pieces to be played for the first time hereabouts.

To London and to Paris for concerts already begun or soon to be set afoot, Mr. Koussevitzky has carried three pieces by American composers—Mr. Copland's Symphony for Organ and Orchestra, heard in Boston last February; Mr. Eichheim's "Chinese Legend," likewise from the current repertory of the Symphony Concerts; Mr. Deems Taylor's suite, "Through the Looking Glass," first played in Boston under Mr. Monteux. The conductor's Bostonian public would gladly hear it

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Transcript May 14

At the Pops Tonigh

Coronation March from "The Prophet"
Meyerbeer
Overture, "Abu Hassan".........Weber
Prelude ....Rakhmaninov
Fantasia, "Rigoletto"............Verdi
Danse Macabre ....Saint-Saëns
Spanish Serenade ....Glazunov
Indian Summer ....Herbert
Overture, "1812" ....Chaikovsky
Northern Rhapsody ....Hosmer
Waltz, "La Barcarolle".....Waldteufel
March, "Northeastern" ....Speare

Conductor: A. Jacchia

NEW YORK
POST

MAY 14 1925

Heger, Antonio

Koussevitzky and American Music

Serge Koussevitzky brought to a close his first season as conductor of the Boston Symphony Orchestra on May 1, sailed for Europe the next day and on May 11 began his series with the London Symphony Orchestra as guest conductor. May 22 he will begin his annual series of Koussevitzky concerts in Paris. He will return to this country in September to begin rehearsals for next season with the Boston Orchestra, opening October 9. In Paris the conductor will introduce the music of three young American composers: Deems Taylor's suite, "Through the Looking Glass"; Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony.

In reviewing the season Philip Hale, in the Boston Herald, remarked that, whereas some had been led by report to expect from Koussevitzky sensationalism and overemphasis upon the moderns, he had proved to have a special flair for the "ancients" and a special way with the "romantics." "He can be passionate without being blatant. As a rule, he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, yet no one treats the music of the eighteenth century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period." Mr. Hale lists the composers represented by nations as follows: German-Austrian-Bohemians by the two Bachs, Beethoven, Brahms, Handel (really to be classed among the English), Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Smetana, Strauss, Wagner and Weber—fifteen in all.

The French by Berlioz, Borchard, Boulanger, Caplet, Debussy, Dukas, G. Fauré, Honegger, d'Indy, Manuel, Rabaud, Ravel, Rigel, Roussel, Schmitt and Tailleferre—sixteen.

The Russians by Borodin, Glazounov, Glinka, Liadov, Moussorgsky, Prokofieff, Rachmaninoff, Rimsky-Korsakov, Scriabin, Stravinsky and Tchaikovsky—eleven.

The Italians by Boccherini, Corelli, Respighi and Vivaldi—four.

The Americans by Copland, Eichheim, Foote, Hadley, Hill and Loeffler—six.

The English by Bax, Bliss, Elgar (transcription)—three.

The Spaniards by De Falla.

Notable choral performances included Brahms' "German Requiem," Scriabin's "Prometheus" and Borodin's dances from "Prince Igor."

Traveler May 14

TONIGHT AT THE POPS

The "Pop" concert in Symphony hall tonight will be dedicated to Northeastern University, but will be in every sense a public occasion. The program follows:

Coronation March from "The Prophet"
Meyerbeer
Overture to "Abu Hassan"......Weber
Prelude .... Rachmaninoff
Fantasia, "Rigoletto"..............Verdi
Danse Macabre..............Saint-Saens
Spanish Serenade.............Glazounov
Indian Summer, an American Idyl
Herbert
Ouverture Solennelle, "1812"..Tchaikovsky
Northern Rhapsody ....Hosmer
Waltz, "La Barcarolle".......Waldteufel
March, "Northeastern"............Speare

HARRISBURG, PA.
TELEGRAPH

MAY 14 1925

Serge Koussevitzky has had his contract as conductor of the Boston Symphony Orchestra extended to May, 1926. It is reported that a third year may be added to his tenure if he so desires.

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entrance

Herald May 14

TONIGHT AT "THE POPS"

The "Pop" concert in Symphony hall tonight will be dedicated to Northeastern University, but will be in every sense a public occasion. The program follows:

Coronation March from "The Prophet"
Meyerbeer
Overture to "Abu Hassan"......Weber
Prelude .... Rachmaninoff
Fantasia, "Rigoletto"..............Verdi
Danse Macabre..............Saint-Saens
Spanish Serenade.............Glazounov
Indian Summer, an American Idyl
Herbert
Ouverture Solennelle, "1812"..Tchaikovsky
Northern Rhapsody ....Hosmer
Waltz, "La Barcarolle".......Waldteufel
March, "Northeastern"............Speare

Monitor May 14

Tonight at the "Pops"

NORTHEASTERN UNIVERSITY NIGHT

Coronation March from "The Prophet" ....Meyerbeer
Overture to "Abu Hassan"..Weber
Prelude ....Rachmaninoff
Fantasia, "Rigoletto" ....Verdi
"Danse Macabre" ......Saint-Saëns
Spanish Serenade ....Glazounoff
"Indian Summer," an American Idyl ....Herbert
Ouverture Solennelle, "1812"....
Tschaikowsky
Northern Rhapsody ....Hosmer
Waltz, "La Barcarolle" ....
Waldteufel
March, "Northeastern" .....Speare

Advertiser May 14

NORTHEASTERN TO ATTEND POP CONCERT

Northeastern University students will occupy a large section of seats at tonight's Pop Concert in Symphony Hall, but the public will also be admitted. The program follows:

Coronation March, "The Prophet"..Meyerbeer
Overture, "Abu Hassan" ....Weber
Prelude .... Rachmaninoff
Fantasia, "Rigoletto" .... Verdi
Danse Macabre .... Saint-Saens
Spanish Serenade .... Glazounov
Indian Summer .... Herbert
Overture, "1812" ....Tchaikovsky
Northern Rhapsody .... Hosmer
Waltz, "La Barcarolle" .... Waldteufel
March, "Northeastern" .... Speare

American May 14

"POPS" CONCERT IS FOR NORTHEASTERN

The "Pops" concert in Symphony Hall tonight will be dedicated to Northeastern University. The program.

Coronation March from "The Prophet"
Meyerbeer
Overture to "Abu Hassan" ....Weber
Prelude ....Rachmaninoff
Fantasia, "Rigoletto" ....Verdi
Danse Macabre ....Saint-Saens
Spanish Serenade ....Glazounov
Indian Summer, An American Idyl
Herbert
Ouverture Solennelle, "1812"...Tchaikovsky
Northern Rhapsody..................Hosmer
Waltz, "La Barcarolle"........Waldeeufel
March, "Northeastern"..............Speare

WHEELING
W. VA.
INTELLIGENCER

MA 5 1925

PRESENTS OUR MUSIC ABROAD

KOUSSEVITZKY, BOSTON SYMPHONY LEADER, TAKES AMERICAN SCORES TO PARIS.

WILL PRESENT PROGRAMS OF MODERN MUSIC ABROAD—RETURNS IN SEPTEMBER.

Music lovers will be interested in the fact that Koussevitzky, the bass viol virtuoso and leader of the Boston Symphony orchestra the past year, is introducing some of our American music to Paris and London.

Koussevitzky has taken three scores of young American composers to introduce abroad. They are: Deems Taylors' suite—"Through The Looking Glass"; Henry Eichheim's, "A Chinese Legend" and Aaron Copland's Symphony. Koussevitzky's Paris program will consist entirely of modern music.

The Europeans have paid little attention thus far to our music here. They feel that we are too commercialized, too imbued with the hustle and rush of our lives to have time to create anything much worth while.

Advertiser May 16

MAINE DAUGHTERS AT POP CONCERT TONIGHT

At tonight's Pop Concert at Symphony Hall the Massachusetts Daughters of Maine will be strongly represented. The program follows:

March, "Greeting to Bangor" ....R. B. H
Overture, "Oberon" .... Web
Fachem .... Manna-Zuc
Fantasia, "Carmen" .... Biz
Suite, "Peer Gynt" .... Grie
Intermezzo, "Manon Lescaut" .....Puccin
Contra-Dance No. 1 .... Beethove
Ride of the Valkyries .... Wagne
Morche Slave ....Tchaikovsky
"The Lark" .... Glinka-Jacchia
Waltz, "The Sirens" ....Walteufel

Monitor May 15

Tonight at the "Pops"

MAINE NIGHT

March, "Greeting to Bangor,"
R. B. Hall
Overture to "Oberon".......Weber
Rachem (Invocation)..Manna-Zucca
(Orchestrated by A. Jacchia)
Fantasia from "Carmen".....Bizet
Suite, "Peer Gynt" ....Grieg
(a) Morning Mood
(b) In the King's Grotto
Intermezzo from "Manon Lescaut" ....Puccini
Contra-Dance No. 1.....Beethoven
Ride of the Valkyries......Wagner
Marche Slave ....Tschaikowsky
"The Lark" ....Glinka-Jacchia
Waltz, "The Sirens"....Waldteufel

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serious.

Herald May 16

AT THE "POPS" TONIGHT

Tonight's "Pop" concert in Symphony hall will be open to the public, although a large number of the Massachusetts Daughters of Maine will be present. The program follows:

March, "Greeting to Bangor"......R. B. Hall
Overture to "Oberon"....................Weber
Rachem (Invocation)...............Manna-Zucca
(Orchestrated by A. Jacchia)
Fantasia from "Carmen"....................Bizet
Suite, "Peer Gynt"........................Grieg
(a) Morning Mood. (b) In the Troll King's Grotto.
Intermezzo from "Manon Lescaut".....Puccini
Contra-Dance No. 1..................Beethoven
Ride of the Valkyries...................Wagner
Marche Slave....................Tchaikovsky
"The Lark"......................Glinka-Jacchia
Waltz, "The Sirens"...............Waldteufel

At the Pops Tonigh

"Maine Night"

March, "Greeting to Bangor".....Hall
Overture, "Oberon" ....Weber
Rachem ....Manna-Zucca-Jacchia
Fantasia from "Carmen"..........Bizet
Morning Mood and The Troll-King's Grotto from the Incidental Music to "Peer Gynt" ....Grieg
Intermezzo from "Manon Lescaut".
Puccini
Contra-Dance, No. 1 ....Beethoven
Ride of the Valkyrs..............Wagner
Slavic March ....Chaikovsky
The Lark ....Glinka-Jacchia
Waltz, "The Sirens"........Waldteufel

Conductor: A. Jacchia.

Transcript May 1

104

~~TELEGRAM~~ May 16

"POPS TONIGHT"

1—"Procession of the Sardar," Ippolitov-Ivanov; 2—Overture, "The Fair Melusine," Mendelssohn; 3—Jota from the Suite, "Hispana," Stoessel-Jacchia; 4—Sixth Hungarian Rhapsody, Liszt; 5—Fantasia, "Fedora," Giordano; 6, Scherzo, "The Flight of the Bumble Bee," Rimsky-Korsakov! 7—"Eili, Eili," arranged by Jacchia, solotrumpet—Georges Mager; 8—Overture to "Rienzi," Wagner; 9—Scenes Pittoresques, Massenet: (a) "Air de Ballet," (b) "Angelus," (c) "Fete Boheme"; 10—"Love's Dream After the Ball," Czibulka; 11, "Entrance of the Gladiators," Fucik.

~~TRAVELER~~ MAY 16

THIRD WEEK OF "POPS"

The "Pop" concerts at Symphony hall will enter their third week next Monday. This institution is having one of its most flourishing seasons and affirming for the 40th time its felicitous blend of appealing music finely performed and the sociability and refreshments which abound at the tables covering the floor of Symphony hall. Agide Jacchia and his orchestra of 80 Symphony players will present novelties and old favorites on each program of the week. Wednesday will bring an all-Russian program, Thursday a representation of three colleges, Amherst, Williams, Wesleyan, and Sunday, May 24, the second Sunday concert of the season with a symphonic program.

THIS CLIPPING FROM

PHILADELPHIA, PA.

Eve. Public Ledger

MAY 16 1925

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THE relation of the soloist to the great symphony orchestras has materially changed during the last ten years or so. As a matter of fact this change began a much longer time ago than this, but it has become more accentuated since the World War, which, I believe, had a good deal to do with it.

When the great orchestras of the United States first came into being, it was taken as an axiom by the managements, that audiences of any size could not be attracted to the concerts to hear an entire program of orchestral music and that, perforce, a great soloist was required to insure an attendance of reasonable dimensions. This was the hey-day of the soloist, but be it said to their credit that there was, at that time, no attempt to "boost" the price of performance to an excessive figure. This came later and it still remains with us. Herein the war played an important part.

Those who remember the early years of the Philadelphia Orchestra will also remember that there were few concerts in those days without a soloist. Thus, in the season of 1906-07, to take one at random, there were twenty soloists in twenty pairs of concerts and this was by no means an exceptional season in the matter of soloists. In those days the soloist was considered a necessity to the success of the orchestra.

THIS situation was by no means peculiar to Philadelphia. It existed in every city in the country which maintained a permanent symphony orchestra—then not more than three or four. The Boston Symphony seemed to consider it important to bring a distinguished soloist on every visit to Philadelphia, as did the New York Philharmonic, which then had a series here and every other big orchestra. The same policy existed for these orchestras at home.

If I remember correctly, it was with considerable trepidation that the Philadelphia Orchestra first decided to go through a season with five pairs of purely orchestral concerts. There was some "kicking" of course; what musical innovation was eved made without some recalcitrants rising up to declare a policy entirely wrong? But it proved successful and this course was materially aided by the policy of the soloists themselves in demanding an undue share of the receipts of the house for playing.

Of course, the fundamental reason behind the success of this change was that the audiences had become initiated into the beauties of orchestral music and had begun to appreciate the gigantic musical thoughts which the masters of the symphonic composition have expressed in the orchestral idiom. As this change continued in the minds of the audience and as appreciation of orchestral music grew in popularity the soloist, no matter how great, was no longer needed to fill the house.

HAD any one said fifteen years ago that the Philadelphia Orchestra would go through the season of 1924-25 without a single vocal soloist, he would have been deemed a fit subject for an insanity commission. But this is just what occurred this season, and what is even more significant, no one appeared to notice the fact. This simply goes to show the constantly diminishing power of the soloist as a symphony concert attraction, or rather necessity.

The Philadelphia Orchestra was one of the first to introduce a large proportion of purely orchestral concerts each season, but the others have followed this example. During the season just closed the Boston Orchestra had eleven soloists in twenty-four pairs of concerts and the Chicago Orchestra had sixteen in twenty-eight pairs. But the orchestras which have a lesser number of concerts still hold to the soloist idea. Thus, Cincinnati, with fourteen pairs, had soloists at ten of them, Cleveland had thirteen soloists in eighteen pairs and Detroit had fourteen soloists in sixteen pairs.

This general situation, as shown especially in Philadelphia and Boston, represents a healthful condition for the orchestras. When they are able to fill the houses with purely orchestral programs, there need be little fear for the future of the organizations. And the beauty of this condition is that orchestral music, next to chamber music, grows in popular appreciation year by year among those who really follow and accept its message.

AT THE same time, there is a distinct place for the soloist in orchestral concerts. First, some of the greatest of the world's musical thoughts have been expressed in the concerto form, and, second, many of the concertos exhibit the capabilities (and it must also be said, at times, the limitations) of the great solo instruments in a manner which is impossible in any other form.

Take, for example, such works as the Beethoven and Brahms concertos for violin and the Schumann concerto for piano in the first classification. There are few greater works in existence from the standpoint of musical thought than these three, and while they are perhaps the greatest, still they do not by any means stand alone in this respect. As owing the capabilities of an instrument take the Mendelssohn violin concerto, the most violinistic of them all, r the principal virtuoso concertos, uch as the F-sharp minor of Ernst, he Paganini or the Joachim Hungarian oncerto for the violin and the two Liszt concertos for the piano.

These are all works well worth hearing every year—provided the caliber of the soloist matches that of the composition, which, in late years, has not always been the case in Philadelphia. The violinists capable of really interpreting the Brahms and the Beethoven concertos can be counted on the fingers of one hand with a digit or two left over, and, despite the number of pianists on the concert stage, the same thing might almost be said of the Schumann.

THE attitude of the soloists themselves has had an important bearing upon this lessened demand for their services with the great orchestras. The price of orchestral soloists like everything else went up enormously some years ago and among the greatest ones it has never come down. It is only about two years ago that Dr. Walter Damrosch told me that he was no longer able, because of financial reasons, to engage one of the very greatest of them all and the other orchestras have had the same experience. For some years, as far as I know, this wonderful artist has not played with any of the great orchestras.

The viewpoint of any extremely successful soloist is that he cannot afford to play for less than the prohibitive fee which he demands. To fill a concert engagement with an orchestra requires three days of time, one for rehearsal and two for the concerts. In the same space he can play three recital engagements and make considerably more out of them than he can possibly get from an orchestra, because he can fill the house in every city where he plays. And the great artist to whom I refer is not alone in this enviable position. There are others, although not a great many.

CONCERTS NEXT WEEK

~~TRANSCRIPT~~ MAY 16

Progress of The Pops — Mr. Jacchia Freshens Programs — A "Symphony Night"—Belated Recitals

A WEEK from tomorrow evening, on Sunday, May 24, there will be an interesting experiment at the Pops—a concert of symphonic music, almost any item of which might stand on Mr. Koussevitzky's programs. True, no symphony will be played from beginning to end, but fragments of three have place—the Andante in Beethoven's Fifth; the Minuet from Haydn's in D major of the London series; the second movement of Chaikovsky's "Pathetic"; while next of kin is the Finale from Rimsky-Korsakov's Symphonic Suite, "Scheherazade." Add to these numbers Berlioz's overture, "Roman Carnival"; the Prelude to "Lohengrin"; the overture to Smetana's opera, "The Bartered Bride"; Enesco's "Roumanian Rhapsody"; Respighi's arrangement of three old Italian dances—and a truly symphonic program emerges. If the public responds to it, especially on a spring Sunday, The Pops will indeed be doing a new office.

Throughout next week, moreover, Mr. Jacchia is freshening his programs. On Monday appears Casella's resplendent arrangement for orchestra of Balakirev's "Islamey"; Beethoven's Overture to "Egmont," the closing scene from "Tristan and Isolde." On Tuesday Goldmark's Overture, "Sakountala," and the March Movement from Chaikovsky's "Pathetic Symphony" will return. A Russian program will fill Wednesday evening with the prelude to Musorgsky's "Khovantchina"; a fragment of Stravinsky's ballet, "The Fire-Bird"; the Overture to Glinka's opera, "Russlan and Ludmilla"; a suite from Glazunov's ballet, "Raymonda"—all relatively novel pieces. On Thursday—"Amherst-Williams-Wesleyan night"—there is room for three dances from Massenet's opera, "The Cid," and the Finale of Chaikovsky's Fourth Symphony. The program of Friday will run familiar course, save for Sibelius's little tone-poem of spring-melancholy; while on Saturday stands the usual assemblage of "taking" numbers.

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Koussetvitzky is taking three scores of young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's Symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral Symphony, also the Fifth and Seventh. There will be a Scriabin program in observance of the 10th anniversary of the Russian composer's death.

Koussevitzky will return to America next September to open the next Boston Symphony orchestra season in Symphony hall, Boston, on Oct. 9.

TONIGHT'S "POPS"

The "Pops" program at Symphony Hall tonight will be as follows:

Procession of the Sardar....Ippolitov-Ivanov
Overture, "The Fair Melusine"..Mendelssohn
Jota from the Suite, "Hispana,"
Stoessel-Jacchia
Sixth Hungarian Rhapsody..........Liszzt
Fantasia, "Fedora"................Giordano
Scherzo, "The Flight of the Bumble Bee,"
Rimsky-Korsakov
Solo Trumpet—Georges Mager
Overture to "Rienza"..............Wagner
Scenes Pittoresques..............Massenet
a. Air de Ballet. b. Angelus. c. Fete Boheme.
"Love's Dream After the Ball"....Czibulka
"Entrance of the Gladiators".......Fucik

AMERICAN May 16

NEW YORK

TELEGRAM

MAY 16 1925

League of Composers Plans Largely.

Announcing for next season three concerts of "modern chamber orchestra music," the League of Composers is preparing a program of a scope unprecendented in all its useful career. Serge Koussevitzky, of the Boston Symphony Orchestra, will conduct the first concert; Willem Mengelberg, of the New York Philharmonic, the second; the conductor for the third has not yet been selected.

The Koussevitzky concert will take place in November. The Boston leader will direct an ensemble of picked men from his orchestra in a program of first performances of new work by Europeans and Americans. The occasion will provide Mr. Koussevitzky his first appearance here not in the regular course of concerts by the Boston Symphony Orchestra.

The Mengelberg concert occuring late in December, will feature a marionette opera, "El Retablo de Maese Pedro," by Manuel de Falla. This recent work of the Spanish composer, whose early opera "La Vida Breve" is on the Metropolitan schedule for next season, will be presented "with full puppet regalia, with marionettes of two sizes, and marionette staging, the singers taking their place in the orchestra."

For the instrumental part Mr. Mengelberg will have at his disposal a group of players from the Philharmonic and Mme. Wanda Landowska, the noted harpsichordist. Needless to point out, this performance will be an American "premiere." The little work was given first in Seville and shortly afterward in Paris at the house of the Princesse Edmond de Polignac, to whom the score is dedicated. The subject is taken from "Don Quixote."

The third program of "chamber orchestral music," which is now being worked out, is to be given in February. The League will begin its season in October with a "recital of new chamber music," whose plans are shortly to be made public. Four issues of the League's magazine, "Modern Music," are promised for October, December, February and April.

PITTS SANBORN.

NEWARK

NEW JERSEY

EVENING NEWS

MAY 16 1925

* * *

General Musical Notes.

Serge Koussevitzky, having closed his first season as conductor of the Boston Symphony Orchestra, has gone to Europe, where he will spend the summer. Last Monday he began a series of concerts in London as guest conductor of the London Symphony Orchestra. Next Thursday he resumes his concerts in Paris, where he became so popular during the last few summers that the manner in which he was acclaimed there was largely responsible for his engagement by the management of the Boston Symphony.

Mr. Koussevitzky will introduce to Parisians three scores by young American composers. They are Deems Taylor's "Through the Looking Glass," Henry Eicheim's "A Chinese Legend" and Aaron Copland's Symphony. He will return to Boston early in September to resume his duties there.

Under the auspices of the Unity Concert Course in Montclair Mr. Koussevitzky and the Boston Orchestra appeared in the mountain town last September prior to opening their series of concerts in New York. The ability shown by him in directing the performances stamped him as one of the great conductors of today. His work during the season in Boston and New York strengthened the impression then formed.

THE POPS TONIGHT.

The following program will be heard at the Pops tonight in Symphony Hall:

Procession of the Sardar ... Ippolitov-Ivanov
Overture, "The Fair Melusine"..Mendelssohn
Jota from "Hispana" ..... Stoessel-Jacchia
Sixth Hungarian Rhapsody .... Liszt
Fantasia "Fedora" .... Giordano
Scherzo, "Bumble Bee"..Rimsky-Korsakov
Eili, Eili .... Arranged by Ja$cchia
Solo Trumpet—Georges Mager
Overture, "Rienzi" .... Wagner
Scenes Pittoresques .... Massenet
"Love's Dream After the Ball" ...Czibulka
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ADVERTISER May 16

MONITOR MAY 16

Tonight at the "Pops"

"Procession of the Sardar".....
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(a) Air de Ballet (b) Angelus
(c) Fête Bohème
"Love's Dream After the Ball,"
Czibulka
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NEW YORK

POST

16 1925

New Chamber Music by Composers' League

Koussevitzky and Mengelberg Among Next Season's Conductors

THREE CONCERTS of modern chamber orchestral music will be given next season by the League of Composers. The first is to be conducted by Serge oussevitsky, the second by Willem Menelberg, with Wanda Landowska and other distinguished artists as soloists. There will e in addition one recital of new chamber usic and four issues of the league's gazine, which will be known in future Modern Music.

Mr. Koussevitsky, who appears by perssion of the officers and trustees of the oston Symphony Orchestra, will conduct program of first performances of works Europeans and Americans. This will his first appearance here that is not nected with a performance of the Bos organization. The concert will take e in November. The ensemble will con of picked men from the Boston Symny Orchestra.

e concert under Mr. Mengelberg's dion will feature 'El Retablo," Manuel alla's marionette opera. Mr. Mengel appearing by permission of the Board irectors of the Philharmonic Society, ead a group of players from the orra of that organization. Mme. Lanka will play the harpsichord for this which will be given its American ere. This miniature opera, dealing an episode in the life of Don Quixote, een made famous in Europe through tage performances given by the es de Polignac, to whom it is dediand by subsequent concert hearings. be presented by the League with ppet regalia with marionettes of es and marionette staging, the aking their place with the orches concert will be heard late in er.

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THIS CLIPPING FROM

JOURNAL

16 1925

PUPPET OPERA TO BE GIVEN PREMIERE

Composers' League to Produce de Falla's "El Retablo"—Other Notes on Music.

The League of Composers, one of the two g[illegible]ups devoted to the performance [illegible]ntemporary music, makes a nu[illegible] of interesting announcemen[illegible] its next season. One of th[illegible]f of these is the promised p[illegible]d[illegible]ction of the best known Spaniard of the day, Manuel de Falla's marionette opera, "El Retablo." It deals with an episode from "Don Quixote," the unfailing source of so much Spanish art.

It has been done in Europe with successful effect, but has not yet been heard here. The League will present it with the full marionette staging and with the small orchestra it calls for, under the direction of Willem Mengelberg, conductor of the Philharmonic. Wanda Landowska [illegible]ill play the important harpsi[illegible] part. The perform[illegible] an[illegible]ed for next December [illegible] two concerts planned by [illegible] will be given in Oct[illegible] February. The first wil[illegible] by Serge Koussevit[illegible] or of the Boston Symphon[illegible]estra, and ~~will con~~sist of n[illegible]usic for chamber orchestra—picked men from the Boston band. Plans for the third programme have not yet been completed.

The League's publication, The League of Composers' Review, will henceforth [illegible] known as Modern Music, and w[illegible]e issued bi-monthly during the co[illegible] music season.

104

TELEGRAM MAY 16

"POPS TONIGHT"

1—"Procession of the Sardar," Ippolitov-Ivanov; 2—Overture, "The Fair Melusine," Mendelssohn; 3—Jota from the Suite, "Hispana," Stoessel-Jacchia; 4—Sixth Hungarian Rhapsody, Liszt; 5—Fantasia, "Fedora," Giordano; 6, Scherzo, "The Flight of the Bumble Bee," Rimsky-Korsakov! 7—"Elli, Elli," arranged by Jacchia, solotrumpet—Georges Mager; 8—Overture to "Rienzi," Wagner; 9—Scenes Pittoresques, Massenet: (a) "Air de Ballet," (b) "Angelus," (c) "Fete Boheme"; 10—"Love's Dream After the Ball," Czibulka; 11, "Entrance of the Gladiators," Fucik.

~~TRAVELER~~ MAY 16

THIRD WEEK OF "POPS"

The "Pop" concerts at Symphony hall will enter their third week next Monday. This institution is having one of its most flourishing seasons and affirming for the 40th time its felicitous blend of appealing music finely performed and the sociability and refreshments which abound at the tables covering the floor of Symphony hall. Agide Jacchia and his orchestra of 80 Symphony players will present novelties and old favorites on each program of the week. Wednesday will bring an all-Russian program, Thursday a representation of three colleges, Amherst, Williams, Wesleyan, and Sunday, May 24, the second Sunday concert of the season with a symphonic program.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Eve. Public Ledger

MAY 16 1925

THE CRITIC TALKS TO MUSIC LOVERS

By SAMUEL L. LACIAR

THE relation of the soloist to the great symphony orchestras has materially changed during the last ten years or so. As a matter of fact this change began a much longer time ago than this, but it has become more accentuated since the World War, which, I believe, had a good deal to do with it.

When the great orchestras of the United States first came into being, it was taken as an axiom by the managements, that audiences of any size could not be attracted to the concerts to hear an entire program of orchestral music and that, perforce, a great soloist was required to insure an attendance of reasonable dimensions. This was the hey-day of the soloist, but be it said to their credit that there was, at that time, no attempt to "boost" the price of performance to an excessive figure. This came later and it still remains with us. Herein the war played an important part.

Those who remember the early years of the Philadelphia Orchestra will also remember that there were few concerts in those days without a soloist. Thus, in the season of 1906-07, to take one at random, there were twenty soloists in twenty pairs of concerts and this was by no means an exceptional season in the matter of soloists. In those days the soloist was considered a necessity to the success of the orchestra.

THIS situation was by no means peculiar to Philadelphia. It existed in every city in the country which maintained a permanent symphony orchestra—then not more than three or four. The Boston Symphony seemed to consider it important to bring a distinguished soloist on every visit to Philadelphia, as did the New York Philharmonic, which then had a series here and every other big orchestra. The same policy existed for these orchestras at home.

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Of course, the fundamental reason behind the success of this change was that the audiences had become initiated into the beauties of orchestral music and had begun to appreciate the gigantic musical thoughts which the masters of the symphonic composition have expressed in the orchestral idiom. As this change continued in the minds of the audience and as appreciation of orchestral music grew in popularity the soloist, no matter how great, was no longer needed to fill the house.

HAD any one said fifteen years ago that the Philadelphia Orchestra would go through the season of 1924-25 without a single vocal soloist, he would have been deemed a fit subject for an insanity commission. But this is just what occurred this season, and what is even more significant, no one appeared to notice the fact. This simply goes to show the constantly diminishing power of the soloist as a symphony concert attraction, or rather necessity.

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"Entrance of the Gladiators" ...... Fucik

ADVERTISER May 16

NEWARK
NEW JERSEY
EVENING NEWS
MAY 16 1925

General Musical Notes.

Serge Koussevitzky, having closed his first season as conductor of the Boston Symphony Orchestra, has gone to Europe, where he will spend the summer. Last Monday he began a series of concerts in London as guest conductor of the London Symphony Orchestra. Next Thursday he resumes his concerts in Paris, where he became so popular during the last few summers that the manner in which he was acclaimed there was largely responsible for his engagement by the management of the Boston Symphony.

Mr. Koussevitzky will introduce to Parisians three scores by young American composers. They are Deems Taylor's "Through the Looking Glass," Henry Eicheim's "A Chinese Legend" and Aaron Copland's Symphony. He will return to Boston early in September to resume his duties there.

Under the auspices of the Unity Concert Course in Montclair Mr. Koussevitzky and the Boston Orchestra appeared in the mountain town last September prior to opening their series of concerts in New York. The ability shown by him in directing the performances stamped him as one of the great conductors of today. His work during the season in Boston and New York strengthened the impression then formed.

NEW YORK
POST

16 1925

New Chamber Music by Composers' League

Koussevitsky and Mengelberg Among Next Season's Conductors

THREE CONCERTS of modern chamber orchestral music will be given next season by the League of Composers. The first is to be conducted by Serge Koussevitsky, the second by Willem Men- elberg, with Wanda Landowska and other distinguished artists as soloists. There will e in addition one recital of new chamber isic and four issues of the league's gazine, which will be known in future Modern Music.

Mr. Koussevitsky, who appears by per- ission of the officers and trustees of the oston Symphony Orchestra, will conduct program of first performances of works y Europeans and Americans. This will e his first appearance here that is not nnected with a performance of the Bos- on organization. The concert will take ace in November. The ensemble will con- st of picked men from the Boston Sym- ony Orchestra.

The concert under Mr. Mengelberg's di- ction will feature 'El Retablo," Manuel Falla's marionette opera. Mr. Mengel- g, appearing by permission of the Board Directors of the Philharmonic Society, ll lead a group of players from the or- estra of that organization. Mme. Lan- wska will play the harpsichord for this rk, which will be given its American miere. This miniature opera, dealing an episode in the life of Don Quixote, been made famous in Europe through stage performances given by the ess de Polignac, to whom it is dedi- l, and by subsequent concert hearings. ll be presented by the League with uppet regalia with marionettes of sizes and marionette staging, the s taking their place with the orches- he concert will be heard late in ber.

third program of chamber orches- sic, details of which are now being will be given in February. The en its season in October [illegible] chamber music, the plans play. [illegible] that [illegible] nced shortly. [illegible]

THIS CLIPPING FROM
JOURNAL
16 1925

PUPPET OPERA TO BE GIVEN PREMIERE

Composers' League to Produce de Falla's "El Retablo"—Other Notes on Music.

The League of Composers, one of the two groups devoted to the performance [illegible] ntemporary music, makes a n[illegible] of interesting announcement[illegible] its next season. One of th[illegible] of these is the promised production of the best known Spaniard of the day, Manuel de Falla's marionette opera, "El Retablo." It deals with an episode from "Don Quixote," the unfailing source of so much Spanish art.

It has been done in Europe with successful effect, but has not yet been heard here. The League will present it with the full marionette staging and with the small orchestra it calls for, under the direction of Willem Mengelberg, conductor of the Philharmonic. Wanda Landowska [illegible] ill play the important harpsi[illegible] part. The perform[illegible] an[illegible] ned for next December [illegible] two concerts planned by [illegible] will be given in Oct[illegible] February. The first wil[illegible] by Serge Koussevit[illegible] or of the Boston Symphon[illegible] hestra, and ~~will con-~~ sist of n[illegible] usic for chamber orchestra—picked men from the Boston band. Plans for the third programme have not yet been completed.

The League's publication, The League of Composers' Review, will henceforth [illegible] known as Modern Music, and w[illegible] e issued bi-monthly during the co[illegible] music season.

MONITOR MAY 16

Tonight at the "Pops"

"Procession of the Sardar".....
Ippolitoff-Ivanoff
Overture, "The Fair Melusine,"
Mendelssohn
Jota from the Suite "Hispaña,"
Stoessel-Jacchia
Sixth Hungarian Rhapsody...Liszt
Fantasia, "Fedora" ......Giordano
Scherzo, "The Flight of the Bumble Bee"...Rimsky-Korsakoff
"Elli, Elli"....Arranged by Jacchia
Overture to "Rienzi".......Wagner
"Scènes Pittoresques" ....Massenet
(a) Air de Ballet (b) Angelus
(c) Fête Bohème
"Love's Dream After the Ball,"
Czibulka
"Entrance of the Gladiators"..Fucik

CINCINATI,
OHI
INQUIER
MAY 17 1925

An Honest Opinion

Ernest Newman Discusses Mahler's Sojourn in America and the Opinions That the Great Director Formed During the Time That He Served With the Philharmonic Orchestra and Metropolitan Forces in New York—Clear Idea of the Foreigner's Reactions Expressed in Letters Recently Published.

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DETROIT, MICH.
~~TIMES~~
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Ernest Newman's Weekly Letter

Mahler's Letters Reveal Love For This Country

By ERNEST NEWMAN.

AMERICANS are mistrustful, and rightly so, of the European artist who goes to America with the sole intention of making the maximum of money in the minimum of time and with the minimum of effort, and, having done so, and enjoyed the generous hospitality and the amenities of American life, returns to Europe and then, from a safe distance, bites the hand that fed him. Like all other hosts, Americans like to know what their departed guests really think of them in their heart of hearts. Perhaps the quickest way of finding that out is to get hold of the guest's letters that were written during his American sojourn and with no idea that they would ever be published. In these, at any rate, the real man speaks and the real truth may be found. Mahler's letters have recently been published by the Paul Zsolnay Verlag, and from these the American musical public will be able to discover what the great conductor thought of it. The American letters occupy only the last hundred pages or so of a large volume, but they are important. In all his correspondence Mahler strikes one as being a truthful and honorable man; and not the slightest suspicion of flattery of America attaches to these letters.

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May 17 Post

BY WARREN STOREY SMITH

Save for the persisting Pops and a scattering of minor concerts the musical season of 1924-1925 is over and done with; and the time is now ripe to give it a retrospective and appraising glance.

So far as Boston is concerned the dominating figure of this year of music was Serge Koussevitzky, and the concerts of the Boston Symphony Orchestra under his direction overtopped in interest all else, even the brilliant fortnight of the Chicago Civic Opera Company. But since the Symphony Concerts have already been summarized in these columns, we must now turn our attention to the recitalists, the chamber music organizations, the visiting opera companies and the singing societies.

NEW YORK
Herald & Tribune
MAY 17 1925

Serge Koussevitzky has taken three American orchestral scores for performance in his Paris series, which begins next Friday—Deems Taylor's suite, "Through the Looking Glass"; Henry Eichheim's "A Chinese Legend" and Aaron Copland's Symphony.

By nationalities, the composers represented in Mr. Koussevitzky's first Boston season stand: German, Austrian and Bohemian,15; French, 16; Russian, 11; Italian, 4; American, 6; English, 3; Spanish, 1. The Americans were Aaron Copland, Henry Eichheim, Arthur Foote, Henry Hadley, Edward B. Hill and Charles M. Loeffler.

GLOBE MAY 17

Music Notes and Comment

The Pop Concerts continue this week their successful course. Wednesday a Russian program will include an early and not overstartling specimen of Stravinsky, the berceuse from his "Firebird." Thursday is announced as Amherst-Williams-Wesleyan night. Seats are on sale to the general public for this and all other nights, however. Next Sunday evening the fortnightly Sunday Pops Concert offers an interesting symphonic program of which every number might and has figured on programs of the Boston Symphony concerts. Some day Mr Jacchia will attempt a whole symphony of the very popular order, Tchaikovsky's Fifth, Beethoven's Fifth, Schubert's "Unfinished," Dvorak's "New World," but up to the present he has not ventured beyond isolated movements from these and other popular symphonies.

CINCINATI, OHI
INQUIER
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Mahler's Letters Reveal Love For This Country

By ERNEST NEWMAN.

AMERICANS are mistrustful, and rightly so, of the European artist who goes to America with the sole intention of making the maximum of money in the minimum of time and with the minimum of effort, and, having done so, and enjoyed the generous hospitality and the amenities of American life, returns to Europe and then, from a safe distance, bites the hand that fed him. Like all other hosts, Americans like to know what their departed guests really think of them in their heart of hearts. Perhaps the quickest way of finding that out is to get hold of the guest's letters that were written during his American sojourn and with no idea that they would ever be published. In these, at any rate, the real man speaks and the real truth may be found. Mahler's letters have recently been published by the Paul Zsolnay Verlag, and from these the American musical public will be able to discover what the great conductor thought of it. The American letters occupy only the last hundred pages or so of a large volume, but they are important. In all his correspondence Mahler strikes one as being a truthful and honorable man; and not the slightest suspicion of flattery of America attaches to these letters.

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In February, 1908, he writes to Mengelberg, telling him that an invitation will probably reach him (Mengelberg) to succeed Muck as conductor of the Boston Symphony Orchestra. "The Boston position," he says, "is the finest imaginable for a musician. It is the first and highest on the whole continent. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician can not obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception. After your New York experiences you can not have any idea of this. Here in New York the theater is the central point of interest, and concerts the affair only of a small minority. . . . It would be fine for me to know that you were near me. I shall probably spend the coming years also in America. I am quite ravished with the country, even though one's artistic satisfaction with the Metropolitan is only a very moderate quantity."

He gratefully acknowledges the support that is given him in New York, but feels that the results are not quite what he could have attained in Vienna with the same means. In February, 1908, he tells Paul Hammerschlag of a performance of "Don Giovanni" in which the singing was "almost unsurpassable" (Bonci and Mme. Sembrich were in the cast); yet, he says, "I longed for my Vienna production, that, I think, would have pleased Mozart better also. Were I young," he continues, "and had I the energy that I squandered for 10 years in Vienna, perhaps we could bring about here a situation that hovered before us as an ideal i[illegible] Vienna—th[illegible] limination of every commercia[illegible]ive, so fair are the conditioni[illegible]actors here, and so limitless the [illegible]s available. You have no doubt [illegible]ady heard that the stockhold[illegible]ffered me complete power of [illegible]tion, and that I resolutely decl[illegible]ed it. My views upon the nature of the whole institution are unchanged. Five years ago I should not have been able to resist such an enticement. The climate here, the people, and the vast scale of everything plea[illegible] me immensely."

* * *

He was not altogether happy at this time, not because of America, but because, as some deeply interesting letters to Bruno Walter show, certain spiritual changes were going on in him common to most thoughtful artists as they near their fifties. His chief desire was to devote himself to compositi[illegible] his health was not good, but [illegible] become so much of a habit [illegible] that only in exhausting [illegible] he find any satisfaction [illegible] that he is growing into [illegible] man, "like Faust in the [illegible] The outer world is be[illegible] and less real to him; [illegible] taking a more and mor

sical turn, and in music, even when he is conducting it, he finds the answer to his questions about the earth riddle.

* * *

He feels himself, spiritually, a beginner in a new world. A man in this condition is not likely to find anything in the external world to satisfy him, and so we are not surprised to hear him say, "My orchestra here (i. e., his concert orchestra) is the genuine American orchestra, talentless and phlegmatic. . . . To have to start again at the beginning as conductor is very unpleasant for me. My only pleasure is the rehearsal of a work that I have not yet quite under my hands. Music-making is still great fun to me. If I only had rather better musicians."

He has his difficulties with the American immigration laws. He wants a certain orchestral player from Germany, but as the latter will be turned back if he comes with a contract in his pocket, he is to come to New York and live quietly for six months without breathing a hint of the engagement that is to be tacitly understood to be in the offing. "The public here," he says, "is very agreeable, and relatively much more decent than in Vienna. It listens attentively and is well disposed. The critics are just what they are everywhere. I read none of them, but have what they say reported to me. I recommend this procedure to you (i. e., Bruno Walter); these things sound less aggressive in this form."

* * *

In January, 1908, there was some question of his old friend Alfred Roller coming over from Vienna to take charge of certain departments at the Metropolitan. Mahler gives him a detailed account of the state of affairs there. The institution is in a bad way in consequence of the long-continued incapacity of many of the people in authority. "The public and all the elements with which the artist is connected—not excluding the directors themselves (mostly multimillionaires)—are indeed spoiled (verdorben) and misled, but, in contrast to our people in Vienna . . . not blase, hungry for novelty, and in the highest degree anxious to learn." Conried had become "impossible." Mahler had been asked to take his place, but had refused. "The governors have the idea of making the present manager of the Scala the manager of the Metropolitan, and, for the Italian opera, to invite the very famous conductor Toscanini, and to give the German operas to me." He has assured the authorities that before everything else the stage needs a new master, and that he knows only one man (Roller) "who, artistically as well as personally, can drag the cart out of the mire;" but for that he must have complete authority on the stage.

"Personally I can tell you that here you will find the richest material and the noblest company—without intrigue, without bureaucratic nonsense; in a word, the finest circle of activity I could wish for you." . . . "The people here are tremendously vigorous; the rawness and the lack of training are only infantile troubles. The meanness and the mendacity are found only among our own dear countrymen who have settled here. The dollar does not govern here; it is easily learned. Only one thing is respected here—the power to will and to do. . . . Everything is big and sound, but spoiled by the immigrant pack."

May 17 Post

BY WARREN STOREY SMITH

Save for the persisting Pops and a scattering of minor concerts the musical season of 1924-1925 is over and done with; and the time is now ripe to give it a retrospective and appraising glance.

So far as Boston is concerned the dominating figure of this year of music was Serge Koussevitzky, and the concerts of the Boston Symphony Orchestra under his direction overtopped in interest all else, even the brilliant fortnight of the Chicago Civic Opera Company. But since the Symphony Concerts have already been summarized in these columns, we must now turn our attention to the recitalists, the chamber music organizations, the visiting opera companies and the singing societies.

NEW YORK
Herald & Tribune
MAY 17 1925

Serge Koussevitzky has taken three American orchestral scores for performance in his Paris series, which begins next Friday—Deems Taylor's suite, "Through the Looking Glass"; Henry Eichheim's "A Chinese Legend" and Aaron Copland's Symphony.

By nationalities, the composers represented in Mr. Koussevitzky's first Boston season stand: German, Austria and Bohemian,15; French, 16; Russian, 11; Italian, 4; American, 6; English, 3; Spanish, 1. The Americans were Aaron Copland, Henry Eichheim, Arthur Foote, Henry Hadley, Edward B. Hill and Charles M. Loeffler.

GLOBE MAY 17

Music Notes and Comment

The Pop Concerts continue this week their successful course. Wednesday a Russian program will include an early and not overstartling specimen of Stravinsky, the berceuse from his "Firebird." Thursday is announced as Amherst-Williams-Wesleyan night. Seats are on sale to the general public for this and all other nights, however. Next Sunday evening the fortnightly Sunday Pops Concert offers an interesting symphonic program of which every number might and has figured on programs of the Boston Symphony concerts. Some day Mr Jacchia will attempt a whole symphony of the very popular order, Tchaikovsky's Fifth, Beethoven's Fifth, Schubert's "Unfinished," Dvorak's "New World," but up to the present he has not ventured beyond isolated movements from these and other popular symphonies.

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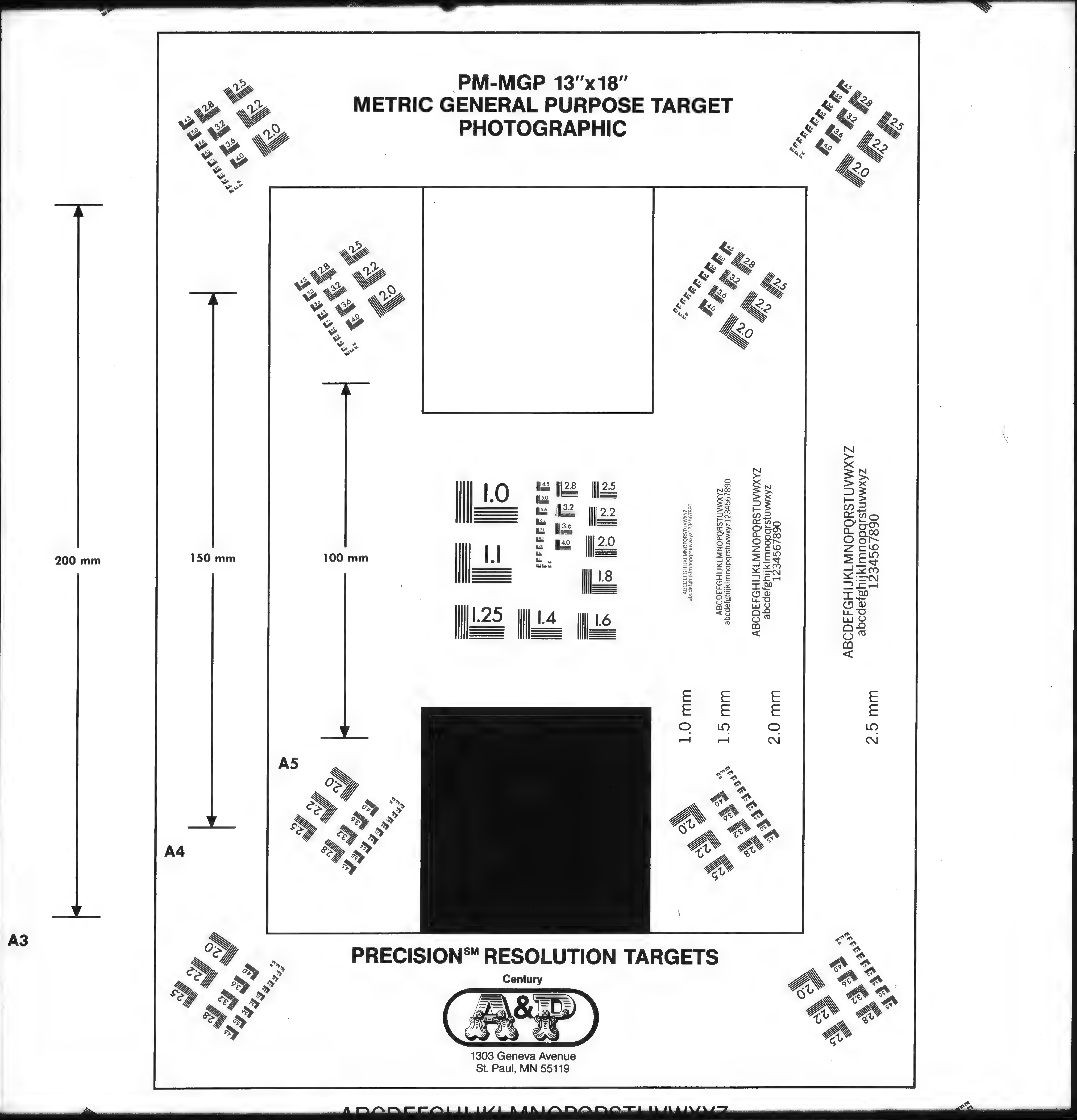

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THIS CLIPPING FROM
NEW YORK
Herald & Tribune

MAY 17 1925

Some Conductors of the Season in Retrospect

II.—Koussevitzky

By Lawrence Gilman

BOCCACCIO observed of Dante that "always he found room among his virtues for lechery." Matthew Arnold, regarding Boccaccio's phrase as unduly high-spirited, modified the vivacity but preserved at least the spare ribs of the thought when he said of Dante that "his conduct was exceedingly irregular." Reflecting upon Mr. Koussevitzky's achievements as a conductor during his first season in America, these comments upon the habits of Dante have drifted into our mind. No one can listen to Mr. Koussevitzky direct even a single concert without being made aware that he possesses extraordinary virtues as a musician and conductor, but that among those virtues he finds room for irregularities of the most disconcerting sort.

Now we should like to be able to feel about Mr. Koussevitzky's deflections as Wagner felt about the errors of Socrates and Plato, both of whom, he remarked, were artists of such overwhelming power that even in turning away from them we are compelled to worship them. We should like to be able to rise to the divine height of that eminent European colleague of ours who, hearing Mr. Koussevitzky's version of the "Tannhäuser" Bacchanale, extolled it because, as he said, Mr. Koussevitzky made Wagner sound like Rimsky-Korsakoff. But those altitudes are not for us. We have not yet been able to persuade ourselves that the music of a creative artist of highly individual style may be improved by causing it to sound as if it had been written by some one else. We have not yet succeeded in acquiring a taste for Schubert remade in the image of Tchaikovsky, any more than we have learned to relish claret that has been pepped up by mixing it with champagne—though some speak highly of this quaint concoction.

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The guest conductor, the guest critic—these are all to the good; these we welcome. But the guest composer we reject. The spectacle of Rimsky-Korsakoff guest-composing for Wagner in the "Tannhäuser" Bacchanale is one which we are unable to regard with equanimity. The precedent thus established is far too dangerous. We are uncomfortably alive to the possibility of Strauss guest-composing for Debussy—of "The Afternoon of a Faun" reconceived as a fragment from "The Life of a Hero"; of Weber seen from the standpoint of the Celtic world of Arnold Bax, thus yielding a new classic to the orchestral list—the Overture to "O'Beron."

* * *

Mr. Koussevitzky's traits and inclinations as a conductor bring these possibilities too close for comfort. He really does do things to the score of the "Tannhäuser" Bacchanale, for instance, which make that transcendently Wagnerian page sound like anything on earth but Wagner—like Rimsky-Korsakoff, if one chooses; and it is this tendency of his to pervert essential characteristics which seems to us to be Mr. Koussevitzky's most threatening quality.

Two years ago, hearing him conduct in Paris, we said in our report to this newspaper that Mr. Koussevitzky appeared to lack a finely discriminating sense of style. It seemed to us then that he was indifferent to the qualities that make Schubert an æsthetic being distinct from Tchaikovsky, or Mozart or Mendelssohn or Ravel. We suspected that he was insufficiently sensitive to the enormity of making Beethoven sound like Borodin, or Weber like Ethelbert Nevin. And this appeared to us to be a grievous thing, for we believe that there is no betrayal less forgivable in an interpretative artist than this treachery to the essential spirit of a creator.

* * *

We can bear with an infinitude of toleration—indeed, with endless interest—the spectacle of an interpreter extending the significance and the expressiveness of a composer on the plane of that composer's own implicit characteristics.

There is no such thing as *the* correct interpretation of Schubert's "Unfinished" Symphony—there are hundreds, each as "correct" (though the word has unbearable connotations) as the others. But these various and conflicting interpretations are right and acceptable to musicians of sensibility only when they are the result of a sympathetic perception which has seen to the heart of the quality which makes Schubert himself—unique and untransferable. A hundred conductors of intuition and imagination may look at Schubert from a hundred different points of view, and recreate him according to a hundred different temperaments and experiences; and if each conductor has been looking steadily at Schubert and really seeing into his heart and brain, from whatever angle, each will tell us something of Schubert, and each will tell us something different and new.

* * *

But it is possible to look at Schubert without really seeing him as he is. You may be strabismic, or your glasses may not suit you, so that the image which is conveyed to your brain may bear only a distorted resemblance to the actual Schubert known to those hundred colleagues of yours who have seen him with unimpaired though differing eyes.

* * *

We fancy that it is something of this sort that happens to Mr. Koussevitzky when he envisages certain music-makers who for one reason or another elude his apprehension. He seems to lack that grasp of essential characteristics which enables a conductor to persuade us of his right to take what liberties he will with a composer's music. Other leaders have flouted convention and pirouetted down the primrose path of musical license with far more abandon than Mr. Koussevitzky ever dared, and have escaped rebuke. But Mr. Koussevitzky is not among the fortunate class of those who Get Away With It. You disallow certain things in his Schubert, his Brahms, his Wagner, not because they are untraditional, irrubrical, and highly personal to Mr. Koussevitzky, but because they are neglectful of those basic characteristics which differentiate one composer from another; because they betray an insensibility to the qualities which make Schubert, for example, everlastingly though variously himself, and not Tchaikovsky or Debussy; because they oppress you with a conviction that Mr. Koussevitzky is unaware of the infamy of making Wagner sound like Rimsky-Korsakoff.

* * *

But what of Mr. Koussevitzky's virtues, those "extraordinary virtues" to which we referred at the start? First among them is that power of transmutation about which we wrote last Sunday in our preface to this discussion of conductors—that ability to transfigure the most unpromising material: to extract from the paltry, the jejune and the dull an unsuspected beauty, an incredible significance. Mr. Koussevitzky has this rare and wonderful power. He can take a lifeless and banal thing like the Eighth Symphony of Glazounoff and fill it so full of his own electrifying intensity, lend it so much of his own ardor, his own force, that poor Glazounoff becomes irradiated with a splendor that turns his rags to cloth-of-gold and fills his eyes with images of beauty and of wonder that he himself has never seen.

This is what it means for a conductor to be able, as we were saying a week ago, to give wings to sloths, to quicken mummies, and lift the leaden feet of the condemned. Mr. Koussevitzky can work such miracles of enlivenment. We have heard him confer upon dull and trivial and withered music a mood or an emotion or a loveliness altogether unsuspected and surprising. We have heard him do this with faded music of the past, with music of yesterday and of to-day; and so we know that this inestimable gift is his.

* * *

Another of Mr. Koussevitzky's salient virtues is his genius for heightening and enriching not moribund and indigent music, but music that is alive and significant. We shall not soon forget what he made of "Till Eulenspiegel" last winter in New York; of Steinberg's arrangement of the beautiful concerto grosso of C. P. E. Bach; we still remember with uncommon vividness the performances which we heard him give in Paris of Stravinsky's "Rossignol," of Honegger's "Chant de Joie," of Bax's "Garden of Fand," of Prokofieff's "Scythian Suite" (with which, for some reason or other, he was far less happy in New York), of the B minor Suite of Bach, with the unapproachable Landowska at the harpsichord.

* * *

There is much else that one might say of Mr. Koussevitzky—of his virtues and of what seem to be his defects. But it would be witless and unjust to attempt to sum him up at this stage of the game. Happily, he will be with us again next season, and there will be abundant opportunity to study him anew—to revise, perhaps, one's present impressions, perhaps to make confession of error or to avow a change of mind.

But at least one can say with positiveness of Mr. Koussevitzky that he is no dealer in clichés, no booster for the rubber stamp, no dispenser of interpretative platitudes. He thinks his own thoughts, goes his own way, dreams his own dreams. Conventions do not impress him, traditions are things to be suspected, tested and retested, perhaps discarded. He is often wrong, and, as it seems to us, perverse; he is often illuminatingly and superbly right. But almost always he is challenging and provocative and alive.

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We shall continue this discussion of conductors next Sunday.

Passing in Review

Serge Koussevitzky, conductor of the Boston Symphony Orchestra

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THIS CLIPPING FROM
WASHINGTON, D. C.
POST

MAY 17 1925

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Koussevitzky is taking three scores of young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend," and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral Symphony—also the Fifth and Seventh. There will be a Scriabin program in observance of the tenth anniversary of the Russian composer's death.

SPRINGFIELD, MASS.
~~EVE.~~ UNION

MAY 17 1925

Koussevitzky Ends Season.

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Koussevitzky will return to America next September to open the next Boston Symphony Orchestra season in Symphony Hall, Boston, on Oct. 9.

This orchestra's 44th season, now ended, has proved in every way remarkable. Koussevitzky, as a new figure upon our concert platforms, has attracted the attention of the Nation, and won the admiration of each city where he has appeared at the head of the famous orchestra.

Such has been the demand for the Boston Symphony concerts, that seats for the three series in Boston and the double series in New York have been unobtainable to any except the subscribers who hold them.

ISABEL STEELE
Pianist Who Will Be Heard Thursday Evening.

Boston, New York, those cities of the near West and South which this orchestra has visited, have with one voice praised the Russian conductor as an artist, as a leader, and as a personality in music. Those few who have on occasion disagreed with his interpretation of a certain piece, have always acceded a marvelously fine performance.

In New York perhaps no conductor in years (and the world's best have passed through the metropolis) has been received with such unqualified praise.

In reviewing the season, Philip Hale in the Boston Herald (May 3) remarked that whereas some had been led by report to expect from Koussevitzky sensationalism and over-emphasis upon the moderns, he had proved to have a special flair for the "ancients," and a special way with the "romantics." "He can be passionate without being blatant. As a rule he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, yet no one treats the music of the 18th century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period."

Mr. Hale lists the composers represented by nations as follows:

German-Austrian Bohemians were represented by the two Bachs, Beethoven, Brahms, Handel (really to be classed among the English), Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Smetana, Strauss, Wagner, Weber. Fifteen in all.

The French by Berlioz, Borchard, Boulanger, Caplet, Debussy, Dukas, G. Faure, Honegger, d'Indy, Manuel, Rabaud, Ravel, Rigel, Roussel, Schmitt, Tailleferre; 16.

The Russians by Borodin, Glazounov, Glinka, Liadov, Moussorgsky, Prokofieff, Rachmaninov, Rimsky-Korsakov, Scriabin, Stravinsky, Tchaikovsky; 11.

The Italians by Boccherini, Cerelli, Respighi, Vivaldi; four.

The Americans by Copland, Eichheim, Foote, Hadley, Hill, Loeffler; six.

The English by Bax, Bliss, Elgar (transcription); three.

The Spaniards by de Falla.

Notable choral performances included Brahms' "German Requiem," Scriabin's "Prometheus," Borodin's Dances from "Prince Igor."

GLOBE MAY 17

Programs of the Week

SYMPHONY HALL. Pop Concerts, orchestra of 80, Agide Jacchia, conductor. Evenings at 8:15. Monday, May 18. Hungarian March, Berlioz; "Overture to "Egmont," Beethoven; Waltz, "On the Beautiful Blue Danube," Strauss; Fantasia, "Aida," Verdi; Love-Death from "Tristan and Isolde," Wagner; "Liebesfreud," Kreisler; "Camellia Gavotte," Jacchia; Oriental Fantasy, "Islamey," Belakirev-Casella; Suite, "Nutcracker," Tchaikovsky; Intermezzo, "Cavalleria Rusticana," Mascagni: "Coronation March," Svendsen.

Tuesday, May 19. Prelude, "Carmen," Bizet; Overture to "Sakuntala," Goldmark; Hymn to the Sun from "Iris," Mascagni; "Finlandia," Sibelius; "The Music Box," Liadov; "Aragonaise," from "Le Cid," Massenet; Third Movement from the "Pathetic" Symphony, Tchaikovsky; Prelude to "Lohengrin," Wagner; Valse, "Espana," Waldteufel; "Charge of the Hussars," Spindler.

Wednesday, May 20, Russian Program—March, "Souvoroff," Arensky; prelude to "Khovantchina," Musorgsky; "Melody in F," Rubinstein; "Polovtsian Dances" from "Prince Igor," Borodin; suite, "Raymonda," Glazounov; berceuse from "The Fire Bird," Stravinsky; fandango from "Caprice on Spanish Themes," Rimsky-Korsakov; "Marche Slave," Tchaikovsky; overture to "Russian and Ludmilla," Glinka; "Vocalise," Rachmaninov; polonaise, Liadov.

Thursday, May 21, Amherst-Williams-Wesleyan Night——Overture to "Raymond," Thomas; waltz, "Estudiantina," Waldteufel; fantasia, "Manon Lescaut," Puccini; suite from "Le Cid," Massenet; "Procession to the Cathedral," "Lohengrin," Wagner; finale, Fourth Symphony, Tchaikovsky; "Polonaise," Chopin; "Salut d'Amour," Elgar; "Invitation to the Dance," Weber-Berlioz.

Friday, May 22, Triumphal March from "Aida," Verdi; overture to "Rienzi," Wagner; irientale, Cul-Jacchia; second Hungarian rhapsody, Liszt; Afro-American Folk Songs, arranged by Jacchia; harp solo, "In the Canoe," Holy; "La Tristesse du Printemps," Sibelius; fantasia, "Iris," Mascagni; selection, "Rose Marie," Friml-Stothart; waltz, "Myosotis," Waldteufel; Third Slavonic Dance, Dvorak.

Saturday, May 23—Overture to "The Beautiful Galatea," Suppe; waltz, "Wine, Woman and Song," Strauss; "Ave Maria," Bach-Gounod; Dance of the Hours from "La Gioconda," Ponchielli; Suite, Rameau-Mottl; Dubinushka, arranged by Jacchia; Chinese Dance, Crist; overture to "The Flying Dutchman," Wagner; fantasia, "Il Trovatore," Verdi; Hindu Song, Rimsky-Korsakoff; Military March, Schubert-Jacchia.

Sunday, May 24, Symphonic Program; Overture, "The Roman Carnival," Berlioz; Symphony No 5 in C minor Second Movement (Andante con moto), Beethoven; Varsang (Spring Sadness), Sibelius; Symphony No 2 in D major (London)—Menuetto (Allegro), Haydn; "Rumanian Rhapsody," Enesco; Old Dances and Airs for the Lute, Respighi; Symphony No 6 in B flat "Pathetic" Second Movement: Allegro con grazia, Tchaikovsky; Prelude to "Lohengrin," Wagner; Finale of Symphonic Suite, "Scheherazade," Rimsky-Korsakoff. Overture to "The Sold Bride," Smetana.

NEW YORK
TIMES

MAY 17 19

There will be no public sale of seats for either the Boston or New York concerts of the Boston Symphony Orchestra next season. Renewals of subscriptions and a waiting list so large that it will exhaust all available seats are responsible for this.

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108

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NEW YORK
Herald & Tribune

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II.—Koussevitzky

By Lawrence Gilman

BOCCACCIO observed of Dante that "always he found room among his virtues for lechery." Matthew Arnold, regarding Boccaccio's phrase as unduly high-spirited, modified the vivacity but preserved at least the spare ribs of the thought when he said of Dante that "his conduct was exceedingly irregular." Reflecting upon Mr. Koussevitzky's achievements as a conductor during his first season in America, these comments upon the habits of Dante have drifted into our mind. No one can listen to Mr. Koussevitzky direct even a single concert without being made aware that he possesses extraordinary virtues as a musician and conductor, but that among those virtues he finds room for irregularities of the most disconcerting sort.

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* * *

Mr. Koussevitzky's traits and inclinations as a conductor bring these possibilities too close for comfort. He really does do things to the score of the "Tannhäuser" Bacchanale, for instance, which make that transcendently Wagnerian page sound like anything on earth but Wagner—like Rimsky-Korsakoff, if one chooses; and it is this tendency of his to pervert essential characteristics which seems to us to be Mr. Koussevitzky's most threatening quality.

Two years ago, hearing him conduct in Paris, we said in our report to this newspaper that Mr. Koussevitzky appeared to lack a finely discriminating sense of style. It seemed to us then that he was indifferent to the qualities that make Schubert an æsthetic being distinct from Tchaikovsky, or Mozart or Mendelssohn or Ravel. We suspected that he was insufficiently sensitive to the enormity of making Beethoven sound like Borodin, or Weber like Ethelbert Nevin. And this appeared to us to be a grievous thing, for we believe that there is no betrayal less forgivable in an interpretative artist than this treachery to the essential spirit of a creator.

* * *

We can bear with an infinitude of toleration—indeed, with endless interest—the spectacle of an interpreter extending the significance and the expressiveness of a composer on the plane of that composer's own implicit characteristics.

There is no such thing as *the* correct interpretation of Schubert's "Unfinished" Symphony—there are hundreds, each as "correct" (though the word has unbearable connotations) as the others. But these various and conflicting interpretations are right and acceptable to musicians of sensibility only when they are the result of a sympathetic perception which has seen to the heart of the quality which makes Schubert himself—unique and untransferable. A hundred conductors of intuition and imagination may look at Schubert from a hundred different points of view, and recreate him according to a hundred different temperaments and experiences; and if each conductor has been looking steadily at Schubert and really seeing into his heart and brain, from whatever angle, each will tell us something of Schubert, and each will tell us something different and new.

* * *

But it is possible to look at Schubert without really seeing him as he is. You may be strabismic, or your glasses may not suit you, so that the image which is conveyed to your brain may bear only a distorted resemblance to the actual Schubert known to those hundred colleagues of yours who have seen him with unimpaired though differing eyes.

* * *

We fancy that it is something of this sort that happens to Mr. Koussevitzky when he envisages certain music-makers who for one reason or another elude his apprehension. He seems to lack that grasp of essential characteristics which enables a conductor to persuade us of his right to take what liberties he will with a composer's music. Other leaders have flouted convention and pirouetted down the primrose path of musical license with far more abandon than Mr. Koussevitzky ever dared, and have escaped rebuke. But Mr. Koussevitzky is not among the fortunate class of those who Get Away With It. You disallow certain things in his Schubert, his Brahms, his Wagner, not because they are untraditional, irrubrical, and highly personal to Mr. Koussevitzky, but because they are neglectful of those basic characteristics which differentiate one composer from another; because they betray an insensibility to the qualities which make Schubert, for example, everlastingly though variously himself, and not Tchaikovsky or Debussy; because they oppress you with a conviction that Mr. Koussevitzky is unaware of the infamy of making Wagner sound like Rimsky-Korsakoff.

* * *

But what of Mr. Koussevitzky's virtues, those "extraordinary virtues" to which we referred at the start? First among them is that power of transmutation about which we wrote last Sunday in our preface to this discussion of conductors—that ability to transfigure the most unpromising material: to extract from the paltry, the jejune and the dull an unsuspected beauty, an incredible significance. Mr. Koussevitzky has this rare and wonderful power. He can take a lifeless and banal thing like the Eighth Symphony of Glazounoff and fill it so full of his own electrifying intensity, lend it so much of his own ardor, his own force, that poor Glazounoff becomes irradiated with a splendor that turns his rags to cloth-of-gold and fills his eyes with images of beauty and of wonder that he himself has never seen.

This is what it means for a conductor to be able, as we were saying a week ago, to give wings to sloths, to quicken mummies, and lift the leaden feet of the condemned. Mr. Koussevitzky can work such miracles of enlivenment. We have heard him confer upon dull and trivial and withered music a mood or an emotion or a loveliness altogether unsuspected and surprising. We have heard him do this with faded music of the past, with music of yesterday and of to-day; and so we know that this inestimable gift is his.

* * *

Another of Mr. Koussevitzky's salient virtues is his genius for heightening and enriching not moribund and indigent music, but music that is alive and significant. We shall not soon forget what he made of "Till Eulenspiegel" last winter in New York; of Steinberg's arrangement of the beautiful concerto grosso of C. P. E. Bach; we still remember with uncommon vividness the performances which we heard him give in Paris of Stravinsky's "Rossignol," of Honegger's "Chant de Joie," of Bax's "Garden of Fand," of Prokofieff's "Scythian Suite" (with which, for some reason or other, he was far less happy in New York), of the B minor Suite of Bach, with the unapproachable Landowska at the harpsichord.

* * *

There is much else that one might say of Mr. Koussevitzky—of his virtues and of what seem to be his defects. But it would be witless and unjust to attempt to sum him up at this stage of the game. Happily, he will be with us again next season, and there will be abundant opportunity to study him anew—to revise, perhaps, one's present impressions, perhaps to make confession of error or to avow a change of mind.

But at least one can say with positiveness of Mr. Koussevitzky that he is no dealer in clichés, no booster for the rubber stamp, no dispenser of interpretative platitudes. He thinks his own thoughts, goes his own way, dreams his own dreams. Conventions do not impress him, traditions are things to be suspected, tested and retested, perhaps discarded. He is often wrong, and, as it seems to us, perverse; he is often illuminatingly and superbly right. But almost always he is challenging and provocative and alive.

* * *

We shall continue this discussion of conductors next Sunday.

Passing in Review

Serge Koussevitzky, conductor of the Boston Symphony Orchestra

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THIS CLIPPING FROM
WASHINGTON, D. C.
POST

MAY 17 1925

On Friday, May 1, Serge Koussevitzky brought to an end his first season in America, and the season of the Boston Symphony orchestra, of which he is the conductor. On the following day he sailed for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which begin May 22, and (beginning May 11) his series in London as guest conductor of the London Symphony orchestra.

Koussevitzky is taking three scores of young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend," and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral Symphony—also the Fifth and Seventh. There will be a Scriabin program in observance of the tenth anniversary of the Russian composer's death.

SPRINGFIELD, MASS.
~~EVE.~~ UNION

MAY 17 1925

Koussevitzky Ends Season.

On Friday, May 1, Serge Koussevitzky brought to an end his first season in America, and the season of the Boston Symphony Orchestra, of which he is the conductor. On the following day he sailed for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which begin May 22, and (beginning May 11) his series in London as guest conductor of the London Symphony Orchestra.

Koussevitzky is taking three scores of young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend," and Aaron Copland's Symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral Symphony—also the Fifth and Seventh. There will be a Scriabin program in observance of the 10th anniversary of the Russian composer's death.

Koussevitzky will return to America next September to open the next Boston Symphony Orchestra season in Symphony Hall, Boston, on Oct. 9.

This orchestra's 44th season, now ended, has proved in every way remarkable. Koussevitzky, as a new figure upon our concert platforms, has attracted the attention of the Nation, and won the admiration of each city where he has appeared at the head of the famous orchestra.

Such has been the demand for the Boston Symphony concerts, that seats for the three series in Boston and the double series in New York have been unobtainable to any except the subscribers who hold them.

ISABEL STEELE
Pianist Who Will Be Heard Thursday Evening.

Boston, New York, those cities of the near West and South which this orchestra has visited, have with one voice praised the Russian conductor as an artist, as a leader, and as a personality in music. Those few who have on occasion disagreed with his interpretation of a certain piece, have always acceded a marvelously fine performance.

In New York perhaps no conductor in years (and the world's best have passed through the metropolis) has been received with such unqualified praise.

In reviewing the season, Philip Hale of the Boston Herald (May 3) remarked that whereas some had been led by report to expect from Koussevitzky sensationalism and over-emphasis upon the moderns, he had proved to have a special flair for the "ancients," and a special way with the "romantics." "He can be passionate without being blatant. As a rule he prepares a climax that, when it comes, is irresistible. In wildly romantic music he is not to be excelled, yet no one treats the music of the 18th century with more loving devotion, with a finer sense of values, with a clearer appreciation of the formalism and spirit of the period."

Mr. Hale lists the composers represented by nations as follows:

German-Austrian Bohemians were represented by the two Bachs, Beethoven, Brahms, Handel (really to be classed among the English), Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Smetana, Strauss, Wagner, Weber. Fifteen in all.

The French by Berlioz, Borchard, Boulanger, Caplet, Debussy, Dukas, G. Faure, Honegger, d'Indy, Manuel, Rabaud, Ravel, Rigel, Roussel, Schmitt, Tailleferre; 16.

The Russians by Borodin, Glazounov, Glinka, Liadov, Moussorgsky, Prokofieff, Rachmaninov, Rimsky-Korsakov, Scriabin, Stravinsky, Tchaikovsky; 11.

The Italians by Boccherini, Cerelli, Respighi, Vivaldi; four.

The Americans by Copland, Eichheim, Foote, Hadley, Hill, Loeffler; six.

The English by Bax, Bliss, Elgar (transcription); three.

The Spaniards by de Falla.

Notable choral performances included Brahms' "German Requiem," Scriabin's "Prometheus," Borodin's Dances from "Prince Igor."

GLOBE MAY 17

Programs of the Week

SYMPHONY HALL. Pop Concerts, orchestra of 80, Agide Jacchia, conductor. Evenings at 8:15. Monday, May 18. Hungarian March, Berlioz; "Overture to "Egmont," Beethoven; Waltz, "On the Beautiful Blue Danube," Strauss; Fantasia, "Aida," Verdi; Love-Death from "Tristan and Isolde," Wagner; "Liebesfreud," Kreisler; "Camellia Gavotte," Jacchia; Oriental Fantasy, "Islamey," Belakirev-Casella; Suite, "Nutcracker," Tchaikovsky; Intermezzo, "Cavalleria Rusticana," Mascagni; "Coronation March," Svendsen.

Tuesday, May 19. Prelude, "Carmen," Bizet; Overture to "Sakuntala," Goldmark; Hymn to the Sun from "Iris," Mascagni; "Finlandia," Sibelius; "The Music Box," Liadov; "Aragonaise," from "Le Cid," Massenet; Third Movement from the "Pathetic" Symphony, Tchaikovsky; Prelude to "Lohengrin," Wagner; Valse, "Espana," Waldteufel; "Charge of the Hussars," Spindler.

Wednesday, May 20, Russian Program—March, "Souvoroff," Arensky; prelude to "Khovantchina," Musorgsky; "Melody in F," Rubinstein; "Polovtsian Dances" from "Prince Igor," Borodin; suite, "Raymonda," Glazounov; berceuse from "The Fire Bird," Stravinsky; fandango from "Caprice on Spanish Themes," Rimsky-Korsakov; "Marche Slave," Tchaikovsky; overture to "Russian and Ludmilla," Glinka; "Vocalise," Rachmaninov; polonaise, Liadov.

Thursday, May 21, Amherst-Williams-Wesleyan Night—Overture to "Raymond," Thomas; waltz, "Estudiantina," Waldteufel; fantasia, "Manon Lescaut," Puccini; suite from "Le Cid," Massenet; "Procession to the Cathedral," "Lohengrin," Wagner; finale, Fourth Symphony, Tchaikovsky; "Polonaise," Chopin; "Salut d'Amour," Elgar; "Invitation to the Dance," Weber-Berlioz.

Friday, May 22, Triumphal March from "Aida," Verdi; overture to "Rienzi," Wagner; Irientale, Cui-Jacchia; second Hungarian rhapsody, Liszt; Afro-American Folk Songs, arranged by Jacchia; harp solo, "In the Canoe," Holy; "La Tristesse du Printemps," Sibelius; fantasia, "Iris," Mascagni; selection, "Rose Marie," Friml-Stothart; waltz, "Myosotis," Waldteufel; Third Slavonic Dance, Dvorak.

Saturday, May 23—Overture to "The Beautiful Galatea," Suppe; waltz, "Wine, Woman and Song," Strauss; "Ave Maria," Bach-Gounod; Dance of the Hours from "La Gioconda," Ponchielli; Suite, Rameau-Mottl; Dubinushka, arranged by Jacchia; Chinese Dance, Crist; overture to "The Flying Dutchman," Wagner; fantasia, "Il Trovatore," Verdi; Hindu Song, Rimsky-Korsakoff; Military March, Schubert-Jacchia.

Sunday, May 24, Symphonic Program; Overture, "The Roman Carnival," Berlioz; Symphony No 5 in C minor Second Movement (Andante con moto), Beethoven; Varsang (Spring Sadness), Sibelius; Symphony No 2 in D major (London)—Menuetto (Allegro), Haydn; "Rumanian Rhapsody," Enesco; Old Dances and Airs for the Lute, Respighi; Symphony No 6 in B flat "Pathetic" Second Movement: Allegro con grazia, Tchaikovsky; Prelude to "Lohengrin," Wagner; Finale of Symphonic Suite, "Scheherazade," Rimsky-Korsakoff. Overture to "The Sold Bride," Smetana.

NEW YORK
TIMES

MAY 17 [illegible]

There will be no public sale of seats for either the Boston or New York concerts of the Boston Symphony Orchestra next season. Renewals of subscriptions and a waiting list so large that it will exhaust all available seats are responsible for this.

Serge Koussevitzky, who brought to an end his first season in America as conductor of the Boston Symphony Orchestra on May 1, sailed for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which begin May 22, and (beginning May 11) his series in London as guest conductor of the London Symphony Orchestra.

Koussevitzky has taken three scores by young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral Symphony—also the Fifth and Seventh. There will be a Scriabine program in observance of the tenth anniversary of the Russian composer's death.

Koussevitzky will return to America next September to open his second American season in Symphony Hall, Boston, on Oct. 9.

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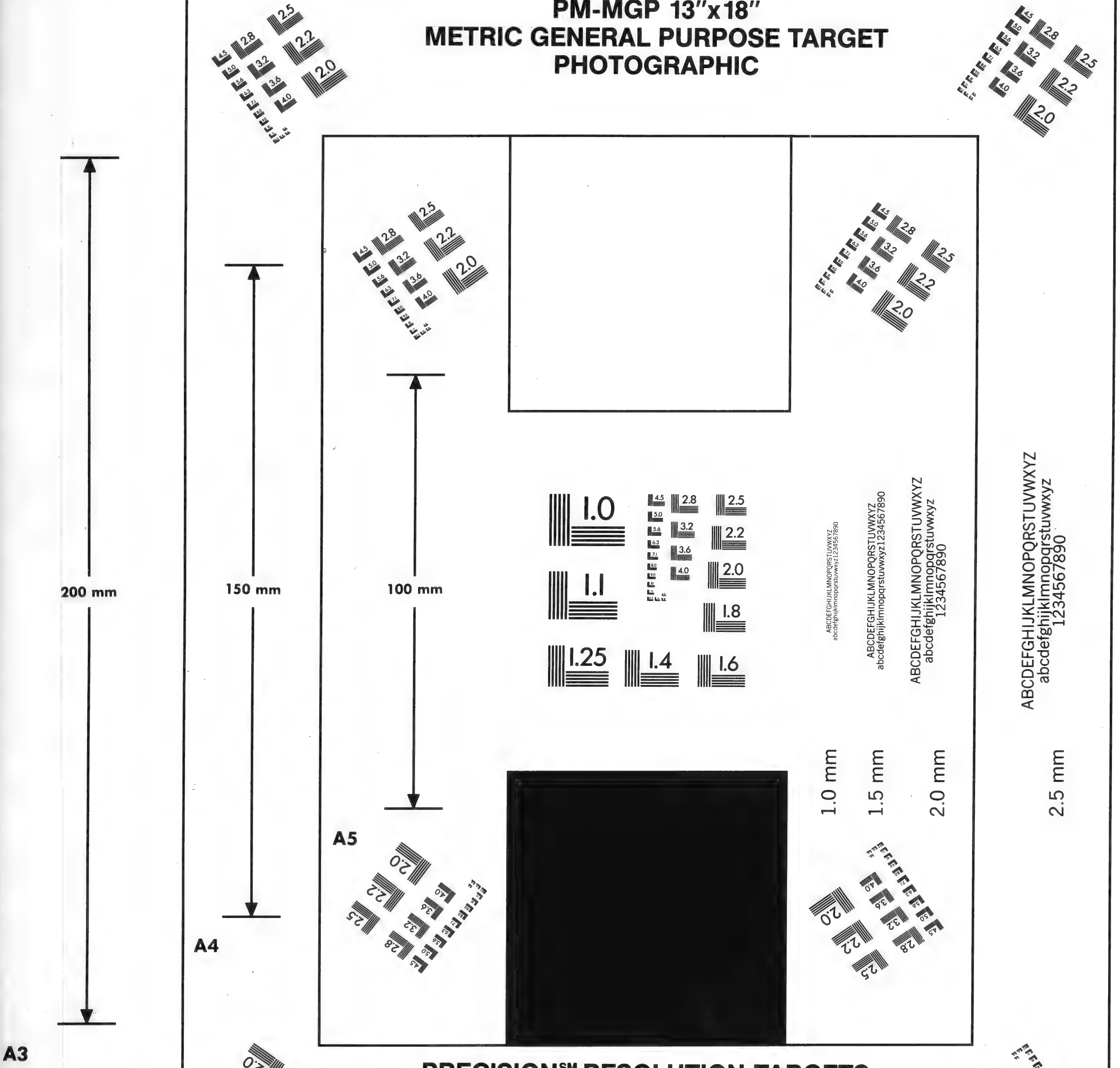
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PITTSBURG, PA.
PRESS

MAY 17 1925

OPERAS, CONCERTS, RECITALS WILL CROWD LOCAL CALENDAR

Orchestral Program Enlarged—Several Operatic Engagements—Two Score or More Concerts and Numerous Recitals are Booked.

By Burt McMurtrie.

SHOULD there be any doubt as to musical growth in Pittsburgh and there are always some who decry the artistic tastes of the Steel City, a glance at the partially completed 1925-26 music calendar will dispel all such wonderings. With this season not yet ended, though the time of year is unusually late, plans have been made for the next year that eclipse all bookings of former years.

From the look of things as outlined for next season, Pittsburgh is going to be sort of continuous "music week" for several months, with a concert, recital, operatic or choral booking just about certain for at least four nights out of every seven. The present season however has not held the worth as far as artists are concerned that next year promises. Scarcely a musician of any great import but who will be heard some time or other during the year.

The increased programs of the orchestral association are a big item. Seven night and six matinee concerts will be played in Syria mosque, opening Nov. 6-7 with the Boston Symphony orchestra under the direction of Serge Koussevitzky. This conductor made his American debut this season, one of his first concerts outside of Boston being in Pittsburgh last fall. Next Friday he opens in Paris his annual event, the "Concerts Koussevitsky," following which he goes to London as guest conductor of the London Symphony orchestra.

It is notable to observe that Koussevitzky has taken with him to Europe, three scores by young American composers, Deems Taylor's "Through the Looking Glass," Henry Eichheims "A Chinese Legend," and [illegible]n Copelands Symphony.

PORTLAND,
ME.
~~**ADVERTISER**~~

MAY 17 1925

On Friday, May 1, Serge Koussevitzky brought to an end his first season in America, and the season of the Boston Symphony Orchestra, of which he is the conductor. On the following day he sailed for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which begin May 22, and (beginning May 11) his series in London as guest conductor of the London Symphony Orchestra.

Koussevitzky is taking three scores of young American composers with him to introduce to Paris—Deems Taylor's suite, Through the Looking Glass, Henry Eicheim's A Chinese Legend, and Aaron Copland's Symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral Symphony—also the Fifth and Seventh. There will be a Scriabin program in observance of the tenth anniversary of the Russian composer's death.

Koussevitzky will return to America next September to open the next Boston Symphony Orchestra season in Symphony Hall, Boston, on October 9.

The forty-fourth season of the Boston Symphony Orchestra, now ended, has proved in every way remarkable. Koussevitzky, as a new figure upon our concert platforms, has attracted the attention of the nation, and won the admiration of each city where he has appeared at the head of the famous orchestra.

Such has been the demand for the Boston Symphony concerts, that seats for the three series in Boston and the double series in New York have been unobtainable to any except the subscribers who hold them.

Boston, New York, those cities of the near West and South which this orchestra has visited, have with one voice praised the Russian conductor as an artist, as a leader, and as a personality in music. Those few who have on occasion disagreed with his interpretation of a certain piece, have always acceded a marvelously fine performance.

In New York perhaps no conductor in years (and the world's best have passed through the metropolis) has been received with such unqualified praise.

THIS CLIPPING FROM
PHILADELPHIA, PA.
PUBLIC LEDGER

MAY 17 1925

Ernest Newman

Describes Director Mahler's Letters About America and His Admiration for the Country and People

By ERNEST NEWMAN

AMERICANS are mistrustful, and rightly so, of the European artist who goes to America with the sole intention of making the maximum of money in the minimum of time and with the minimum of effort, and, having done so, and enjoyed the generous hospitality and the amenities of American life, returns to Europe and then, from a safe distance, bites the hand that fed him.

Like all other hosts, Americans like to know what their departed guests really think of them in their heart of hearts. Perhaps the quickest way of finding that out is to get hold of the guest's letters that were written during his American sojourn and with no idea that they would ever be published. In these, at any rate, the real man speaks and the real truth may be found.

Mahler's letters have recently been published by the Paul Szolnay Verlag, and from these the American musical public will be able to discover what the great conductor thought of it. The American letters occupy only the last hundred pages or so of a large volume, but they are important. In all his correspondence Mahler strikes one as being a truthful and honorable man; and not the slightest suspicion of flattery of America attaches to these letters.

In February, 1908, he writes to Mengelberg, telling him that an invitation will probably reach him (Mengelberg) to succeed Muck as conductor of the Boston Symphony Orchestra. "The Boston position," he says, "is the finest imaginable for a musician. It is the first and highest on the whole continent. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician cannot obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception. After your New York experiences you cannot have any idea of this.

"Here in New York the theatre is the central point of interest, and concerts the affair only of a small minority. * * * It would be fine for me to know that you were near me. I shall probably spend the coming years also in America. I am quite ravished with the country, even though one's artistic satisfaction with the Metropolitan is only a very moderate quantity."

THIS CLIPPING FROM
NEW YORK
Herald & Tribun

MAY 17 1925

League of Composers Has Ambitious Program

Koussevitzky and Mengelberg to Conduct; Review's Name To Be "Modern Music"

With three concerts of modern musi for chamber orchestra, the first to b conducted by Serge Koussevitzky an the second by Willem Mengelberg, wit Wanda Landowska and others as solo ists, the League of Composers an nounces its most ambitious progra so far for its third season, 1925-'2 There will also be one recital of ne chamber music, and four issues of th league's magazine, which is to b known as "Modern Music."

Mr. Koussevitzky, making his firs appearance here by permission of off cers and trustees of the Boston Sym phony, outside of that orchestra's co certs, will conduct a program of Ame ican and European works heard fo the first time here. The orchestra fo this November concert will consist o picked Boston Symphony players.

The concert under Mr. Mengelberg who will appear by permission of th board of directors of the Philharmoni Society, with a group of Philharmoni players, will feature Manuel de Falla marionette opera, "El Retablo," in it American premiere. Wanda Londowska will play the harpsichord. Th League will present the work, whic deals with an episode in the tale o Don Quixote, with marionettes of tw sizes and marionette staging, the sing ers being placed with the orchestr The third orchestral progra mwill b given in February.

The league will open its season i October with a recital of chambe music. "Modern Music," continuing and expanding the critical enterprise undertaken with "The League of Composers' Review," will be issued in October, December, February and April. It will be available to the general public as well as to league members.

FORWARD MAY 17

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BROOKLYN, N. Y.
N. Y.
CITIZEN

MAY 17 1925

Mengelberg, Koussevitzky and Lan League of Composers

For the season of 1925-6 the League of Composers announces the most ambitious program of activities undertaken since its organization two years ago. There will be three concerts of modern chamber orchestral music. The first is to be conducted by Serge Koussevitzky, the second by Willem Mengelberg, with Mme. Wanda Landowska and other distinguished artists as soloists. There will be in addition one recital of new chamber music and four issues of the league's magazine, which will be known in future as "Modern Music."

Mr. Koussevitzky, who appears by permission of the officers and trustees of the Boston Symphony Orchestra, will conduct a program of first performances of works by Europeans and Americans. The concert will take place in November. The ensemble will consist of picked men from the Boston Symphony Orchestra.

The second concert, under Mr. Mengelberg's direction, will feature "El Retablo," Manuel de Falla's marionette opera. Mr. Mengelberg, appearing by permission of the Board of Directors of the Philharmonic Society, will lead a group of players from the orchestra of that organization. Mme. Landowska will play the harpsichord for this work, which will be given its American premiere. This miniature opera, dealing with an episode in the life of Don Quixote, has been made famous in Europe through the stage performances given by the Princess de Polignac, to whom it is dedicated, and by subsequent concert hearings. The concert will be heard late in December.

The third program of chamber orchestral music, whose details are now being perfected, will be given in February. The league will open its season in October with a recital of chamber music, the plans for which will soon be announced.

ALBANY, N. Y.
Knickerbocker Press

MAY 17 1925

Serge Koussevitzky, whose conducting of the Boston Symphony orchestra fascinated Albanians at the concert last winter at the Capitol theatre, has closed his first season with the orchestra, and has sailed for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, starting next Friday, and, on June 11 to inaugurate his series in London as guest conductor of the London symphony orchestra.

Koussevitzky is taking three scores of young American composers with him to introduce to Paris: Deems Taylor's suite, "Through the Looking Glass"; Henry Eichheim's "A Chinese Legend," and Aaron Copland's symphony. He will return to America in September to open the next Boston Symphony orchestra season in Symphony hall, Boston, October 9.

"POPS" BEGIN THIRD WEEK

Herald May 17

The third week of the "Pop" concerts at Symphony hall will be characterized by the following programs to be presented by Mr. Jacchia and the "Pops" Symphony orchestra of 80 Symphony players. Of these Wednesday will bring a Russian program; Thursday a triple representation of Amherst-Williams-Wesleyan Colleges, and Sunday, May 24, a symphonic program.

MONDAY, MAY 18

Hungarian March..........Berlioz
Overture to "Egmont"..........Beethoven
Waltz, "On the Beautiful Blue Danube"
Strauss
Fantasia, "Aida"..........Verdi
Love-Death from "Tristan and Isolde"
Wagner
Liebesfreud..........Kreisler
Camellia Gavotte..........Jacchia
Oriental Fantasy, "Islamey"..Balakirev-Casellt
Suite "Nutcracker"..........Tchaikovsky
a Miniature Overture
b Dance of the Sugar Fairy
c Trepak
Intermezzo, "Cavalleria Rusticana"..Mascagni
Coronation March..........Svendsen

TUESDAY, MAY 19

Prelude to "Carmen"..........Bizet
Overture to "Sakuntala"..........Goldmark
Hymn to the Sun from "Iris"..........Mascagni
Night—Dawn—Sunrise
Boston City Club Glee Club
Finlandia, Symphonic Poem..........Sibelius
The Musix Box..........Liadov
Aragonaise from "Le Cid"..........Massenet
Third Movement from the "Pathetic" Symphony..........Tchaikovsky
Prelude to "Lohengrin"..........Wagner
Valse, "Espana"..........Waldteufel
Charge of the Hussars..........Spindler

RUSSIAN PROGRAM
WEDNESDAY, May 20

March, "Souvoroff"..........Arensky
Prelude to "Khovantchina"..........Moussorgsky
Melody in F..........Rubinstein
Polovtsian Dances from "Prince Igor"..Borodia
Suite, "Raymonda"..........Glazounov
Berceuse from "The Fire Bird"..........Stravinsky
Fandango from "Caprice on Spapnish Themes"..........Rimsky-Korsakov
Marche Slave..........Tchaikovsky
"Vocalise"..........Rachmaninov
Polonaise..........Liadov

THURSDAY, MAY 21

Overture to "Raymond"..........Thomas
Waltz, "Estudiantina"..........Waldteufel
Fantasia, "Manon Lescaut"..........Puccini
College songs
Suite from "The Cid"..........Massenet
Procession to the Cathedral, "Lohengrin."
Wagner
Finale, Fourth Symphony..........Tchaikovsky
College songs
Polonaise..........Chopin
Salut d'Amour..........Elgar
Invitation to the Dance..........Weber-Berlioz

FRIDAY, May 22

Triumphal March from "Aida"..........Verdi
Overture to "Rienzi"..........Wagner
Orientale..........Cui-Jacchia
Second Hungarian Rhapsody..........Liszt
Afro-American Folk Songs......Arr. by Jacchia
(a) You May Busy Me in de Eas'. (b) Muslen Baujo. (c) Nobody Knows de Trubble I've Seen.
Harp solo, "In the Canoe"..........Holy
Alfred Holy
La Tristesse du Printemps..........Sibelius
Fantasia, "Iris"..........Mascagni
Selection, "Rose Marie"..........Friml-Stothart
Waltz, "Myosotis"..........Waldteufel
Third Slavonic Dance..........Dvorak

SATURDAY, MAY 23

Overture to "The Beautiful Galatea"..Suppe
Waltz, "Wine, Woman and Song"....Strauss
Ave Maria..........Bach-Gounod
(Solo violin, harp, organ and strings)
Dance of the Hours from "La Gioconda"
Ponchielli
Suite..........Rameau-Mottl
Dubinushka..........Arr. by Jacchia
Chinese Dance..........Gerst
Overture to "The Flying Dutchman"...Wagner
Fantasia "Il Trovatore"..........Verdi
Hindu Song..........Rimsky-Korsakov
Military March..........Schubert-Jacchia

SYMPHONIC PROGRAM
SUNDAY, MAY 24

Overture, "The Roman Carnival"......Berlioz
Symphony No. 5 in C minor (Second Movement (Andante con moto)..........Beethoven
Varsang (Spring Sadness)..........Sibelius
Symphony No. 2 in D major (London)—
Menuetto (Allegro)..........Haydn
Rumanian Rhapsody..........Enesco
Old Dances and Airs for the Lute..Respighi
(a) Gagliarda. (b) Villanella. (c) Passo Mezzo e Mascherada.
Symphony No. 6 in B flat "Pathetic"
Second Movement: Allegro con grazia
Prelude to "Lohengrin"..........Wagne
Symphonic Suite, "Scheherazade"
Rimsky-Korsako
Overture to "The Sold Bride"..........Smetan

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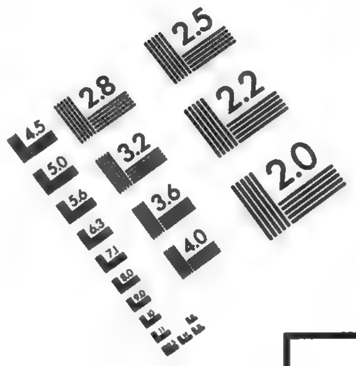
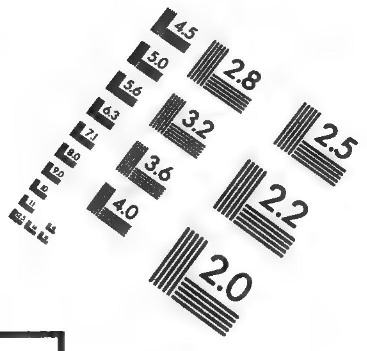
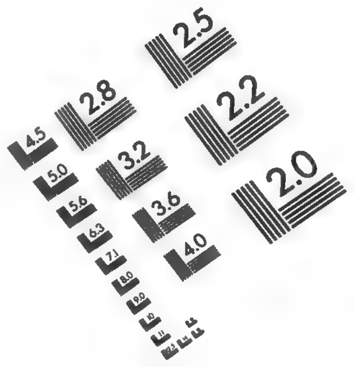
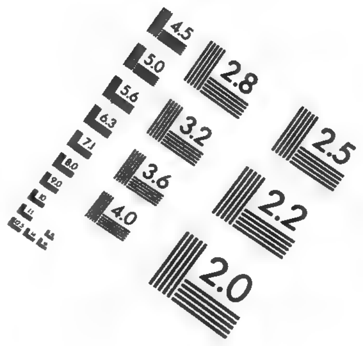

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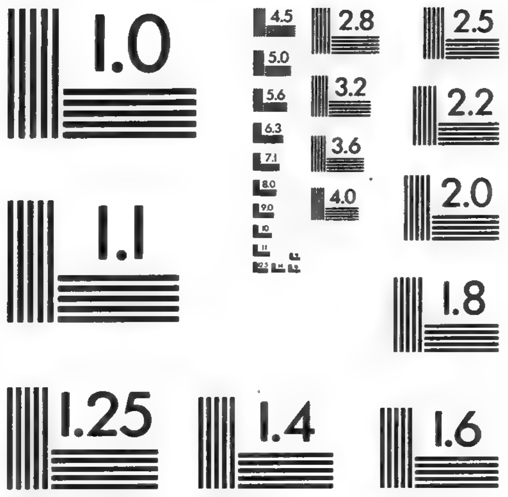

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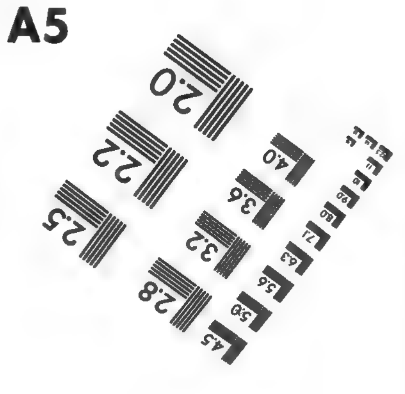
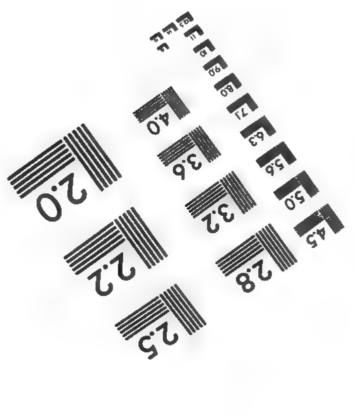

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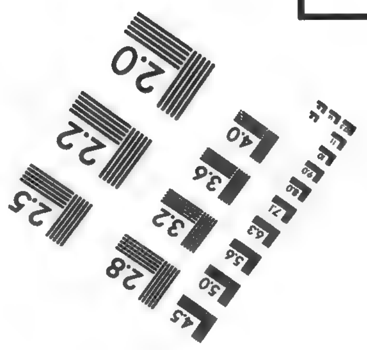
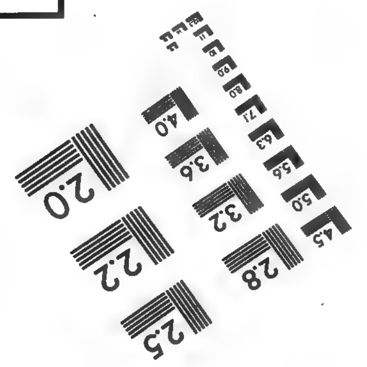

PRECISION℠ RESOLUTION TARGETS

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1303 Geneva Avenue
St. Paul, MN 55119

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Post May 17

The Pops

Surveying the prospective programmes for the third week of this the fortieth season of Pop Concerts, one is struck with the seriousness which these concerts, once frivolous occasions, are slowly and surely assuming. Berlioz, Beethoven, Wagner, Balakirev, Tchaikovsky are among the composers represented on Monday evening's programme, while lighter fare is offered by Mr. Jacchia's Gavotte "Camellia," Kreisler's "Liebesfreud" and the Intermezzo from "Cavalleria Rusticana."

Tuesday's concert brings the Sakunala Overture of Goldmark, Sibelius' "Finlandia" and the third movement from Tchaikovsky's "Pathetic" Symphony, while the Glee Club of the Boston City Club contributes part of the programme.

An all Russian programme will be given Wednesday evening, representing the Muscovite composers from Glikka and Rubinstein to Stravinsky and Rachmaninoff. Three of "The Five" are here: Mussorgsky, with the Prelud to "Khovantchina"; Borodin, with th "Prince Igor" Dances, and Rimsky-Korsakov, with the Fandango from th "Spanish Caprice." A brilliant evening is assured.

On Thursday comes Amherst-Williams-Wesleyan night, and college son deck the programme. Mr. Jacchia ar his orchestra will be heard, amo other numbers, in the Finale fro Tchaikovsky's "Fourth Symphony and in Elgar's "Salut d'Amour," popular at the Pops in years gone by

Friday evening those who like mu frankly gay and unpretending m hear a selection from "Rose Mari Likewise on this programme are M Jacchia's arrangements of three Af American folk songs, and the Overt to "Rienzi." Alfred Holy, first harp of the Symphony Orchestra, will heard in a harp solo of his own co posing, by title, "In the Canoe."

The programme of Saturday, a v varied list, offers Strauss' walt "Wine, Women and Song," the "Dan of the Hours," from "La Gioconda and a "Chinese Dance" by the form Bostonian, Bainbridge Crist, now r siding in Europe.

TRANSCRIPT MAY 18

At the Pops Tonight

Hungarian March ....Berlioz
Overture, "Egmont" ....Beethoven
Waltz, "Blue Danube"......J. Strauss
Fantasia, "Aida" ....Verdi
Closing Scene from "Tristan and Isolde" Wagner
Liebesfreud ....Kreisler
Camellia-Gavotte ....Jacchia
Oriental Fantasy, "Islamey" Balakirev-Casella
Three Numbers from the Ballet, "Nutcracker" ....Chaikovsky
Intermezzo, "Cavalleria Rusticana" Mascagni
Coronation March ....Svendsen

Conductor: A. Jacchia

TRANSCRIPT MAY 18

KOUSSEVITZKY ANEW: THE PERVERSE SIDES, THE POWER TO EXALT

THE CONDUCTOR AS HEARD BY A NOTED REVIEWER

Mr. Gilman in Survey of His Merits and Shortcomings—The Tendency to Distort with Examples from Schubert and Wagner—The Ability to Transfigure Variously Exemplified—Above All, Vitality

BEGINNING a series of articles about eminent conductors in the concert-halls of New York, Boston and Philadelphia, Mr. Lawrence Gilman of the New York Herald-Tribune yesterday discussed Mr. Koussevitzky, saying: "No one can listen to Mr. Koussevitzky direct even a single concert without being made aware that he possesses extraordinary virtues as a musician and conductor, but that among those virtues he finds room for irregularities of the most disconcerting sort. Now we should like to be able to feel about Mr. Koussevitzky's deflections as Wagner felt about the errors of Socrates and Plato, both of whom, he remarked, were artists, of such overwhelming power that, even in turning away from them, men are compelled to worship them. We should like to be able to rise to the divine height of that eminent European colleague of ours who, hearing Mr. Koussevitzky's version of the Bacchanale in "Tannhäuser" extolled it because, as he said, Mr. Koussevitzky made Wagner sound like Rimsky-Korsakov. But those altitudes are not for us. We have not yet been able to persuade ourselves that the music of a creative artist of highly individual style may be improved by causing it to sound as if it had been written by someone else. We have not yet succeeded in acquiring a taste for Schubert remade in the image of Chaikovsky, any more than we have learned to relish claret that has been peppered up by mixing it with champagne—though some speak highly of this quaint concoction.

"The guest-conductor, the guest-critic—these are all to the good; these we welcome. But the guest-composer we reject. The spectacle of Rimsky-Korsakov guest-composing for Wagner in the Bacchanale is one which we are unable to regard with equanimity. The precedent thus established is far too dangerous. We are uncomfortably alive to the possibility of Strau guest-composing for Debussy—of 'The Afternoon of a Faun' re-conceived as a fragment from 'The Life of a Hero'; of Weber een from the standpoint of the Celtic world of Arnold Bax, thus yielding a new classic to the orchestral list—the Overture o 'O'Beron.'

"Mr. Koussevitzky's traits and inclinaions as a conductor bring these possibiliies too close for comfort. He really does o things to the score of the Bacchanale, r instance, which make that transcendntly Wagnerian page sound like anything earth but Wagner—like Rimsky-Korsaov, if one chooses; and it is this tenency of his to pervert essential characteristics which seems to us to be Mr. Koussevitzky's most threatening quality. Two years ago, hearing him conduct in Paris, re said that Mr. Koussevitzky appeared to ack a finely discriminating sense of style. : seemed to us then that he was indifferent o the qualities that make Schubert an esthetic being distinct from Cha kov y, or Mozart or Mendelssohn, or Ravel. W sus-ected that he was insufficiently sensitive the enormity of making Beethoven sound ke Borodin, or Weber like Ethelbert evin. And this appeared to us a grievous ing; for we believe that there is no beayal less forgivable in an interpretative tist than this treachery to the essential irit of a creator. We can bear with an finitude of toleration—indeed with endss interest—the spectacle of an interprer extending the significance and the expressiveness of a composer on the plane of at composer's own implicit characteristics.

"There is no such thing as the correct interpretation of Schubert's 'Unfinished' Symphony—there are hundreds, each as 'correct' (though the word has unbearable connotations) as the others. But these various and conflicting interpretations are right and acceptable to musicians of sensibility only when they are the result of a sympathetic perception which has seen to the heart of the quality which makes Schubert himself—unique and untransferable. A hundred conductors of intuition and imagination may look at Schubert from hundred different points of view, and recreate him according to a hundred different temperaments and experiences; and if each conductor has been looking steadily at Schubert and really seeing into his heart nd brain from whatver angle, each will ll us something of Schubert, and each ill tell us something different and new.

"But it is possible to look at Schubert ithout really seeing him as he is. You ay be strabismic, of your glasses may not it you, so that the image which is conveyed to your brain may bear only a distorted resemblance to the actual Schubert known to those hundred colleagues of yours who have seen him with unimpaired though differing eyes. We fancy that it is something of this sort that happens to Mr. Koussevitzky when he envisages certain music-makers who for one reason or another elude his apprehension. He seems to lack that grasp of essential characteristics which enables a conductor to persuade us of his right to take what liberties he will with a composer's music. Other leaders have flouted convention and pirouetted down the primrose path of musical license with far more abandon than Mr. Koussevitzky ever dared, and have escaped rebuke. But Mr. Koussevitzky is not among the fortunate class of those who Get Away With It. You disallow certain things in his Schubert, his Brahms, his Wagner, not because they are untraditional, irrubrical, and highly personal to Mr. Koussevitzky, but because they are neglectful of those basic characteristics which differentiate one composer from another; because they betray an insensibility to the qualities which make Schubert, for example, everlastingly though variously himself, and not Chaikovsky or Debussy; because they oppress you with a conviction that Mr. Koussevitzky is unaware of the infamy of making Wagner sound like Rimsky-Korsakov.

"But what of Mr. Koussevitzky's virtues, those 'extraordinary virtues' to which we referred at the start? First among them is that power of transmutation—that ability to transfigure the most unpromising material; to extract from the paltry, the jejune and the dull an unsuspected beauty, an incredible significance. Mr. Koussevitzky has this rare and wonderful power. He can take a lifeless and banal thing like the Eighth Symphony of Glazunov and fill it so full of his own electrifying intensity; lend it so much of his own ardor, his own force, that poor Glazunov becomes irradiated with a splendor that turns his rags to cloth-of-gold and fills his eyes with images of beauty and of wonder that he himself has never seen. This is what it means for a conductor to be able to give wings to sloths, to quicken mummies, and lift the leaden feet of the condemned. Mr. Koussevitzky can work such miracles of enlivenment. We have heard him confer upon dull and trivial and withered musi

virtues is his genius for heightening and enriching not moribund and indigent music, but music that is alive and significant. We shall not soon forget what he made of 'Till Eulenspiegel' last winter in New York; of Steinberg's arrangement of the beautiful [illegible] o Grosso of Emanuel Bach [illegible] member with uncommon vivi [illegible] ormances which we heard [illegible] is of Stravinsky's 'Nightin- [illegible] Honegger's 'Chant de Joie,' of Bax's 'Garden of Fand,' of Prokoviev's 'Scythian Suite' (with which, for some reason or other, he was far less happy in New York), of the Suite in B minor of Bach, with Landowska at the harpsichord.

"There is much else that one might say of Mr. Koussevitzky—of his virtues and of what seem to be his defects. But it would be witless and unjust to attempt to sum him up at this stage of the game. Happily, he will be with us again next season, and there will be abundant opportunity to study him anew—to revise, perhaps, one's present impressions, perhaps to make confession of error or to avow a change of mind. But at least one can say with positiveness of Mr. Koussevitzky, that he is no dealer in clichés, no booster for the rubber stamp, no dispenser of interpretative platitudes. He thinks his own thoughts, goes his own way, dreams his own dreams. Conventions do not impress him; traditions are things to be suspected, tested and retested, perhaps discarded. He is often wrong, and, as it seems to us, perverse; he is often illuminatingly and superbly right. But almost always he is challenging and provocative and alive."

HERALD MAY 20

TONIGHT AT THE "POPS"

A Russian program, one of the most popular of the season, will be presented at the "Pop" concert in Symphony hall tonight. The numbers follow:

March, "Souvoroff" ....Arensky
Prelude to "Khovantchina"..Moussorgsky
Melody in F....................Rubinstein
Polovtsian Dances from "Prince Igor" Borodin
Suite, "Raymonda" ....Glazounov
Entrance of Raymonda—Prelude and "La Romanesca"—Fantasic Waltz—Dance of the Arab Boys—Entrance of the Saracens.
Berceuse from "The Fire Bird"...... Stravinsky
Fandango from "Caprice on Spanish Themes" ....Rimsky-Korsakov
Marche Slave ....Tchaikovsky
Overture to "Russian and Ludmilla".. Glinka
"Vocalise" ....Rachmaninov
Polonaise ....Liadov

NOTES and LINES

By PHILIP HALE

Mr. Percy N. Scholes, reviewing a concert of the London Symphony Orchestra led by Mr. Koussevitzky, spoke of him as one who "habitually spends himself on a single concert as though it were to be his last, and he were to appear before his Maker next day to give an account of his musical stewardship." It may be recalled that Mr. Koussevitzky said that no orchestra in the world played music by Beethoven, Brahms and Tchaikovsky as well as the London Symphony Orchestra. Mr. Ernest Newman recently declared that there was no first class orchestra in London. Mr. Scholes said of the L. S. O.: "The orchestra's habit of playing practically nothing but works it has played hundreds of times before and could play in its sleep, combined with its plan of employing a constant change of conductor, is proving fatal to the high aims it is always announcing. I have spoken of Koussevitzky's precision. It was in itself an inspiring thing, but it produced a machine-cut rhythm, with a big emphasis on the first of the bar—rudely expressed, rather the rhythm of a stick dragged along railings than that of a flowing river."

—•—

For his second concert in Paris, (May 30), Mr. Koussevitzky announced Denis Taylor's Suite "Through the Looking Glass." The other pieces were Bach-Steinberg, Concerto in D major for orchestra; Dukas, "The Peri;" Ravel, "The Waltz," and Miss Tailleperre's concerto played by her.

—•—

Mr. Koussevitzky or Mr. Furtwaengler or Mr. Mengelberg, viewing Mont Blanc for the first time, would exclaim that it was a sublime and unsurpassed example of the Creator's handiwork. Mr. Bodanzky would say that it was a pretty high hill. Mr. Koussevitzky, Mr. Furtwaengler and Mr. Mengelberg, in their conducting of Wagner, for example, err on the side of rhetoric and excessive emphasis. Their Wagner is generally too slow, too sentimental, too fussy, too loud or too soft. Mr. Bodanzky, on the other hand, though he is far more at home in this music than any of these particular colleagues of his, and has a truer instinct for its essential style, is inclined to scamp his Wagner. Too often he underplays it—perhaps for fear of sentimentalizing it.—Lawrence Gilman.

Advertiser May 19

Russian Music at Pop Concerts Wednesday

TOMORROW night will open the third week of the Pop concerts at Symphony Hall. Light music, played by an orchestra of eighty Symphony men and directed by Agide Jacchia, and light refreshments are offered. There will be a Russian program Wednesday night. Amherst and Williams men will attend the Thursday night concert. A symphonic program has been arranged for next Sunday's concert. The program for tomorow night follows:

Hungarian March ....Berlioz
Overture, "Egmont"..........Beethoven
Waltz, "Blue Danube"...........Strauss
Fantasia, "Aida" ....Verdi
Love-Death, "Tristan and Isolde"..Wagner
Liebesfreud ....Kreisler
Camellio Gavotte ....Jacchia
Oriental Fantasy, "Islaamey" Balakirev-Caselia
Suite, "Nutcracker" ....Tchaikovsky
Intermezzo, "Cavalleria Rusticano" Mascagni
Coronation March ....Svendsen

ST. LOUIS, MO.
POST-DISPATCH

MAY 17 1925

KOUSSEVITZKY PRESENTS AMERICANS' SCORES IN EUROPE

Compositions by Deems Taylor, Henry Eichheim and Aaron Copeland on Programs.

BOSTON, May 16.—Serge Koussevitzky, director of the Boston Symphony Orchestra, is presenting n London and Paris three scores by young American composers. They are Deems Taylor's suite, "Through a Looking Glass," Henry Eichheim's "A Chinese Legend" and a symphony by Aaron Copland.

On May 11, the director began a series of concerts as guest conductor of the London Symphony Orchestra, presenting Beethoven's Fifth, Seventh and Ninth symphonies as well as modern scores. His annual series of concerts Koussevitzky, in Paris, opening next Friday, will consist entirely of modern music. In London he led a Scriabin program, in observance of the tenth anniversary of the Russian composer's death.

HERALD MAY 18

TONIGHT AT THE "POPS"

The following numbers will be played at the "Pop" concert in Symphony hall tonight, at which members of the Boston Conservatory of Music will be particularly represented:

Hungarian March.........................Berlioz
Overture to "Egmont"...............Beethoven
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"..............................Verdi
Love-Death from "Tristan and Isolde" Wagner
Liebesfreud ....Kreisler
Camellia Gavotte..............................Jacchia
Oriental fantasy, "Islamey" Balakirev-Casella
Suite, Nutcracker .... Tchaikosky
Intermezzo, "Cavalleria Rusticana"..Mascagni
Coronation March............................Svendsen

TRANSCRIPT MAY 20

At the Pops Tonight

Russian Program

March, "Suvorov" ....Arensky
Prelude to "Khovantchina"..Musorgsky
Melody in F.................Rubinstein
Polovtsian Dances from "Prince Igor" Borodin
Suite from "Raymonda"......Glazunov
Lullaby from "The Fire Bird" Stravinsky
Fandango from "Caprice on Spanish Themes" ....Rimsky-Korsakov
Slav March ....Chaikovsky
Overture, "Russian and Ludmilla" Glinka
Vocalise ....Rakhmaninov
Polonaise ....Liadov

Conductor: A. Jacchia

HARRISBURG,
PA.
PATRIOT

MAY 19 1925

BOSTON ACCLAIMS NEW CONDUCTOR

Koussevitzky's First Season With Symphony Wins Him Instant Popularity in 'Hub' and New York

The popularity of Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, has grown so tremendously in this his first season in America that there will be no public sale of seats for either the local or New York concerts of that once famous organization that apparently is staging a "come back."

Koussevitzky made such an impression in New York that he was acclaimed the "rival" of Stakowski, the leader of the Philadelphia Orchestra.

Koussevitzky is now in Paris to conduct his annual series of concerts which begin May 22 and his series in London as guest conductor of the London Symphony Orchestra.

Koussevitzky has taken three scores by young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony.

He will return to America next September to open his second American season in Symphony Hall, Boston, on October 9.

TRANSCRIPT MAY 19

"The Boston Job"

A Naive Note from Mahler to Mengelberg

THE letters of Mahler have been collected and lately published in Vienna. Among them is a note written in 1908 to Mr. Mengelberg about "the Boston job"—that is to say, the conductorship of the Symphony Orchestra. Mahler was then in New York on the staff of the Metropolitan Opera House. Dr. Muck was ending his rst term as conductor at Symphony all. Rumor ran that Mr. Mengel rg would be called from Amster m to succeed him, though the hoice subsequently fell upon the ferior Mr. Fiedler. At this juncture Mahler wrote to his friend, as translated by Ernest Newman in The New York Evening Post:

> The Boston position is the finest imaginable for a musician. It is the first and highest on the whole continent. An orchestra of the first rank. Unlimited sovereign power. A social standing such as the musician cannot obtain in Europe. A public of whose keenness to learn and whose gratitude the European can form no conception. After your New York experiences you cannot have any idea of this. In New York the theater is the central point of interest, and concerts the affair only of a small minority.

MONITOR MAY 20

Tonight at the "Pops"

RUSSIAN PROGRAM

March, "Souvoroff" ....Arensky
Prelude to "Khovantchina"..... Moussorgsky
Melody in F.............Rubinstein
Polovtsian Dances from "Prince Igor" ....Borodin
Suite, "Raymonda" ....Glazounoff
Berceuse from "The Fire Bird" Stravinsky
Fandango from "Caprice on Spanish Themes" .... Rimsky-Korsakoff
Marche Slave ....Tschaikowsky
Overture to "Russian and Ludmilla" ....Glinka
"Vocalise" ....Rachmaninoff
Polonaise ....Liadoff

AMERICAN MAY 20

RUSSIAN PROGRAM TO BE GIVEN AT POP CONCERT

A Russian program, one of the most popular of the season, will be presented at the "Pop" concert in Symphony Hall tonight. The numbers follow:

March, "Souvoroff" ....Arensky
Prelude to "Khovantchina"....Moussorgsky
Melody F.......................Rubinstein
Polovts nces from "Prince Igor" Borodin
Suite ....Glazounov
E Roma the Ar cens. da—Prelude and "La sic Waltz—Dance of trance of the Sara-
Berceuse from "Fire Bird"...Stravinsky
Fandango from "Caprice on Spanish Themes" ....Rimsky-Korsakov
Marche Slave ....Tchaikovsky
Overture to "Russian and Ludmilla" Glinka
"Vocalise" ....Rachmaninov
Polonaise ....Liadov

HERALD MAY 19

NIGHT AT THE "POPS"

following program will be pre at the "Pop" concert in Sym hall tonight under Agide Jac direction:

"Carmen".........................Bize
to "Sakuntala"..............Goldmar
to the Sun from "Iris"........Mascag
t—Dawn—Sunrise
n City Club Glee Club
landia, Symphonic Poem ....Sibeli
e Music Box.......................Liad
ragonaise from "Le Cid"..........Massen
ird Movement from the "Pathetic" sym-
phany .... Tchaikovs
elude to "Lohengrin" ....Wagn
lse, "Espana" ....Waldteu
arge of the Hussars .... Spind

AMERICAN MAY 19

GLEE CLUB SINGS AT "POPS" TONIGHT

The following program will be presented at the "Pop" concert in Symphony Hall tonight under Agide Jacchia's direction:

Prelude to "Carmen"...............Biz
Overture to "Sakuntala".........Goldma
Hymn to the Sun from "Iris" ...Mascag
Night—Dawn—Sunrise
Boston City Club Glee Club
Finlandia, Symphonic Poem........Sibeli
The Music Box ....
Aragonaise from "Le Cid"........Mas
Third Movement from the "Pathetic" Symphony ....Tchaiko
Prelude to "Lohengrin"...........Wa
Valse, "Espana" ....Waldte
Charge of the Hussars...........Spin

ADVERTISER MAY 20

RUSSIAN MUSIC BILL AT THE POPS TONIGH

A Russian program will be pr sented at the Pop Concert in Sy phony Hall tonight. The numbe follow:

March, "Souvoroff" .... Arens
Prelude, "Khovantchina" ..... Moussorg
Melody in F .... Rubenste
Polovtsian Dances .... Boro
Suite, "Raymonda" .... Glazou
Berceuse, "The Fire Bird" ..... Stravin
Fandango .... Rimsky-Korsak
Marche Slave .... Tchaikovs
Overture, "Russian and Ludmilla"

MONITOR MAY 18

Tonight at the "Pops"

BOSTON CONSERVATORY NIGHT

Hungarian March ....Berlioz
Overture to "Egmont"...Beethoven
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Aida" ....Verdi
Love-Death from "Tristan and Isolde" ....Wagner
"Liebesfreud" ....Kreisler
Camellia Gavotte ....Jacchia
Oriental Fantasy, "Islamey".... Balakireff-Casella
Suite, "Nutcracker"..Tschaikowsky
Intermezzo, "Cavalleria Rusticana" ....Mascagni
Coronation March ....Svendsen

108

Post May 17

The Pops

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Camellio Gavotte	Jacchia
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Suite, "Nutcracker"	Tchaikovsky
Intermezzo, "Cavalleria Rusticano"	Mascagni
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ST. LOUIS, MO.
POST-DISPATCH

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HARRISBURG,
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PATRIOT

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TRANSCRIPT MAY 19

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A Naive Note from Mahler to Mengelberg

THE letters of Mahler have been collected and lately published in Vienna. Among them is a note written in 1908 to Mr. Mengelberg about "the Boston job"—that is to say, the conductorship of the Symphony Orchestra. Mahler was then in New York on the staff of the Metropolitan Opera House. Dr. Muck was ending his rst term as conductor at Symphony all. Rumor ran that Mr. Mengel rg would be called from Amster m to succeed him, though the hoice subsequently fell upon the ferior Mr. Fiedler. At this juncture Mahler wrote to his friend, as translated by Ernest Newman in The New York Evening Post:

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HERALD MAY 19

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following program will be pre at the "Pop" concert in Sym hall tonight under Agide Jac direction:

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to Sakuntala"	Goldmar
to the Sun from "Iris"	Mascag
t—Dawn—Sunrise	
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ragonaise from "Le Cid"	Massen
ird Movement from the "Pathetic" symphany	Tchaikovs
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AMERICAN MAY 19

GLEE CLUB SINGS AT "POPS" TONIGHT

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Prelude to "Carmen"	Biz
Overture to "Sakuntala"	Goldmar
Hymn to the Sun from "Iris"	Mascag
Night—Dawn—Sunrise	
Boston City Club Glee Club	
Finlandia, Symphonic Poem	Sibeli
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Third Movement from the "Pathetic" Symphony	Tchaiko
Prelude to "Lohengrin"	Wa
Valse, "Espana"	Waldte
Charge of the Hussars	Spin

TRANSCRIPT MAY 18

At the Pops Tonight

Hungarian March	Berlioz
Overture, "Egmont"	Beethoven
Waltz, "Blue Danube"	J. Strauss
Fantasia, "Aida"	Verdi
Closing Scene from "Tristan and Isolde"	Wagner
Liebesfreud	Kreisler
Camellia-Gavotte	Jacchia
Oriental Fantasy, "Islamey"	Balakirev-Casella
Three Numbers from the Ballet, "Nutcracker"	Chaikovsky
Intermezzo, "Cavalleria Rusticana"	Mascagni
Coronation March	Svendsen

Conductor: A. Jacchia

HERALD MAY 18

TONIGHT AT THE "POPS"

The following numbers will be played at the "Pop" concert in Symphony hall tonight, at which members of the Boston Conservatory of Music will be particularly represented:

Hungarian March	Berlioz
Overture to "Egmont"	Beethoven
Waltz, "On the Beautiful Blue Danube"	Strauss
Fantasia, "Aida"	Verdi
Love-Death from "Tristan and Isolde"	Wagner
Liebesfreud	Kreisler
Camellia Gavotte	Jacchia
Oriental fantasy, "Islamey"	Balakirev-Casella
Suite. Nutcracker	Tchaikosky
Intermezzo, "Cavalleria Rusticana"	Mascagni
Coronation March	Svendsen

TRANSCRIPT MAY 20

At the Pops Tonight

Russian Program

March, "Suvorov"	Arensky
Prelude to "Khovantchina"	Musorgsky
Melody in F	Rubinstein
Polovtsian Dances from "Prince Igor"	Borodin
Suite from "Raymonda"	Glazunov
Lullaby from "The Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakov
Slav March	Chaikovsky
Overture, "Russian and Ludmilla"	Glinka
Vocalise	Rakhmaninov
Polonaise	Liadov

Conductor: A. Jacchia

MONITOR MAY 20

Tonight at the "Pops"

RUSSIAN PROGRAM

March, "Souvoroff"	Arensky
Prelude to "Khovantchina"	Moussorgsky
Melody in F	Rubinstein
Polovtsian Dances from "Prince Igor"	Borodin
Suite, "Raymonda"	Glazounoff
Berceuse from "The Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakoff
Marche Slave	Tschaikowsky
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Prelude to "Khovantchina"	Moussorgsky
Melody F	Rubinstein
Polovts nces from "Prince Igor"	Borodin
Suite [illegible]	Glazounov
E [illegible] da—Prelude and "La Roma [illegible] sic Waltz—Dance of the Ar [illegible] trance of the Saracens.	
Berceuse from "[illegible] Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakov
Marche Slave	Tchaikovsky
Overture to "Russian and Ludmilla"	Glinka
"Vocalise"	Rachmaninov
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ADVERTISER MAY 20

RUSSIAN MUSIC BILL AT THE POPS TONIGH

A Russian program will be pr sented at the Pop Concert in Syn phony Hall tonight. The numbe follow:

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Prelude, "Khovantchina"	Moussorgsl
Melody in F	Rubenste
Polovtsian Dances	Borod
Suite, "Raymonda"	Glazoun
Berceuse, "The Fire Bird"	Stravins
Fandango	Rimsky-Korsak
Marche Slave	Tchaikovs
Overture, "Russian and Ludmilla"	

KOUSSEVITZKY ANEW: THE PERVERSE SIDES, THE POWER TO EXALT

TRANSCRIPT MAY 18

THE CONDUCTOR AS HEARD BY A NOTED REVIEWER

Mr. Gilman in Survey of His Merits and Shortcomings—The Tendency to Distort with Examples from Schubert and Wagner—The Ability to Transfigure Variously Exemplified—Above All, Vitality

BEGINNING a series of articles about eminent conductors in the concert-halls of New York, Boston and Philadelphia, Mr. Lawrence Gilman of the New York Herald-Tribune yesterday discussed Mr. Koussevitzky, saying: "No one can listen to Mr. Koussevitzky direct even a single concert without being made aware that he possesses extraordinary virtues as a musician and conductor, but that among those virtues he finds room for irregularities of the most disconcerting sort. Now we should like to be able to feel about Mr. Koussevitzky's deflections as Wagner felt about the errors of Socrates and Plato, both of whom, he remarked, were artists, of such overwhelming power that, even in turning away from them, men are compelled to worship them. We should like to be able to rise to the divine height of that eminent European colleague of ours who, hearing Mr. Koussevitzky's version of the Bacchanale in "Tannhäuser" extolled it because, as he said, Mr. Koussevitzky made Wagner sound like Rimsky-Korsakov. But those altitudes are not for us. We have not yet been able to persuade ourselves that the music of a creative artist of highly individual style may be improved by causing it to sound as if it had been written by someone else. We have not yet succeeded in acquiring a taste for Schubert remade in the image of Chaikovsky, any more than we have learned to relish claret that has been peppered up by mixing it with champagne—though some speak highly of this quaint concoction.

"The guest-conductor, the guest-critic—these are all to the good; these we welcome. But the guest-composer we reject. The spectacle of Rimsky-Korsakov guest-composing for Wagner in the Bacchanale is one which we are unable to regard with equanimity. The precedent thus established is far too dangerous. We are uncomfortably alive to the possibility of Strau guest-composing for Debussy—of 'The Afternoon of a Faun' re-conceived as a fragment from 'The Life of a Hero'; of Weber seen from the standpoint of the Celtic world of Arnold Bax, thus yielding a new lassic to the orchestral list—the Overture o 'O'Beron.'

"Mr. Koussevitzky's traits and inclina- ons as a conductor bring these possibili- es too close for comfort. He really does o things to the score of the Bacchanale, r instance, which make that transcend- ntly Wagnerian page sound like anything earth but Wagner—like Rimsky-Korsa- ov, if one chooses; and it is this ten- ncy of his to pervert essential character- istics which seems to us to be Mr. Kousse- itzky's most threatening quality. Two ears ago, hearing him conduct in Paris, e said that Mr. Koussevitzky appeared to ack a finely discriminating sense of style. seemed to us then that he was indifferent o the qualities that make Schubert an sthetic being distinct from Chaikovsky, or ozart or Mendelssohn, or Ravel. We sus- ected that he was insufficiently sensitive the enormity of making Beethoven sound ke Borodin, or Weber like Ethelbert evin. And this appeared to us a grievous ing; for we believe that there is no be- ayal less forgivable in an interpretative tist than this treachery to the essential irit of a creator. We can bear with an finitude of toleration—indeed with end- ss interest—the spectacle of an interpre- r extending the significance and the ex- essiveness of a composer on the plane of at composer's own implicit character- istics.

"There is no such thing as the correct interpretation of Schubert's 'Unfinished' Symphony—there are hundreds, each as 'correct' (though the word has unbearable connotations) as the others. But these various and conflicting interpretations are right and acceptable to musicians of sensibility only when they are the result of a sympathetic perception which has seen to he heart of the quality which makes chubert himself—unique and untransferable. A hundred conductors of intuition nd imagination may look at Schubert from hundred different points of view, and reate him according to a hundred different emperaments and experiences; and if each onductor has been looking steadily at chubert and really seeing into his heart nd brain from whatver angle, each will ll us something of Schubert, and each ill tell us something different and new.

"But it is possible to look at Schubert ithout really seeing him as he is. You ay be strabismic, of your glasses may not it you, so that the image which is conveyed to your brain may bear only a distorted resemblance to the actual Schu- bert known to those hundred colleagues of yours who have seen him with unimpaired though differing eyes. We fancy that it is something of this sort that happens to Mr. Koussevitzky when he envisages certain music-makers who for one reason or another elude his apprehension. He seems to lack that grasp of essential characteristics which enables a conductor to persuade us of his right to take what liberties he will with a composer's music. Other leaders have flouted convention and pirouetted down the primrose path of musical license with far more abandon than Mr. Koussevitzky ever dared, and have escaped rebuke. But Mr. Koussevitzky is not among the fortunate class of those who Get Away With It. You disallow certain things in his Schubert, his Brahms, his Wagner, not because they are untraditional, irrubrical, and highly personal to Mr. Koussevitzky, but because they are neglectful of those basic characteristics which differentiate one composer from another; because they betray an insensibility to the qualities which make Schubert, for example, everlastingly though variously himself, and not Chaikovsky or Debussy; because they oppress you with a conviction that Mr. Koussevitzky is unaware of the infamy of making Wagner sound like Rimsky-Korsakov.

"But what of Mr. Koussevitzky's virtues, those 'extraordinary virtues' to which we referred at the start? First among them is that power of transmutation—that ability to transfigure the most unpromising material; to extract from the paltry, the jejune and the dull an unsuspected beauty, an incredible significance. Mr. Koussevitzky has this rare and wonderful power. He can take a lifeless and banal thing like the Eighth Symphony of Glazunov and fill it so full of his own electrifying intensity; lend it so much of his own ardor, his own force, that poor Glazunov becomes irradiated with a splendor that turns his rags to cloth-of-gold and fills his eyes with images of beauty and of wonder that he himself has never seen. This is what it means for a conductor to be able to give wings to sloths, to quicken mummies, and lift the leaden feet of the condemned. Mr. Koussevitzky can work such miracles of enlivenment. We have heard him confer upon dull and trivial and withered musi

a [illegible] or an [illegible] or a loveliness altogether unsuspected and surprising. We have heard him do this with faded music of the past, with music of yesterday and of today; and so we know that this inestimable gift is his.

"Another of Mr. Koussevitzky's salient virtues is his genius for heightening and enriching not moribund and indigent music, but music that is alive and significant. We shall not soon forget what he made of 'Till Eulenspiegel' last winter in New York; of Steinberg's arrangement of the beautiful [illegible] to Grosso of Emanuel Bach [illegible] vivid [illegible] member with uncommon [illegible] rmances which we heard [illegible] is of Stravinsky's 'Nightin- [illegible] Honegger's 'Chant de Joie,' of Bax's 'Garden of Fand,' of Prokoviev's 'Scythian Suite' (with which, for some reason or other, he was far less happy in New York), of the Suite in B minor of Bach, with Landowska at the harpsichord.

"There is much else that one might say of Mr. Koussevitzky—of his virtues and of what seem to be his defects. But it would be witless and unjust to attempt to sum him up at this stage of the game. Happily, he will be with us again next season, and there will be abundant opportunity to study him anew—to revise, perhaps, one's present impressions, perhaps to make confession of error or to avow a change of mind. But at least one can say with positiveness of Mr. Koussevitzky that he is no dealer in clichés, no booster for the rubber stamp, no dispenser of interpretative platitudes. He thinks his own thoughts, goes his own way, dreams his own dreams. Conventions do not impress him; traditions are things to be suspected, tested and retested, perhaps discarded. He is often wrong, and, as it seems to us, perverse; he is often illuminatingly and superbly right. But almost always he is challenging and provocative and alive."

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Melody in F	Rubinstein
Polovtsian Dances from "Prince Igor"	Borodin
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Entrance of Raymonda—Prelude and "La Romanesca"—Fantasic Waltz—Dance of the Arab Boys—Entrance of the Saracens.	
Berceuse from "The Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakov
Marche Slave	Tchaikovsky
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NOTES and LINES

By PHILIP HALE

Mr. Percy N. Scholes, reviewing a concert of the London Symphony Orchestra led by Mr. Koussevitzky, spoke of him as one who "habitually spends himself on a single concert as though it were to be his last, and he were to appear before his Maker next day to give an account of his musical stewardship." It may be recalled that Mr. Koussevitzky said that no orchestra in the world played music by Beethoven, Brahms and Tchaikovsky as well as the London Symphony Orchestra. Mr. Ernest Newman recently declared that there was no first class orchestra in London. Mr. Scholes said of the L. S. O.: "The orchestra's habit of playing practically nothing but works it has played hundreds of times before and could play in its sleep, combined with its plan of employing a constant change of conductor, is proving fatal to the high aims it is always announcing. I have spoken of Koussevitzky's precision. It was in itself an inspiring thing, but it produced a machine-cut rhythm, with a big emphasis on the first of the bar—rudely expressed, rather the rhythm of a stick dragged along railings than that of a flowing river."

For his second concert in Paris, (May 30), Mr. Koussevitzky announced Denis Taylor's Suite "Through the Looking Glass." The other pieces were Bach-Steinberg, Concerto in D major for orchestra; Dukas, "The Peri;" Ravel, "The Waltz," and Miss Tailleperre's concerto played by her.

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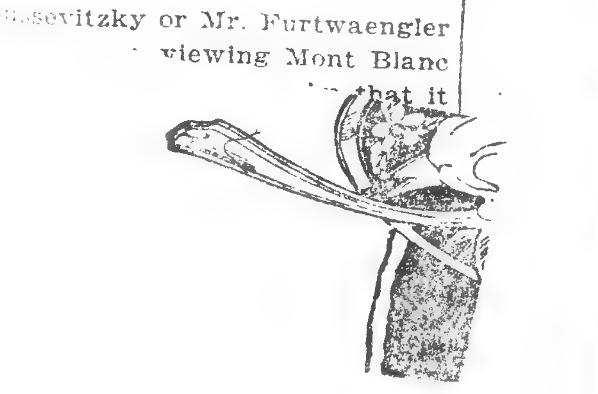

MONITOR MAY 18

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BOSTON CONSERVATORY NIGHT

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Waltz, "On the Beautiful Blue Danube"	Strauss
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Love-Death from "Tristan and Isolde"	Wagner
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Camellia Gavotte	Jacchia
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108

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Hymn to the Sun from "Iris"	Mascag
Night—Dawn—Sunrise	
Boston City Club Glee Club	
Finlandia, Symphonic Poem	Sibel
The Music Box	K
Aragonaise from "Le Cid"	Masg
Third Movement from the "Pathetic" Symphony	Tchaiko
Prelude to "Lohengrin"	Wa
Valse, "Espana"	Waldte
Charge of the Hussars	Spir

TRANSCRIPT MAY 18

At the Pops Tonight

Hungarian March	Berlioz
Overture, "Egmont"	Beethoven
Waltz, "Blue Danube"	J. Strauss
Fantasia, "Aida"	Verdi
Closing Scene from "Tristan and Isolde"	Wagner
Liebesfreud	Kreisler
Camellia-Gavotte	Jacchia
Oriental Fantasy, "Islamey"	Balakirev-Casella
Three Numbers from the Ballet, "Nutcracker"	Chaikovsky
Intermezzo, "Cavalleria Rusticana"	Mascagni
Coronation March	Svendsen

Conductor: A. Jacchia

HERALD MAY 18

TONIGHT AT THE "POPS"

The following numbers will be played at the "Pop" concert in Symphony hall tonight, at which members of the Boston Conservatory of Music will be particularly represented:

Hungarian March	Berlioz
Overture to "Egmont"	Beethoven
Waltz, "On the Beautiful Blue Danube"	Strauss
Fantasia, "Aida"	Verdi
Love-Death from "Tristan and Isolde"	Wagner
Liebesfreud	Kreisler
Camellia Gavotte	Jacchia
Oriental fantasy, "Islamey"	Balakirev-Casella
Suite, Nutcracker	Tchaikosky
Intermezzo, "Cavalleria Rusticana"	Mascagni
Coronation March	Svendsen

TRANSCRIPT MAY 20

At the Pops Tonight

Russian Program

March, "Suvorov"	Arensky
Prelude to "Khovantchina"	Musorgsky
Melody in F	Rubinstein
Polovtsian Dances from "Prince Igor"	Borodin
Suite from "Raymonda"	Glazunov
Lullaby from "The Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakov
Slav March	Chaikovsky
Overture, "Russian and Ludmilla"	Glinka
Vocalise	Rakhmaninov
Polonaise	Liadov

Conductor: A. Jacchia

MONITOR MAY 20

Tonight at the "Pops"

RUSSIAN PROGRAM

March, "Souvoroff"	Arensky
Prelude to "Khovantchina"	Moussorgsky
Melody in F	Rubinstein
Polovtsian Dances from "Prince Igor"	Borodin
Suite, "Raymonda"	Glazounoff
Berceuse from "The Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakoff
Marche Slave	Tschaikowsky
Overture to "Russian and Ludmilla"	Glinka
"Vocalise"	Rachmaninoff
Polonaise	Liadoff

AMERICAN MAY 20

RUSSIAN PROGRAM TO BE GIVEN AT POP CONCERT

A Russian program, one of the most popular of the season, will be presented at the "Pop" concert in Symphony Hall tonight. The numbers follow:

March, "Souvoroff"	Arensky
Prelude to "Khovantchina"	Moussorgsky
Melody F	Rubinstein
Polovts nces from "Prince Igor"	Borodin
Suite	Glazounov
E Roma the Ar cens. da—Prelude and "La sic Waltz—Dance of trance of the Sara-	
Berceuse from ire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakov
Marche Slave	Tchaikovsky
Overture to "Russian and Ludmilla"	Glinka
"Vocalise"	Rachmaninov
Polonaise	Liadov

ADVERTISER MAY 20

RUSSIAN MUSIC BILL AT THE POPS TONIGH

A Russian program will be pr sented at the Pop Concert in Symphony Hall tonight. The numbers follow:

March, "Souvoroff"	Arensky
Prelude, "Khovantchina"	Moussorgsky
Melody in F	Rubenstein
Polovtsian Dances	Borodin
Suite, "Raymonda"	Glazounoy
Berceuse, "The Fire Bird"	Stravinsky
Fandango	Rimsky-Korsakov
Marche Slave	Tchaikovsky
Overture, "Russian and Ludmilla"	
"Vocalise"	

KOUSSEVITZKY ANEW: THE PERVERSE SIDES, THE POWER TO EXALT

TRANSCRIPT MAY 18

THE CONDUCTOR AS HEARD BY A NOTED REVIEWER

Mr. Gilman in Survey of His Merits and Shortcomings—The Tendency to Distort with Examples from Schubert and Wagner — The Ability to Transfigure Variously Exemplified—Above All, Vitality

BEGINNING a series of articles about eminent conductors in the concert-halls of New York, Boston and Philadelphia, Mr. Lawrence Gilman of the New York Herald-Tribune yesterday discussed Mr. Koussevitzky, saying: "No one can listen to Mr. Koussevitzky direct even a single concert without being made aware that he possesses extraordinary virtues as a musician and conductor, but that among those virtues he finds room for irregularities of the most disconcerting sort. Now we should like to be able to feel about Mr. Koussevitzky's deflections as Wagner felt about the errors of Socrates and Plato, both of whom, he remarked, were artists, of such overwhelming power that, even in turning away from them, men are compelled to worship them. We should like to be able to rise to the divine height of that eminent European colleague of ours who, hearing Mr. Koussevitzky's version of the Bacchanale in "Tannhäuser" extolled it because, as he said, Mr. Koussevitzky made Wagner sound like Rimsky-Korsakov. But those altitudes are not for us. We have not yet been able to persuade ourselves that the music of a creative artist of highly individual style may be improved by causing it to sound as if it had been written by someone else. We have not yet succeeded in acquiring a taste for Schubert remade in the image of Chaikovsky, any more than we have learned to relish claret that has been peppered up by mixing it with champagne—though some speak highly of this quaint concoction.

"The guest-conductor, the guest-critic—these are all to the good; these we welcome. But the guest-composer we reject. The spectacle of Rimsky-Korsakov guest-composing for Wagner in the Bacchanale is one which we are unable to regard with equanimity. The precedent thus established is far too dangerous. We are uncomfortably alive to the possibility of Strau guest-composing for Debussy—of 'The Afternoon of a Faun' re-conceived as a fragment from 'The Life of a Hero'; of Weber seen from the standpoint of the Celtic world of Arnold Bax, thus yielding a new classic to the orchestral list—the Overture o 'O'Beron.'

"Mr. Koussevitzky's traits and inclina- ons as a conductor bring these possibili- es too close for comfort. He really does o things to the score of the Bacchanale, r instance, which make that transcend- ıtly Wagnerian page sound like anything ı earth but Wagner—like Rimsky-Korsa- ov, if one chooses; and it is this ten- ency of his to pervert essential characteristics which seems to us to be Mr. Kousse- vitzky's most threatening quality. Two ears ago, hearing him conduct in Paris, e said that Mr. Koussevitzky appeared to ack a finely discriminating sense of style. seemed to us then that he was indifferent o the qualities that make Schubert an sthetic being distinct from Chaikov v, or lozart or Mendelssohn, or Ravel. W sus- ected that he was insufficiently sensitive the enormity of making Beethoven sound ke Borodin, or Weber like Ethelbert evin. And this appeared to us a grievous ing; for we believe that there is no be- ayal less forgivable in an interpretative tist than this treachery to the essential irit of a creator. We can bear with an finitude of toleration—indeed with end- ss interest—the spectacle of an interpre- r extending the significance and the ex- essiveness of a composer on the plane of at composer's own implicit character- istics.

"There is no such thing as the correct interpretation of Schubert's 'Unfinished' Symphony—there are hundreds, each as 'correct' (though the word has unbearable connotations) as the others. But these arious and conflicting interpretations are ight and acceptable to musicians of sensibility only when they are the result of a ympathetic perception which has seen to he heart of the quality which makes Schubert himself—unique and untransfer- ble. A hundred conductors of intuition nd imagination may look at Schubert from hundred different points of view, and re- reate him according to a hundred different emperaments and experiences; and if each onductor has been looking steadily at chubert and really seeing into his heart nd brain from whatver angle, each will ll us something of Schubert, and each ill tell us something different and new.

"But it is possible to look at Schubert ithout really seeing him as he is. You ay be strabismic, of your glasses may not it you, so that the image which is conveyed to your brain may bear only a distorted resemblance to the actual Schubert known to those hundred colleagues of ours who have seen him with unimpaired ch differing eyes. We fancy that something of this sort that happens r. Koussevitzky when he

a mood or an em ion or a loveliness altogether unsuspected and surprising. We have heard him do this with faded music of the past, with music of yesterday and of today; and so we know that this inestimable gift is his.

"Another of Mr. Koussevitzky's salient virtues is his genius for heightening and enriching not moribund and indigent music, but music that is alive and significant. We shall not soon forget what he made of 'Till Eulenspiegel' last winter in New York; of Steinberg's arrangement of the beautiful o Grosso of Emanuel Bach vivi member with uncommon rmances which we heard is of Stravinsky's 'Nightin- Honegger's 'Chant de Joie,' of Bax's 'Garden of Fand,' of Prokoviev's 'Scythian Suite' (with which, for some reason or other, he was far less happy in New York), of the Suite in B minor of Bach, with Landowska at the harpsichord.

"There is much else that one might say of Mr. Koussevitzky—of his virtues and of what seem to be his defects. But it would be witless and unjust to attempt to sum him up at this stage of the game. Happily, he will be with us again next season, and there will be abundant opportunity to study him anew—to revise, perhaps, one's present impressions, perhaps to make confession of error or to avow a change of mind. But at least one can say with positiveness of Mr. Koussevitzky, that he is no dealer in clichés, no booster for the rubber stamp, no dispenser of interpretative platitudes. He thinks his own thoughts, goes his own way, dreams his own dreams. Conventions do not impress him; traditions are things to be suspected, tested and retested, perhaps discarded. He is often wrong, and, as it seems to us, perverse; he is often illuminatingly and superbly right. But almost always he is challenging and provocative and alive."

HERALD MAY

TONIGHT AT THE "POPS"

A Russian program, one of the most popular of the season, will be presented at the "Pop" concert in Symphony hall tonight. The numbers follow:

March, "Souvoroff"	Arensky
Prelude to "Khovantchina"	Moussorgsky
Melody in F	Rubinstein
Polovtsian Dances from "Prince Igor"	Borodin
Suite, "Raymonda"	Glazounov
Entrance of Raymonda—Prelude and "La Romanesca"—Fantasic Waltz—Dance of the Arab Boys—Entrance of the Saracens.	
Berceuse from "The Fire Bird"	Stravinsky
Fandango from "Caprice on Spanish Themes"	Rimsky-Korsakov
Marche Slave	Tchaikovsky
Overture to "Russian and Ludmilla"	Glinka
"Vocalise"	Rachmaninov
Polonaise	Liadov

NOTES and LINES

By PHILIP HALE

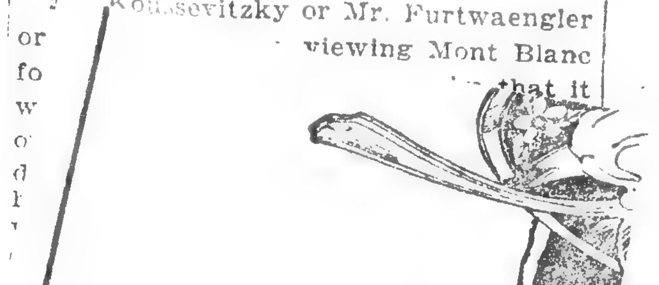
Mr. Percy N. Scholes, reviewing a concert of the London Symphony Orchestra led by Mr. Koussevitzky, spoke of him as one who "habitually spends himself on a single concert as though it were to be his last, and he were to appear before his Maker next day to give an account of his musical stewardship." It may be recalled that Mr. Koussevitzky said that no orchestra in the world played music by Beethoven, Brahms and Tchaikovsky as well as the London Symphony Orchestra. Mr. Ernest Newman recently declared that there was no first class orchestra in London. Mr. Scholes said of the L. S. O.: "The orchestra's habit of playing practically nothing but works it has played hundreds of times before and could play in its sleep, combined with its plan of employing a constant change of conductor, is proving fatal to the high aims it is always announcing. I have spoken of Koussevitzky's precision. It was in itself an inspiring thing, but it produced a machine-cut rhythm, with a big emphasis on the first of the bar—rudely expressed, rather the rhythm of a stick dragged along railings than that of a flowing river."

—•—

For his second concert in Paris, (May 30), Mr Koussevitzky announced Denis Taylor's Suite "Through the Looking Glass." The other pieces were Bach-Steinberg, Concerto in D major for orchestra; Dukas, "The Peri;" Ravel, "The Waltz," and Miss Tailleperre's concerto played by her.

—•—

Mr. Koussevitzky or Mr. Furtwaengler or viewing Mont Blanc fo that it w o d r



MONITOR MAY 18

Tonight at the "Pops"

BOSTON CONSERVATORY NIGHT

Hungarian March	Berlioz
Overture to "Egmont"	Beethoven
Waltz, "On the Beautiful Blue Danube"	Strauss
Fantasia, "Aïda"	Verdi
Love-Death from "Tristan and Isolde"	Wagner
"Liebesfreud"	Kreisler
Camellia Gavotte	Jacchia
Oriental Fantasy, "Islamey"	Balakireff-Casella
Suite, "Nutcracker"	Tschaikowsky
Intermezzo, "Cavalleria Rusticana"	Mascagni
Coronation March	Svendsen

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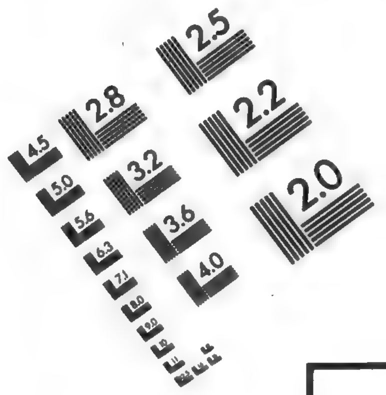
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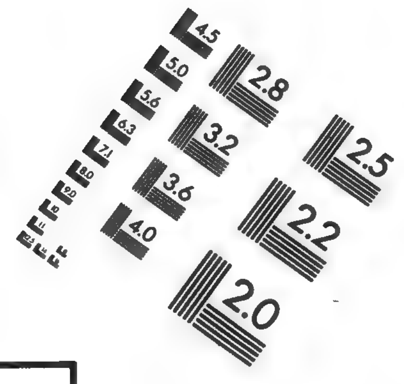
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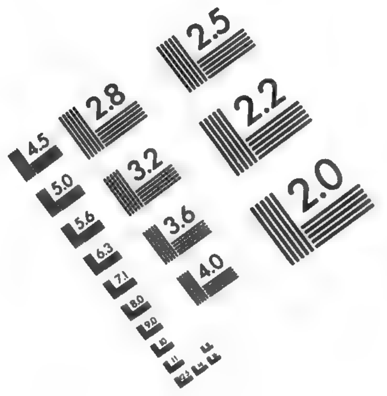
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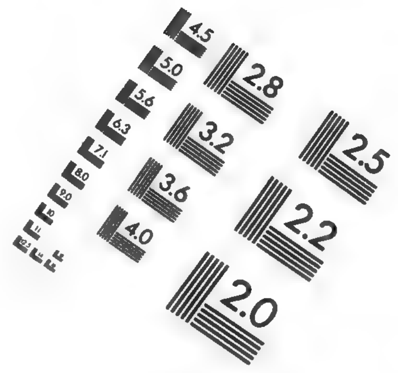
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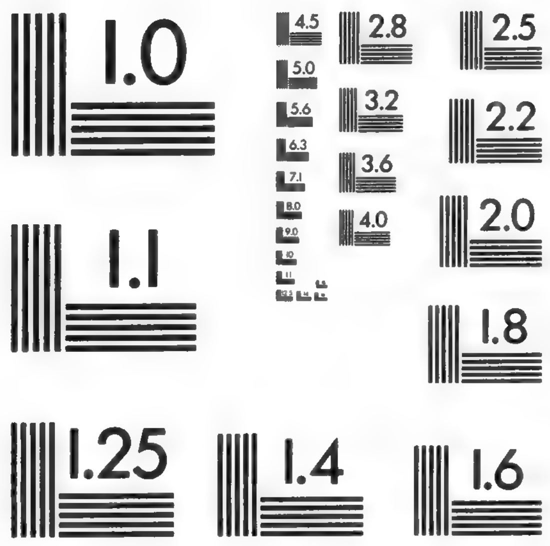
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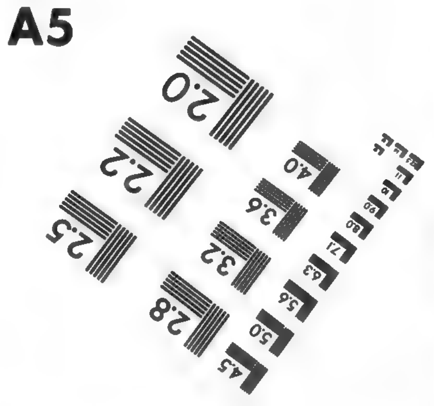
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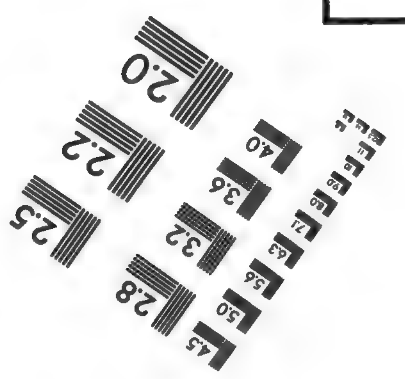
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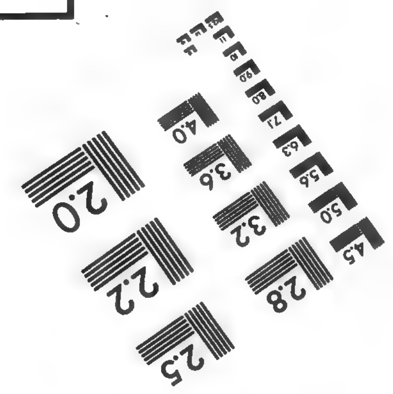
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FIVE PAIRS OF SEATS AT 'POPS' FOR JINGLES

Five pairs of best seats for "The Pops" at Symphony Hall are offered as extra prizes for clever "last lines" submitted to Jingle No. 74 which is printed today in the Boston Evening American Limerick tournament.

These seats will be for next Monday evening, when an especially interesting program will be played including Strauss' ever-lovely "Beautiful Blue Danube" waltz.

Persons familiar with "The Pops" realize what a treat is in store for the winners of these extra prizes. "The Pops" constitute one of the finest enteretainments offered to the Boston public. Nearly 100 members of the Boston Symphony Orchestra comprise the group of musicians that play "The Pops" programs in the inspiring temple of music at the junction of Massachusetts and Huntington avenues. The atmosphere at these concerts is of the best.

The concert program for next Monday evening which will be heard by the winners of the best "last lines" submitted to today's Jingle is as follows:

1—Hungarian March	Berlioz
2—Overture to "Egmont"	Beethoven
3—Waltz, "On the Beautiful Blue Danube,	Strauss
4—Fantasia: "Aida"	Verdi
5—Love Death from "Tristan and Isolde."	Wagner
6—Liebesfreud	Kreisler
7—Camellia Gavotte	Jacchia
8—Oriental Fantasy "Islamey."	Balakirev-Casella
9—Suite: "Nutcracker"	Tchaikowsky
10—Intermezzo: "Cavelleria Rusticana,"	Mascagni
11—Coronation March	Svendsen

Creating "last liness" for Boston Evening American Prize Limericks while at the movies is one of the favorite pastimes of Mrs. T. O. Bailey of Merrimacport. While watching her favorite star, a clever idea comes to Mrs. Bailey every now and then, which she forthwith places on paper. Throughout the evening she keeps pencil and paper in her lap so that no good thought will escape her.

"I have sent in 'last lines' to 61 Jingles," she wrote. "I thought each of them would be a prize winner until I saw the winning 'last line' printed in the Boston Evening American and then I knew that mine were only fit for the wastebasket."

"I have centainly tried very hard to land a prize," she continued. "These answers I made at the movies. I took a pencil and paper with me to do my jingle 'last lines' while at the show. Whether they are good or not you are going to get them, Mr. Judge. As stated in one of the recent limericks, I have 'scratched my bonehead' many times while trying to make good 'last lines' to the jingles, but when the winning 'last lines" appear in the paper I say to myself, 'Oh, you mudhead.' Jingling quickens your thought and is good schooling."

Madge McKenney of Dover street, Somerville, a beginner at "lastlining," writes: "I have composed several last lines to the Limerick, but have never sent one of them in. Several times my 'last lines' have been nearly the same as the winner, so Ithought I had better try my fortune. If I don't win anything I am going to keep on trying. I enjoy them very much."

H. Peyton Hopkins, winner of theatre tickets, sends thanks as follows:

"Many thinks for the seats at the Wilbur Theatre. I also won a dollar prize, for which I am very grateful. I will not be satisfied now until I win that first prize. As my mother recently won a first prize in a similar competition in Philadelphia, I should like to do likewise. I enjoy the rest of the Boston Evening American as much as the jingles and

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~~TRAVELER MAY 21~~

TONIGHT AT THE "POPS"

Songs by the Amherst Glee Club and the Glee clubs of Williams and Wesleyan will be featured at the "Pops"-concert in Symphony hall tonight.

The program follows:

Overture to "Raymond"	Thomas
Waltz, "Estudiantina"	Waldteufel
Fantasia, "Manon Lescaut"	Puccini
College Songs	
Suite from "The Cid"	Massenet
(a) Castillane (b) Andalouse (c) Aragonaise.	
Procession to the Cathedral, "Lohengrin"	Wagner
Finale, Fourth Symphony	Tchaikovsky
College Songs	
Polonaise	Chopin
Salut d'Amour	Elgar
Invitation to the Dance	Weber-Berlioz

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tors whose terms ... were reof the company during 1924 were reported at $215,501,187 and the number of stores in operation as 1256.

AT THE "POPS" TONIGHT

Songs by the Amherst Glee Club and the Glee Clubs of Williams and Wesleyan will be featured at the "Pop" concret in Symphony Hall tonight which is of general public interest. Programme follows:

Overture to "Raymond"	Thomas
Waltz, "Estudiantina"	Waldteufel
Fantasia, "Manon Lescaut"	Puccini
College Songs.	
Suite from "The Cid"	Massenet
(a) Castillane, (b) Andalouse, (c) Aragonaise.	
Procession to the Cathedral, "Lohengrin"	Wagner
Finale, Fourth Symphony	Tchaikovsky
College Songs.	
Polonaise	Chopin
Salut d'Amour	Elgar
Invitation to the Dance	Weber-Berlioz

n).

Post 21

Trampl

...nd it the most interesting of the Boston papers."

Michael A. Ahern of Hillside street, Roxbury, another fan, writes: "I 'last lined' my way to a dollar award in your Limerick tournament. Allow me to congratulate you on your selection of first prize winners. Each one printed certainly has been worthy of that honor."

AMERICAN MAY 22

ALFRED HOLY TO PLAY HARP SOLO AT 'POP'

Agide Jacchia has made the following program for the "Pop" concert in Symphony Hall tonight:

Triumphal March from "Aida"	Verdi
Overture to "Rienzi"	Wagner
Orientale	Cui-Jacchia
Second Hungarian Rhapsody	Liszt
Afro-American Folk Songs...arr. by Jacchia	
(a) You May Burry Me in de Eas'. (b) Musieu Banjo. (c) Nobudy Knows de Trubble I've Seen.	
Harp solo, "In the Canoe"	Holy
Alfred Holy.	
La Tristesse du Printemps	Sibelius
Fantasia, "Iris"	Mascagni
Selection, "Rose Marie"	Friml-Stothart
Waltz, "Myosotis"	Waldteufel
Third Slavonic Dance	Dvorak

~~HERALD MAY 21~~

Mr. Koussevitzky, by permission of the trustees of the Boston Symphony Orchestra, will conduct in New York next November, under the auspices of the League of Composers, a concert of modern orchestral works by Europeans and Americans. The players will be "picked men" from the Boston Symphony Orchestra.

HAD NO SMOKING AT REHEARSALS

~~Post MAY 21~~

Mr. Monteux Corrects Statement Regarding Discipline in Symphony Orchestra During His Five Years

To the Editor of the Post:

Sir—It has always been a resolve of mine never to answer any newspaper articles in regard to my work, but in all fairness to myself and the Boston Symphony Orchestra I feel that I must break this resolve and answer Mr. Smith's article headed, "Twelve Players Will Leave Symphony." In that article, Mr. Smith speaks of the incident of smoking during rehearsals, and in so speaking he has written, "but here in Boston there had been a certain laxness during the years before Mr. Koussevitsky's coming." In the five years as conductor of the Boston orchestra I can say truthfully that never was it necessary for me to correct a player for breach of discipline and I am certainly sure no man in the orchestra would have thought of smoking during the rehearsal period as it was known that never would I have countenanced it, and it gave me much surprise to read of any player doing such a thing this year.

In any case I would feel it an absurd thing for publicity as my rehearsals were strictly private.

Would you kindly do me the honor of printing this as an open letter in your paper, as I wish that paragraph in Mr. Smith's article corrected absolutely.

Very sincerely,
PIERRE MONTEUX.
Concert Gelboun, Amsterdam.

~~Telegram May 22~~

"POPS" PROGRAM TONIGHT

Triumphal March from "Aida," Verdi; Overture to "Rienzi," Wagner; Orientale, Cui-Jacchia; Second Hungarian Rhapsody, Liszt; Afro-American Folk Songs, Arranged by Jacchia; Harp Solo, "In the Canoe," Holy; La Tritesse du Printemps, Sibelius; Fantasia, "Iris," Mascagni; Selection, "Rose Marie," Friml-Stothart; Waltz, "Myosotis," Waldteufel; Third Slavonic Dance, Dvorak.

ADVERTISER May 21

College Glee Clubs Sing at Pops Tonight

Songs by the Amherst, Williams and Wesleyan glee clubs will be featured at the Pop Concert in Symphony Hall tonight. The program follows:

Overture, "Raymond"	Thomas
Waltz, "Estudiantina"	Waldteufel
Fantasia, "Manon Lescaut"	Puccini
College Songs	
Suite from "The Cid"	Massenet
Procession, "Lohengrin"	Wagner
Finale, Fourth Symphony	Tchaikovsky
College Songs	
Polonaise	Chopin
Salut d'Amour	Elgar
Invitation to the Dance	Weber-Berlioz

TONIGHT AT THE POPS

~~TRAVELER MAY 22~~

Agide Jacchia announces the following program for the "Pops" concert in Symphony hall tonight:

Triumphal March from "Aida"	Verdi
Overture to "Rienzi"	Wagner
Orientale	Cui-Jacchia
Second Hungarian Rhapsody	Liszt
Afro-American Folk Songs..arranged by Jacchia	
(a) You may Bury me in de Eas'. (b) M'sieu Banjo. (c) Nobody Knows de Trubble I've Seen.	
Harp solo, "In the Canoe"	Holy
Alfred Holy	
La Tristesse du Printemps	Sibelius
Fantasia, "Iris"	Mascagni
Selection, "Rose Marie"	Friml-Stothart
Waltz, "Myosotis"	Waldteufel
Third Slavonic Dance	Dvorak

~~ADVERTISER MAY~~ 22

At the Pops

Agide Jacchia offers the following program for the Pop Concert in Symphony Hall tonight:

Triumphal March, "Aida"	Verdi
Overture, "Rienzi"	Wagner
Orientale	Cui-Jacchia
Second Hungarian Rhapsody	Liszt
Afro-American Folk Songs	Arranged by Jacchia
Harp solo, "In the Canoe"	Holy
Alfred Holy	
La Tristesse du Printemps	Sibelius
Fantasia, "Iris"	Mascagni
Selection, "Rose Marie"	Friml-Stothart
Waltz, "Myosotis"	Waldteufel
Third Slavonic Dance	Dvorak

TRANSCRIPT MAY 22

At the Pops Tonight

March from "Aida"	Verdi
Overture, "Rienzi"	Wagner
Orientale	Cui-Jacchia
Second Hungarian Rhapsody	Liszt
Afro-American Folk Songs	
Harp Solo, "In the Canoe"	Holy
Spring Sadness	Sibelius
Fantasia, "Iris"	Mascagni
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Conductor: A. Jacchia
Soloist: A. Holy

MONITOR MAY 22

Tonight at the "Pops"

Triumphal March from "Aïda"	Verdi
Overture to "Rienzi"	Wagner
Orientale	Cui-Jacchia
Second Hungarian Rhapsody	Liszt
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Harp solo, "In the Canoe"	Holy
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~~HERALD MAY 22~~

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Overture to "Rienzi"	Wagner
Orientale	Cui-Jacchia
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(a) You may Bury me in de Eas'. (b) M'sieu Banjo. (c) Nobody Knows de Trubble I've Seen.	
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MUSICIANS' NEWS: COMPOSERS' WAYS, CONDUCTORS' WORKS

~~TRANSCRIPT MAY 21~~

R. KOUSSEVITZKY RETURNS TO LONDON

Usual Diverse Judgments—Putting travinsky in His Place—Mahler's Likg for America—Honegger as Autumn Visitor — Mrs. Coolidge's "English Singers"—Mme. Gauthier Seeks New Fortunes

MUSICALLY speaking, Mr. Koussevitzky is on his native heath again. He has conducted at orchestral concerts in London. He will soon begin a new series of "Concerts Koussevitzky" in Paris. In the English city, he appeared first, on Monday, May 11, as guest-conductor of the London Symphony Orchestra; while last Friday he led the Philharmonic Society through a concert to mark the tenth anniversary of the death of Skriabin. (Not "Prometheus," but the "Poem of Ecstasy" was the capital item of the program.) Reviews of the earlier occasion already come to hand; while one of them—from The Times—is unsparing. "Mr. Koussevitzky," it begins, "has returned to London after his first season in command of the Boston Symphony Orchestra. He took charge of the London Symphony Orchestra last evening at Queen's Hall and was greeted with enthusiasm by an audience which was large, though not what the concert-agents describe as 'capacity.' One is tempted to fall back on the concert-agent's vocabulary, because the whole of this performance was more a 'celebrity' than a symphony concert in the generally accepted sense. It seemed devised to show what the virtuoso of the baton could do. We were to be astonished by displays of daemonic frenzy followed by periods in which the conductor concentrated his whole being on one department of the orchestra, at one moment apparently urging the horns to bursting point and at another inspiring the violins to saw their strings asunder. Or. again, he would become rigid and motionless, as though, like the hero of Mr. Holst's opera, he would 'slay a foe with the glance of an eye.'

"These displays reached their climax in Beethoven's Seventh Symphony, where their effect was certainly at times extraordinary. In general it was to make accents appear of enormously exaggerated importance; while the music between the accents was left to take care of itself. The characteristic rhythm of the first movement varied so much as to be sometimes unrecognizable; the scherzo was played in a helter-skelter fashion, with the instruments falling into line after each start. What was more serious than any technical defect was that the expressive side of Beethoven's music was throughout subordinated to the impressive activities of the conductor.

"Before the symphony we heard three numbers, a concerto of Vivaldi, scored by Siloti, and used chiefly to show the maximum amount of tone (not always a pure musical tone) producible on massed strings; de Falla's Ballet suite from 'Love the Sorcerer,' and Frédéric d'Erlanger's Concerto Symphonique for piano (José Iturbi) and orchestra. De Falla's music is always entertaining, but modern ballet-music in the concert room is apt to be bewildering, since without the stage it has no raison r'être; it becomes a heterogeneous collection of orchestral effects, dance rhythms, and tunes. D'Erlanger's concerto pays homage in turn to Liszt, Saint-Saëns, Chaikovsky, Verdi, Elgar, and (once more in the finale) Liszt. It contributed to the prevailing impression of this concert; too much virtuosity and too little music."

Evidently Mr. Koussevitzky as conductor breeds no less divergence of opinion in London than in Boston. In the present instance the reviewer for The Telegraph—the only other newspaper obtainable—is of quite opposite mind to his colleague rebuking virtuosity:

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TONIGHT'S "POPS"

Overture to "The Beautiful Galatea," Suppe; waltz, "Wine, Woman and Song," Strauss; "Ave Maria," Bach-Gounod (Solo violin, harp, organ and strings); "Dance of the Hours" from "La Gioconda," Ponchielli; suite, Rameau-Mottl ("Minuet," "Musette," "Tambourin"); "Dubinushka," arranged by Jacchia; "Chinese Dance," Crist; overture to "The Flying Dutchman," Wagner; fantasia, "Il Trovatore," Verdi; "Hindu Song," Rimsky-Korsakoff; military march, Schubert-Jacchia.

TELEGRAM MAY 23

PROGRESS OF THE POPS

~~TRANSCRIPT~~ MAY 23

An Experiment with Symphonic Musi[illegible] "Harvard Night" and The Glee Club An Italian and an American Program

WELL-DIVERSIFIED programs fi[illegible] next week at The Pops. On Sunday, in particular, comes the interesting experiment of the season—a concert of symphonic music, almost any item of which might stand on Mr. Koussevitzky's programs. True, no symphony will be played from beginning to end, but fragments of three have place—the Andante in Beethoven's Fifth; the Minuet from Haydn's in D major of the London series; the second movement of Chaikovsky's "Pathetic"; while next of kin is the Finale from Rimsky-Korsakov's Symphonic Suite, "Scheherazade." Add to these numbers Berlioz's overture, "Roman Carnival"; the Prelude to "Lohengrin"; the overture to Smetana's opera, "The Bartered Bride"; Enesco's "Roumanian Rhapsody"; Respighi's arrangement of three old Italian dances—and a truly symphonic program emerges. If the public responds to it, especially on a spring Sunday, The Pops will indeed be doing a new office.

For the remainder of the week, Monday brings the annual "Harvard Night," interspersed with numbers by the Glee Club as sung at its concerts last winter. This time eight are announced—among them two old English madrigals; Poulenc's "Drinking Song" (for a dry day); the Chorus of Peers from "Iolanthe," the Polish Fête from Chabrier's "Le Roi Malgré Lui." Dr. Davison will be conductor of the choir—and not for another year will he lead it in Boston. On Tuesday, Mr. Jacchia and the orchestra will play the whole of Rimsky-Korsakov's "Spanish Caprice"—less the repetition of the first movement— music hitherto heard only in fragments at The Pops. On the program also stand two excerpts from the third act of "Die Meistersinger." In the list of pieces for Wednesday are Miss Seydel's "Indian Dirge"; three of Saint-Saëns's "Algerian Scenes"; Sinigaglia's Folk-Dances of Piedmont. For Thursday, Mr. Jacchia chooses routined and familiar course. For Friday, however, he makes an Italian program, with Respighi's Ancient Dances and Casella's "Italia" for conspicuous numbers; operatic items a-plenty; other miscellany. On the holiday evening of Saturday, American composers fill the bill—some of them with relatively novel pieces: Miss McLain's overture, "Durochka"; the Angelus from Mr. Hadley's Third Symphony; two of Mr. Skilton's Indian Dances. For American operetta Mr. Jacchia picks selections from "Robin Hood" and "Mlle. Modiste." MacDowell and Cadman have also their niches. . . . Throughout the week, except on Sunday, refreshments and tobacco as usual.

MONITOR MUSIC MAY 23

The "Pops"

Novelties continue to mark the programs of the "Pop" concerts at Symphony Hall. The next innovation will be the "Symphonic Program" announced for tomorrow evening, consisting of excerpts from symphonies and other compositions written for the more serious sort of orchestral concert. Such a program seems particularly well suited to a "Pops" concert on Sunday evening, when refreshments are not sold, and the majority of the audience presumably attend solely to listen to the music.

Anotner new departure this season is the "Restricted Request Night" announced for Monday, June 1, in addition to the regular "request program." Finding that certain numbers recurred so frequently on request programs that any choice of a considerable minority of listeners had little chance of a hearing, Mr. Jacchia has decided to give a program from which all these prime favorites shall be barred. Hence music lovers who have been disappointed at the exclusion of their choices will have their turn. Requests should be addressed to Mr. Jacchia at Symphony Hall. Votes may be cast for any item of the "Pops" repertory except the following: The Bach-Gounod and the Schubert "Ave Maria," Blon's "Whispering of the Flowers," Elgar's "Pomp and Circumstance," Grieg's "Peer Gynt" suite, Handel's Largo, Jacchia's "Eili, Eili," Liszt's Second Hungarian Rhapsody, the Barcarolle from "The Tales of Hoffmann," the Dance of the Hours from "Gioconda," Rimsky-Korsakoff's Hindu Song, Rubinstein's "Rêve Angelique," Strauss' "Blue Danube" waltz, and Tschaikowsky's "1812" overture.

Monday night will be Harvard Night at the "Pops." The next novel program will be one selected from the works of Jewish composers, on a date to be announced.

A "Pops Picture Gallery" has been installed in the first balcony foyer. It includes photographs and drawings of "Pops" scenes from the Music Hall days of the 90's to the present. Boston artists represented include Dwight C. Sturges, Gluyas Williams and Franklin P. Collier. The drawings submitted by Boston art students this year in competition for the "Pops" poster also are shown.

FIVE PAIRS OF SEATS AT 'POPS' FOR JINGLES

Five pairs of best seats for "The Pops" at Symphony Hall are offered as extra prizes for clever "last lines" submitted to Jingle No. 74 which is printed today in the Boston Evening American Limerick tournament.

These seats will be for next Monday evening, when an especially interesting program will be played including Strauss' ever-lovely "Beautiful Blue Danube" waltz.

Persons familiar with "The Pops" realize what a treat is in store for the winners of these extra prizes. "The Pops" constitute one of the finest enteretainments offered to the Boston public. Nearly 100 members of the Boston Symphony Orchestra comprise the group of musicians that play "The Pops" programs in the inspiring temple of music at the junction of Massachusetts and Huntington avenues. The atmosphere at these concerts is of the best.

The concert program for next Monday evening which will be heard by the winners of the best "last lines" submitted to today's Jingle is as follows:

1—Hungarian March.......Berlioz
2—Overture to "Egmont".......Beethoven
3—Waltz, "On the Beautiful Blue Danube, Strauss
4—Fantasia: "Aida".......Verdi
5—Love Death from "Tristan and Isolde," Wagner
6—Liebesfreud.......Kreisler
7—Camellia Gavotte.......Jacchia
8—Oriental Fantasy "Islamey," Balakirev-Casella
9—Suite: "Nutcracker".......Tchaikowsky
10—Intermezzo: "Cavelleria Rusticana," Mascagni
11—Coronation March.......Svendsen

Creating "last liness" for Boston Evening American Prize Limericks while at the movies is one of the favorite pastimes of Mrs. T. O. Bailey of Merrimacport. While watching her favorite star, a clever idea comes to Mrs. Bailey every now and then, which she forthwith places on paper. Throughout the evening she keeps pencil and paper in her lap so that no good thought will escape her.

"I have sent in 'last lines' to 61 Jingles," she wrote. "I thought each of them would be a prize winner until I saw the winning 'last line' printed in the Boston Evening American and then I knew that mine were only fit for the wastebasket."

"I have centainly tried very hard to land a prize," she continued. "These answers I made at the movies. I took a pencil and paper with me to do my jingle 'last lines' while at the show. Whether they are good or not you are going to get them, Mr. Judge. As stated in one of the recent limericks, I have 'scratched my bonehead' many times while trying to make good 'last lines' to the jingles, but when the winning 'last lines" appear in the paper I say to myself, 'Oh, you mudhead.' Jingling quickens your thought and is good schooling."

Madge McKenney of Dover street, Somerville, a beginner at "lastlining," writes: "I have composed several last lines to the Limerick, but have never sent one of them in. Several times my 'last lines' have been nearly the same as the winner, so Ithought I had better try my fortune. If I don't win anything I am going to keep on trying. I enjoy them very much."

H. Peyton Hopkins, winner of theatre tickets, sends thanks as follows:

"Many thinks for the seats at the Wilbur Theatre. I also won a dollar prize, for which I am very grateful. I will not be satisfied now until I win that first prize. As my mother recently won a first prize in a similar competition in Philadelphia, I should like to do likewise. I enjoy the rest of the Boston Evening American as much as the jingles and

...d it the most interesting of the Boston papers."

Michael A. Ahern of Hillside street, Roxbury, another fan, writes: "I 'last lined' my way to a dollar award in your Limerick tournament. Allow me to congratulate you on your selection of first prize winners. Each one printed certainly has been worthy of that honor."

TRAVELER MAY 21

TONIGHT AT THE "POPS"

Songs by the Amherst Glee Club and the Glee clubs of Williams and Wesleyan will be featured at the "Pops"-concert in Symphony hall tonight.

The program follows:

Overture to "Raymond".......Thomas
Waltz, "Estudiantina".......Waldteufel
Fantasia, "Manon Lescaut".......Puccini
College Songs
Suite from "The Cid".......Massenet
(a) Castillane
(b) Andalouse
(c) Aragonaise.
Procession to the Cathedral, "Lohengrin" Wagner
Finale, Fourth Symphony.......Tchaikovsky
College Songs
Polonaise.......Chopin
Salut d'Amour.......Elgar
Invitation to the Dance.......Weber-Berlioz

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tors whose terms [illegible] of the company during 1924 were reported at $215,501,187 and the number of stores in operation as 1256.

AT THE "POPS" TONIGHT

Songs by the Amherst Glee Club and the Glee Clubs of Williams and Wesleyan will be featured at the "Pop" concret in Symphony Hall tonight which is of general public interest. Programme follows:

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Waltz, "Estudiantina".......Waldteufel
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Post 21

Trampl

AMERICAN MAY 22

ALFRED HOLY TO PLAY HARP SOLO AT 'POP'

Agide Jacchia has made the following program for the "Pop" concert in Symphony Hall tonight:

Triumphal March from "Aida".......Verdi
Overture to "Rienzi".......Wagner
Orientale.......Cui-Jacchia
Second Hungarian Rhapsody.......Liszt
Afro-American Folk Songs...arr. by Jacchia
(a) You May Burry Me in de Eas'.
(b) Musieu Banjo.
(c) Nobudy Knows de Trubble I've Seen.
Harp solo, "In the Canoe".......Holy
Alfred Holy.
La Tristesse du Printemps.......Sibelius
Fantasia, "Iris".......Mascagni
Selection, "Rose Marie".......Friml-Stothart
Waltz, "Myosotis".......Waldteufel
Third Slavonic Dance.......Dvorak

HERALD MAY 21

Mr. Koussevitzky, by permission of the trustees of the Boston Symphony Orchestra, will conduct in New York next November, under the auspices of the League of Composers, a concert of modern orchestral works by Europeans and Americans. The players will be "picked men" from the Boston Symphony Orchestra.

HAD NO SMOKING AT REHEARSALS

Post MAY 21

Mr. Monteux Corrects Statement Regarding Discipline in Symphony Orchestra During His Five Years

To the Editor of the Post:

Sir—It has always been a resolve of mine never to answer any newspaper articles in regard to my work, but in all fairness to myself and the Boston Symphony Orchestra I feel that I must break this resolve and answer Mr. Smith's article headed, "Twelve Players Will Leave Symphony." In that article, Mr. Smith speaks of the incident of smoking during rehearsals, and in so speaking he has written, "but here in Boston there had been a certain laxness during the years before Mr. Koussevitsky's coming." In the five years as conductor of the Boston orchestra I can say truthfully that never was it necessary for me to correct a player for breach of discipline and I am certainly sure no man in the orchestra would have thought of smoking during the rehearsal period as it was known that never would I have countenanced it, and it gave me much surprise to read of any player doing such a thing this year.

In any case I would feel it an absurd thing for publicity as my rehearsals were strictly private.

Would you kindly do me the honor of printing this as an open letter in your paper, as I wish that paragraph in Mr. Smith's article corrected absolutely.

Very sincerely,
PIERRE MONTEUX.
Concert Gelboun, Amsterdam.

Telegram May 22

"POPS" PROGRAM TONIGHT

Triumphal March from "Aida," Verdi; Overture to "Rienzi," Wagner; Oriental, Cui-Jacchia; Second Hungarian Rhapsody, Liszt; Afro-American Folk Songs, Arranged by Jacchia; Harp Solo, "In the Canoe," Holy; La Tritesse du Printemps, Sibelius; Fantasia, "Iris," Mascagni; Selection, "Rose Marie," Friml-Stothart; Waltz, "Myosotis," Waldteufel; Third Slavonic Dance, Dvorak.

Advertiser May 21

College Glee Clubs Sing at Pops Tonight

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Invitation to the Dance.......Weber Berlioz

TRANSCRIPT MAY 22

At the Pops Tonight

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Third Slavonic Dance.......Dvořák

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Soloist: A. Holy

TONIGHT AT THE POPS

TRAVELER MAY 22

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Herald MAY 22

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MUSICIANS' NEWS: COMPOSERS' WAYS, CONDUCTORS' WORKS

TRANSCRIPT MAY 21

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Overture to "The Beautiful Galatea," Suppe; waltz, "Wine, Woman and Song," Strauss; "Ave Maria," Bach-Gounod (Solo violin, harp, organ and strings); "Dance of the Hours" from "La Gioconda," Ponchielli; suite, Rameau-Mottl ("Minuet," "Musette," "Tambourin"); "Dubinushka," arranged by Jacchia; "Chinese Dance," Crist; overture to "The Flying Dutchman," Wagner; fantasia, "Il Trovatore," Verdi; "Hindu Song," Rimsky-Korsakoff; military march, Schubert-Jacchia.

TELEGRAM MAY 23

PROGRESS OF THE POPS

TRANSCRIPT MAY 23

An Experiment with Symphonic Musi "Harvard Night" and The Glee Club An Italian and an American Program

WELL-DIVERSIFIED programs fi next week at The Pops. On Sunday, in particular, comes the interesting experiment of the season—a concert of symphonic music, almost any item of which might stand on Mr. Koussevitzky's programs. True, no symphony will be played from beginning to end, but fragments of three have place—the Andante in Beethoven's Fifth; the Minuet from Haydn's in D major of the London series; the second movement of Chaikovsky's "Pathetic"; while next of kin is the Finale from Rimsky-Korsakov's Symphonic Suite, "Scheherazade." Add to these numbers Berlioz's overture, "Roman Carnival"; the Prelude to "Lohengrin"; the overture to Smetana's opera, "The Bartered Bride"; Enesco's "Roumanian Rhapsody"; Respighi's arrangement of three old Italian dances—and a truly symphonic program emerges. If the public responds to it, especially on a spring Sunday, The Pops will indeed be doing a new office.

For the remainder of the week, Monday brings the annual "Harvard Night," interspersed with numbers by the Glee Club as sung at its concerts last winter. This time eight are announced—among them two old English madrigals; Poulenc's "Drinking Song" (for a dry day); the Chorus of Peers from "Iolanthe," the Polish Fête from Chabrier's "Le Roi Malgré Lui." Dr. Davison will be conductor of the choir—and not for another year will he lead it in Boston. On Tuesday, Mr. Jacchia and the orchestra will play the whole of Rimsky-Korsakov's "Spanish Caprice"—less the repetition of the first movement— music hitherto heard only in fragments at The Pops. On the program also stand two excerpts from the third act of "Die Meistersinger." In the list of pieces for Wednesday are Miss Seydel's "Indian Dirge"; three of Saint-Saëns's "Algerian Scenes"; Sinigaglia's Folk-Dances of Piedmont. For Thursday, Mr. Jacchia chooses routined and familiar course. For Friday, however, he makes an Italian program, with Respighi's Ancient Dances and Casella's "Italia" for conspicuous numbers; operatic items a-plenty; other miscellany. On the holiday evening of Saturday, American composers fill the bill—some of them with relatively novel pieces: Miss McLain's overture, "Durochka"; the Angelus from Mr. Hadley's Third Symphony; two of Mr. Skilton's Indian Dances. For American operetta Mr. Jacchia picks selections from "Robin Hood" and "Mlle. Modiste." MacDowell and Cadman have also their niches. . . . Throughout the week, except on Sunday, refreshments and tobacco as usual.

MONITOR MUSIC MAY 23

The "Pops"

Novelties continue to mark the programs of the "Pop" concerts at Symphony Hall. The next innovation will be the "Symphonic Program" announced for tomorrow evening, consisting of excerpts from symphonies and other compositions written for the more serious sort of orchestral concert. Such a program seems particularly well suited to a "Pops" concert on Sunday evening, when refreshments are not sold, and the majority of the audience presumably attend solely to listen to the music.

Anotner new departure this season is the "Restricted Request Night" announced for Monday, June 1, in addition to the regular "request program." Finding that certain numbers recurred so frequently on request programs that any choice of a considerable minority of listeners had little chance of a hearing, Mr. Jacchia has decided to give a program from which all these prime favorites shall be barred. Hence music lovers who have been disappointed at the exclusion of their choices will have their turn. Requests should be addressed to Mr. Jacchia at Symphony Hall. Votes may be cast for any item of the "Pops" repertory except the following: The Bach-Gounod and the Schubert "Ave Maria," Blon's "Whispering of the Flowers," Elgar's "Pomp and Circumstance," Grieg's "Peer Gynt" suite, Handel's Largo, Jacchia's "Eili, Eili," Liszt's Second Hungarian Rhapsody, the Barcarolle from "The Tales of Hoffmann," the Dance of the Hours from "Gioconda," Rimsky-Korsakoff's Hindu Song, Rubinstein's "Rêve Angelique," Strauss' "Blue Danube" waltz, and Tschaikowsky's "1812" overture.

Monday night will be Harvard Night at the "Pops." The next novel program will be one selected from the works of Jewish composers, on a date to be announced.

A "Pops Picture Gallery" has been installed in the first balcony foyer. It includes photographs and drawings of "Pops" scenes from the Music Hall days of the 90's to the present. Boston artists represented include Dwight C. Sturges, Gluyas Williams and Franklin P. Collier. The drawings submitted by Boston art students this year in competition for the "Pops" poster also are shown.

NEW YORK
REVIEW
MAY 23 1925

110

LEAGUE OF COMPOSERS ANNOUNCE SPLENDID PROGRAM

Koussevitzky and Mengelberg Will Each Conduct a Concert

The League of Composers announces a program for the coming season which holds unusual promise for the public interested in modern music.

Three concerts of chamber orchestral works will be presented under the direction of distinguished conductors. The first, taking place late in November, will be under the baton of Serge Koussevitzky. He makes his initial appearance here outside the concerts of the Boston Symphony Orchestra by permission ~~of its board~~ of trustees, to conduct a program of new music by Americans and Europeans. He will lead an ensemble of picked men from that orchestra.

Composers turns confidently to former members and new friends with the invitation to continue the undertaking whose early success has been insured by their response and enthusiasm.

ROCHESTER, N. Y.
HERALD

MAY 23 1925

Serge Koussevitzky, who brought to an end his first season in America as conductor of the Boston Symphony Orchestra on May 1, sailed immediately for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which began yesterday, and (beginning May 11) his series in London as guest conductor of the London Symphony Orchestra.

Koussevitzky took three scores by young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music.

PROGRESS OF THE POPS

The "Restricted Request Program" Departs Little from Expectation — Fresh Pieces for Next Week, "O, Katharina" Included—A "Wagner Program"

BY THE SIGNS of the "Restricted Request Program" at The Pops nex Monday evening, two pieces added t he repertory this spring, have caught th ancy of the public—the little Scherzo o "The Bumble Bee" à la Russe and the re sounding Fantasia from Giordano's opera "Fedora." The Metropolitan revived it i New York for Mme. Jeritza—and lo! Bos ton listens to it orchestrally. True, th oldest "war-horses" were banished from the program; but other steeds, decidedly mature, have been voted into places on it—say, the Overture to "William Tell," the "Slavic March," Sibelius's tone-poem, "Finlandia." Good to hear anywhere and at any time are also Chabrier's "España" and Wagner's "Ride of the Valkyrs." As a whole, however, the voted program is near to the expected.

Elsewhere the lists for the fifth week

TRANSCRIPT MAY 24

bring at least a wide range of pieces. On Thursday, for example Mozart's overture to his opera, "Cosi fan Tutte," has place; while on Saturday, there is room for "O, Katharina," Fall's reiterative ditty, which Baliev tried to teach, last winter, to the audiences of the Chauve-Souris. Possibly the company at The Pops can be more readily beguiled into answering chorus. Mr. Jacchia has also scored another song for orchestra—the Spanish piece, "Clavelitos," light, gay and often sung by Mme Galli-Curci at her concerts. A waltz b Lehár (on Wednesday); an Intermezz arranged for orchestra from Granados' "Goyescas" (on Thursday); Mr. Friml' "Chinese Suite" (on Tuesday) also dot th programs. With this newfound numbe Mr. Jacchia comes closer to jazz than h has ever drawn before. For the Suite wa written for Mr. Whiteman's orchestra an first played at his concert in Boston month ago. Otherwise there is nothing t report except the songs of the choir of th Square and Compass Club announced f Tuesday evening.

There will be no concert next Sunda evening, but a week later on June 7, M Jacchia and the orchestra will be heard i a "Wagner Program." The Overture t "The Flying Dutchman"; the Prelude t "Lohengrin"; the Prelude to "Die Meiste singer"; the Bacchanal from "Tann hauser"; fragments of "Rheingold," "Di Walküre," "Siegfried" and "Parsifal"—

There has been hissing in American halls. At Chicago and in Philadelphia certain ultra-modern compositions have been hissed at symphony concerts. In Boston last season there were vigorous protests against Stravinsky's piano concerto and Copland's symphony, but there was no hissing. The objectors contented themselves with perfervid talk and with letters addressed to the conductor. These letters were generally in a vein of courteous remonstrance, though there were threats of not renewing subscriptions. If these threats were carried out, the concerts would, of course, come to a premature end and Mr. Koussevitzky would be forced to leave the city.

Once we heard hissing in Symphony hall, but it was not directed against a composition, the conductor, or any soloist. The demonstration took place when a prominent member of the orchestra refused to stand up with his co-mates to acknowledge applause, refused because he had a personal but unwarranted grievance against Mr. Monteux, the most amiable and courteous of men, although in rehearsal he was an admirable disciplinarian. Many in the audience resented the member's foolish behavior and sibilantly showed it. We doubt if hissing would be of aesthetic benefit in any theatre of Boston. Our public is what is known among the Germans as a "thankful" one. The great majority, enjoying a wretched play, would resent hissing as a reflection on their own judgment and would see with pleasure the hissers ignominiously ejected. No, the spectator is expected to applaud.

Applause in our concert halls has lost all significance. The me[illegible]ocre performer and the dull composition (especially when there is a th[illegible]derous din at the end, brass instruments tooting and blaring as if the [illegible]walls were those of Jericho, organ with all the stops drawn out) are app[illegible]uded as though there were a display of genius on the platform. Would h[illegible]sing an ultra-modern composition conduce to musical righteousness? [illegible]eras that have at first been hissed, as "The Barber of Seville" and "[illegible]annhaeuser" (in Paris), are now in a state of vigorous health. Sym[illegible]onic works that at first were noisily protested are now warmly applaude[illegible]and recognized as classic. If only the hisser could see into the future! [illegible]Yet hissing and counter-applause would enliven symphonic afternoons [illegible]nd nights and possibly induce ordinarily indifferent persons to attend [illegible]n-certs if only in the hope of seeing a row.

P.

AMERICAN MAY 23

Special Nights Featured At the "Pop" Concerts

More special nights will occur in the fourth week of the "Pop" concerts in Symphony Hall which opens tomorrow night with a Symphonic program. Monday will be Harvard Night with two groups by the Harvard Glee Club; Friday an Italian program, and Saturday a holiday program

Agide Jacchia

The Symphonic program for tomorrow night will be a repetition of an experiment made with conspicuous success last season. On this night Agide Jacchia and the "Pops" orchestra will be heard in the following numbers:

Overture, "The Roman Carnival" ..Berlioz
Symphony No. 5 in C minor; second movement, (Andante con moto) ....Beethoven
Varsang, (Spring Sadness) ....Sibelius
Symphony No. 2 in D major, (London), Menuetto, (Allegro) ....Haydn
Rumanian Rhapsody ....Enesco
Old Dances and Airs for the Lute .Respighi
Symphony No. 6 in B flat, "Pathetic,".. Tchaikovsky
Prelude to "Lohengrin" ....Wagner
Symphonic Suite, "Scheherazade" ...... Rimsky-Korsakoff
Overture to "The Sold Bride"

HARTFORD, CONN.
TIMES

Y 23 1925

There will be no public sale of seats for concerts of the Boston Symphony orchestra in either Boston or New York during the coming season, according to recent announcement. The subscription lists have reached such a large stage that there are waiting lists in both cities. Koussevitzky, who is now in Paris directing his series of "Concerts Kou~~ssevitzky~~," took with him to Europe, three scores by young American composers in order to introduce them to European audiences, the most important of which was "Through the Looking Glass," by Deems Taylor. Other works to be played are Henry Eichheim's "A Chinese Legend" and the new "Symphony" by Aaron Copland. Koussevitsky will return to this country in time to start his second American season in Symphony hall Boston, on October 9.

* * *

HERALD MAY 23

TONIGHT AT THE POPS

The "Pops" Symphony orchestra, under Agide Jacchia's leadership, will be heard in the following program at Symphony hall tonight:

Overture to "The Beautiful Galatea"....Supp
Waltz, "Wine, Woman and Song"....Straus
Ave Maria ....Bach-Gouno
(Solo violin, harp, organ and strings)
Dance of the Hours from "La Gioconda" Ponchiel
Suite ....Rameau-Mot
(Minuet—Musette—Tambourin)
Dubinushka ....Arranged by Jacch
Chinese Dance ....Cri
Overture to "The Flying Dutchman"...Wagn
Fantasia "Il Trovatore"....................Ver
Hindu Song ....Rimsky-Korsak
Military March ....Schubert-Jacch

PHILADELPHIA, PA.
Eve. Public Ledger

AY 23 1925

MR. KOUSSEVITSKY, with the Boston Symphony, presented three such ~~novelties, a~~ composition entitled a "fresco," for violoncello and orchestra, by Caplet, and played by Mr. Bedetti, solo violoncellist of the Bostons; Prokofieff's concerto for violin and orchestra, played by Mr. Burgin, the concertmeister, and Respighi's "Concerto Gregoriano," for violin and orchestra, played by Albert Spalding

PROVIDENCE, R. I.
JOURNAL

MAY 24 1925

Although no information is at hand regarding the subscription renewals for the Boston Symphony concerts in Providence next season, the New York Times reports subscribers and a large waiting list have exhausted all available seats for the concerts of the orchestra in New York and Boston, so there will be no public sale.

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Mr. Koussevitzky began a series of concerts as guest conductor of the London Symphony Orchestra on May 11, and last Friday was scheduled to lead his "Concerts Koussevitzky" in Paris, which he has done for several years.

In Paris he intends to introduce three works by American composers, Deems Taylor's "Through the Looking Glass," which Mr. Mengelberg conducted in New York last season; Henry Eichheim's "A Chinese Legend," and Aaron Copeland's symphony for organ and orchestra which has been heard in Boston.

* * *

DETROIT, MICH.
FREE PRESS

MAY 24 1925

Serge Koussevitzky, who brought to an end his first season in America as conductor of the Boston Symphony orchestra on May 1 ~~has gone~~ to Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which began May 22, and his series in London as guest conductor of the London Symphony orchestra.

Koussevitzky has taken three scores by young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral symphony—also the Fifth and Seventh. There will be a Scriabine program in observance of the tenth anniversary of the Russian composeh's death.

Koussevitzky will return to America next September to open his second American season in Symphony hall, Boston, on October 9.

NEW YORK
TELEGRAPH
MAY 24 1925

COMPOSERS PLAN THREE CONCERTS

Noted Artists Will Appear on Programs to Be Given by League Next Season

HONEGGER COMING HERE

The League of Composers has announced a program for the coming season which holds unusual promise for the public interested in modern music.

Three concerts of chamber orchestral works will be presented under the direction of distinguished conductors. The first taking place late in November, will be under the baton of Serge Koussevitzky. He makes his initial apearance here outside the concerts of the Boston Symphony Orchestra by permission ~~of its board~~ of trustees, to conduct a program of new music by Americans and Europeans. He will lead an ensemble of picked men from that orchestra.

The second concert, the feature which is to be Manuel de Falla' Retablo," will be directed

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"POPS" BEGIN FOURTH WEEK

Monday to Be Annual Night for Harvard Glee Club

HERALD MAY 24

The fourth week of the "Pops" concerts in Symphony hall, which opens tonight with a symphonic program, will also have other nights of interest. Tomorrow night will be the annual Harvard night, with songs by the Harvard Glee Club. Friday will bring an Italian program and Saturday a holiday program with American compositions.

The program of the week arranged by Mr. Jacchia for the "Pops" symphony orchestra follows:

SYMPHONIC PROGRAM
SUNDAY, MAY 24

Overture, "The Roman Carnival..Berlioz
Symphony No. 5 in C minor Second Movement ....Beethoven
Varsang (Spring Sadness)........Sibelius
Symphony No. 2 in D major (London) —Menuetto (Allegro) ....Haydn
Rumanian Rhapsody ....Enesco
Old Dances and Airs for the Lute Respighi
(a)—Gagliarda. (b)—Villanella. (c)—Passo Mezzo e Mascherada.
Symphony No. 6 in B flat "Pathetic" Second Movement: Allegro con grazia.......... Tchiakovsky
Prelude to "Lohengrin"..........Wagner
Symphonic Suite, "Scheherazade" Rimsky-Korsakov
Overture to "The Sold Bride....Smetana

HARVARD NIGHT
MONDAY, MAY 25

Overture, "Maximilian Robespierre" Litolf
Waltz, "Miners' Lights" ....Zeller
Fantasia, "Eugen Onegin"....Tchaikovsky
Songs by Harvard Glee Club
Dr. Archibald T. Davison, conductor
(a)—The Gypsy ....Zolotarov
(b)—Come Again, Sweet Love..Dowland
(c)—Fete Polonaise from "Le Roi Malgre Lui"............Chabrier
Alsatian Scenes ....Massenet
Sunday morning—at the Cabaret
Sunday Evening
Tarantelle ....Jacchia
Magic Fire Music, Act III "The Valkyrie" ....Wagner
Songs by Harvard Glee Club
(a)—Now Is the Month of Maying Morley
(b)—Chanson a Boire ....Poulene
(Dedicated to the Harvard Glee Club)
(c)—Nocturne ....Cui
(d)—Sir Eglamore ..English Folk Song
(e)—March of the Peers from "Iolanthe" ....Sullivan
Bacchanale, from "Samson and Delilah" ....Saint-Saens
Barcarolle ....Offenbach
March, "Veritas" ....Densmore

TUESDAY EVENING, MAY 26

Overture to "Phedre"............Massenet
Waltz, "Girls of Baden"..........Komzak
"I'm a-Wand'rin" (Old Slave Song) Gaines-Jacchia
Saxophone Solo—Mr. Laus
Excerpts from Act III, "The Mastersingers" ....Wagner
Dance of the Apprentices—Homage to Hans Sachs
Spanish Caprice........Rimsky-Korsakov
Alborada—Scene and Gypsy Song—Fandango of the Asturias
Trauemerei ....Schumann
Intermezzo from "Pagliacci"..Leoncavallo
Overture to "William Tell"..........Rossini
Twelfth Hungarian Rhapsody.......Liszt
Entr'Acte Valse ....Hellmesberger
Triumphal March, of Sigurd Jorsalfar Grieg

WEDNESDAY, MAY 27

Overture to "Pique Dame" ....Suppe
Waltz, "Spanish Serenade"..........Metra
Moment Musical ....Schubert
Algerian Scenes ....Saint-Saens
Fantasia, "The Tales of Hoffmann" Offenbach
Danze Piemontesi ....Sinigaglia
Meditation from "Thais" ....Massenet
Solo Violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Capriccio-Pastorale-Burlesca Scarlatti-Jacchia
Indian Dirge ....Seydel
March, Down the Ayenue ....Perera

THURSDAY, MAY 28

Overture to "La Cazza Ladra"........Rossini
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Indian Lament ....Dvorak-Kreisler
(Arranged by Jacchia)
Suite, "L'Arlesienne No. 1"..........Bizet
Prelude—Minuet—Carillon
Fantasia, "Othello" ....Verdi
Elli, Elli ....Arr. by Jacchia
Trumpet Solo—Georges Mager
Intermezzo, "L'Aico Frits"..........Mascagni
Rhapsody, "Espana"..............Chabrier
Overture to "Mignon"...............Thomas
Waltz, "The Waves of the Danube" Ivanovici
American Patrol ....Meacham

ITALIAN PROGRAM
FRIDAY, MAY 29

Overture to "The Barber of Seville".Rossini
Serenade, "The Millions of Harlequin" Drigo
Burlesca ....Scarlatti-Jacchia
Hymn to th eSun, from "Iris".....Mascagni
Ancient Dances and Airs ....Respighi
Ave Maria, from "Otello"..............Verdi
Fantasia, "L'Oracolo" ....Leoni
Rhapsody, "Italia" ....Casella
Selection, "Tosca" ....Puccini
Minuet ....Bolzoni
Marcia Reale Italiana ....Gabetti

SATURDAY, May 30

Stars and Stripes Forever ....Sousa
Overture, "Durochka" ....McLain
Spanish Dance No. 1 ......Rollins-Jacchia
Selection, "Robin Hood" ....DeKoven
Woodland Sketches ....MacDowell
From the Land of the Sky-Blue Water Cadman-Jacchia
Angelus, from the Third Symphony....Hadley
Two Indian Dances ....Skilton
Selection, "Mlle. Modiste" ....Herbert
The Rosary ....Nevin
Solo Trumpet—Georges Mager.
American Military Fantasy ......Roll

Endow the Symphony

GLOBE MAY 24

But the Boston Symphony [illegible] from hand to mouth, dependent u[illegible] a charity that may in time grow wea[illegible] of giving. Raising an endowment f[illegible]he Boston Symphony and if possibl[illegible]xtending its activities to reach a [illegible]er number of the plain people, give[illegible]ne chance for civic spirit in Boston m[illegible]al affairs.

The orchestra does of course al[illegible]dy reach those of the plain people wh[illegible]re to buy tickets for the series. [illegible]he lowest price of season tickets f[illegible]es out to something like 75 cents per [illegible]le concert, a sum the plain people [illegible]an afford to pay, a sum less tha[illegible]is charged for most recitals.

SYMPHONY HALL Pop Concerts. Orchestra of 50, Agide Jacchia, conductor. Evenings at 8:15. Sunday, May 24—Overture, "The Roman Carnival," Berlioz; Symphony No. 5 in C minor second movement (andante con moto), Beethoven; Varsang (Spring Sadness), Sibelius; Symphony No. 2 in D major (London)—menuetto (allegro), Haydn; Rumanian rhapsody, Enesco; old dances and airs for the lute, Respighi; Symphony No. 6 in B flat "Pathetic" second movement: Allegro con grazia, Tchiakowsky; prelude to "Lohengrin," Wagner; symphonic suite, "Scheherazade," Rimsky-Korsakoff; overture to "The Sold Bride," Smetana.

GLOBE MAY 24

GLOBE MAY 24

Tomorrow is Harvard Night at the Pops. Dr Davison will lead the Harvard Glee Club through two groups of numbers. Tonight a symphonic program is offered at the second of the special Sunday evening programs. Friday an Italian program and Saturday an American program are other special features.

TRANSCRIPT MAY 25

At the Pops Tonight

"Harvard Night"

Overture, "Robespierre"..........Litolf
Waltz, "Miners' Lights"..............Zeller
Fantasia, "Eugen Onégin"..Chaikovsky
Numbers by Harvard Glee Club:
The Gypsy ....Zolotarov
Come Again, Sweet Love....Dowland
Fête Polonaise from "Le Roi Malgré Lui" ....Chabrier
Alsatian Scenes ....Massenet
Tarantella ....Jacchia
Magic-Fire Music from "The Valkyr." Wagner
Numbers by Harvard Glee Club:
Now Is the Month of Maying..Morley
Drinking Song ....Poulenc
Nocturne ....Cui
Sir Eglamore .....English Folk-Song
March of the Peers from "Iolanthe," Sullivan
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Barcarolle ....Offenbach
March, "Veritas" ....Densmore

Conductors: A. Jacchia and A. T. Davison

HERALD MAY 21

TONIGHT AT THE "POPS"

Songs by the Amherst Glee Club and the Glee clubs of Williams and Wesleyan will be featured at the "Pops"-concert in Symphony hall tonight.

The program follows:

Overture to "Raymond"..........Thomas
Waltz, "Estudiantina"........Waldteufel
Fantasia, "Manon Lescaut"........Puccini
College Songs
Suite from "The Cid"............Massenet
(a) Castillane
(b) Andalouse
(c) Aragonaise.
Procession to the Cathedral, "Lohengrin" Wagner
Finale, Fourth Symphony.....Tchaikovsky
College Songs
Polonaise ....Chopin
Salut d'Amour........................Elgar
Invitation to the Dance.....Weber-

ADVERTISER MAY 24

SECOND SUNDAY POP CONCERT TONIGHT

Agide Jacchia will conduct the second Sunday night Pop concert at Symphony Hall tonight. Tomorrow will bring the annual Harvard night. On Friday night there will be an all-Italian program. American numbers will be featured on the Memorial Day program. Tonight's offerings follow:

Overture, "The Roman Carnival"..Berlioz
Symphony No. 5, Second Movement, Beethoven
Varsang ....Sibelius
Symphony No. 2, Menuetto........Haydn
Rumanian Rhapsody ....Enesco
Old Dances and Airs for the Lute, Respighi
Symphony No. 6, Second Movement, Tchiakovsky
Prelude, "Lohengrin" .... Wagner
Symphonic Suite, "Scheherazade," Rimsky-Korsakoff
Overture to "The Sold Bride"....Smetana

NEW YORK
REVIEW
MAY 23 1925

110

LEAGUE OF COMPOSERS ANNOUNCE SPLENDID PROGRAM

Koussevitzky and Mengelberg Will Each Conduct a Concert

The League of Composers announces a program for the coming season which holds unusual promise for the public interested in modern music.

Three concerts of chamber orchestral works will be presented under the direction of distinguished conductors. The first, taking place late in November, will be under the baton of Serge Koussevitzky. He makes his initial appearance here outside the concerts of the Boston Symphony Orchestra by permission ~~of its board~~ of trustees, to conduct a program of new music by Americans and Europeans. He will lead an ensemble of picked men from that orchestra.

Composers turns confidently to former members and new friends with the invitation to continue the undertaking whose early success has been insured by their response and enthusiasm.

AMERICAN MAY 23

Special Nights Featured At the "Pop" Concerts

More special nights will occur in the fourth week of the "Pop" concerts in Symphony Hall which opens tomorrow night with a Symphonic program. Monday will be Harvard Night with two groups by the Harvard Glee Club; Friday an Italian program, and Saturday a holiday program.

Agide Jacchia

The Symphonic program for tomorrow night will be a repetition of an experiment made with conspicuous success last season. On this night Agide Jacchia and the "Pops" orchestra will be heard in the following numbers:

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Varsang, (Spring Sadness) ....Sibelius
Symphony No. 2 in D major, (London), Menuetto, (Allegro) ....Haydn
Rumanian Rhapsody ....Enesco
Old Dances and Airs for the Lute .Respighi
Symphony No. 6 in B flat, "Pathetic,".. Tchaikovsky
Prelude to "Lohengrin" ....Wagner
Symphonic Suite, "Scheherazade" ...... Rimsky-Korsakoff
Overture to "The Sold Bride" . [illegible]

HARTFORD, CONN.
TIMES

23 1925

* * *

There will be no public sale of seats for concerts of the Boston Symphony orchestra in either Boston or New York during the coming season, according to recent announcement. The subscription lists have reached such a large stage that there are waiting lists in both cities. Koussevitsky, who is now in Paris directing his series of "Concerts ~~Koussevitzky~~," took with him to Europe, three scores by young American composers in order to introduce them to European audiences, the most important of which was "Through the Looking Glass," by Deems Taylor. Other works to be played are Henry Eichheim's "A Chinese Legend" and the new "Symphony" by Aaron Copland. Koussevitsky will return to this country in time to start his second American season in Symphony hall Boston, on October 9.

* * *

HERALD MAY 21

TONIGHT AT THE "POPS"

Songs by the Amherst Glee Club and the Glee clubs of Williams and Wesleyan will be featured at the "Pops"-concert in Symphony hall tonight.

The program follows:

Overture to "Raymond"..........Thomas
Waltz, "Estudiantina"........Waldteufel
Fantasia, "Manon Lescaut"........Puccini
College Songs
Suite from "The Cid"............Massenet
  (a) Castillane
  (b) Andalouse
  (c) Aragonaise.
Procession to the Cathedral, "Lohengrin" Wagner
Finale, Fourth Symphony.....Tchaikovsky
College Songs
Polonaise ....Chopin
Salut d'Amour.......................Elgar
Invitation to the Dance.....Weber-[illegible]

ROCHESTER, N. Y.
HERALD

MAY 23 1925

Serge Koussevitzky, who brought to an end his first season in America as conductor of the Boston Symphony Orchestra on May 1, sailed immediately for Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which began yesterday, and (beginning May 11) his series in London as guest conductor of the London Symphony Orchestra.

Koussevitzky took three scores by young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music.

HERALD MAY 23

TONIGHT AT THE POPS

The "Pops" Symphony orchestra, under Agide Jacchia's leadership, will be heard in the following program at Symphony hall tonight:

Overture to "The Beautiful Galatea"....Supp
Waltz, "Wine, Woman and Song"....Straus
Ave Maria ....Bach-Gouno
  (Solo violin, harp, organ and strings)
Dance of the Hours from "La Gioconda" Ponchiel
Suite ....Rameau-Mot
  (Minuet—Musette—Tambourin)
Dubinushka ....Arranged by Jacch
Chinese Dance ....Cri
Overture to "The Flying Dutchman"...Wagn
Fantasia "Il Trovatore"..................Ver
Hindu Song ....Rimsky-Korsak
Military March ....Schubert-Jacch

PHILADELPHIA, PA.
Eve. Public Ledger

23 1925

MR. KOUSSEVITSKY, with the Boston Symphony, presented three such ~~novelties, a~~ composition entitled a "fresco," for violoncello and orchestra, by Caplet, and played by Mr. Bedetti, solo violoncellist of the Bostons; Prokofieff's concerto for violin and orchestra, played by Mr. Burgin, the concertmeister, and Respighi's "Concerto Gregoriano," for violin and orchestra, played by Albert Spalding.

PROVIDENCE, R. I.
JOURNAL

MAY 24 1925

Although no information is at hand regarding the subscription renewals for the Boston Symphony concerts in Providence next season, the New York Times reports subscribers and a large waiting list have exhausted all available seats for the concerts of the orchestra in New York and Boston, so there will be no public sale.

* * *

Mr. Koussevitzky began a series of concerts as guest conductor of the London Symphony Orchestra on May 11, and last Friday was scheduled to lead his "Concerts Koussevitzky" in Paris, which he has done for several years.

In Paris he intends to introduce three works by American composers, Deems Taylor's "Through the Looking Glass," which Mr. Mengelberg conducted in New York last season; Henry Eichheim's "A Chinese Legend," and Aaron Copeland's symphony for organ and orchestra which has been heard in Boston.

* * *

ADVERTISER MAY 24

SECOND SUNDAY POP CONCERT TONIGHT

Agide Jacchia will conduct the second Sunday night Pop concert at Symphony Hall tonight. Tomorrow will bring the annual Harvard night. On Friday night there will be an all-Italian program. American numbers will be featured on the Memorial Day program. Tonight's offerings follow:

Overture, "The Roman Carnival"..Berlioz
Symphony No. 5, Second Movement, Beethoven
Varsang .... Sibelius
Symphony No. 2, Menuetto........Haydn
Rumanian Rhapsody .... Enesco
Old Dances and Airs for the Lute, Respighi
Symphony No. 6, Second Movement, Tchaikovsky
Prelude, "Lohengrin" .... Wagner
Symphonic Suite, "Scheherazade," Rimsky-Korsakoff
Overture to "The Sold Bride"....Smetana

PROGRESS OF THE POPS

The "Restricted Request Program" Departs Little from Expectation — Fresh Pieces for Next Week, "O, Katharina" Included—A "Wagner Program"

BY THE SIGNS of the "Restricted Request Program" at The Pops next Monday evening, two pieces added to the repertory this spring, have caught the fancy of the public—the little Scherzo of "The Bumble Bee" à la Russe and the resounding Fantasia from Giordano's opera "Fedora." The Metropolitan revived it in New York for Mme. Jeritza—and lo! Boston listens to it orchestrally. True, the oldest "war-horses" were banished from the program; but other steeds, decidedly mature, have been voted into places on it—say, the Overture to "William Tell," the "Slavic March," Sibelius's tone-poem, "Finlandia," Good to hear anywhere and at any time are also Chabrier's "España" and Wagner's "Ride of the Valkyrs." As a whole, however, the voted program is near to the expected.

Elsewhere the lists for the fifth week

TRANSCRIPT MAY 24

bring at least a wide range of pieces. On Thursday, for example Mozart's overture to his opera, "Cosi fan Tutte," has place; while on Saturday, there is room for "O, Katharina," Fall's reiterative ditty, which Baliev tried to teach, last winter, to the audiences of the Chauve-Souris. Possibly the company at The Pops can be more readily beguiled into answering chorus. Mr. Jacchia has also scored another song for orchestra—the Spanish piece, "Clavelitos," light, gay and often sung by Mme. Galli-Curci at her concerts. A waltz by Lehár (on Wednesday); an Intermezzo arranged for orchestra from Granados' "Goyescas" (on Thursday); Mr. Friml's "Chinese Suite" (on Tuesday) also dot the programs. With this newfound number Mr. Jacchia comes closer to jazz than he has ever drawn before. For the Suite was written for Mr. Whiteman's orchestra and first played at his concert in Boston a month ago. Otherwise there is nothing to report except the songs of the choir of the Square and Compass Club announced for Tuesday evening.

There will be no concert next Sunday evening, but a week later on June 7, Mr. Jacchia and the orchestra will be heard in a "Wagner Program." The Overture to "The Flying Dutchman"; the Prelude to "Lohengrin"; the Prelude to "Die Meistersinger"; the Bacchanal from "Tannhauser"; fragments of "Rheingold," "Die Walküre," "Siegfried" and "Parsifal"—

DETROIT, MICH.
FREE PRESS

24 1925

Serge Koussevitzky, who brought to an end his first season in America as conductor of the Boston Symphony orchestra on May 1, ~~has gone~~ to Europe to conduct his annual series of "Concerts Koussevitzky" in Paris, which began May 22, and his series in London as guest conductor of the London Symphony orchestra.

Koussevitzky has taken three scores by young American composers with him to introduce to Paris—Deems Taylor's suite, "Through the Looking Glass," Henry Eichheim's "A Chinese Legend" and Aaron Copland's symphony. Koussevitzky's Paris programs will consist entirely of modern music. In London, however, he will conduct classic as well as recent scores. London is to hear Beethoven's Choral symphony—also the Fifth and Seventh. There will be a Scriabine program in observance of the tenth anniversary of the Russian composeh's death.

Koussevitzky will return to America next September to open his second American season in Symphony hall, Boston, on October 9.

NEW YORK
TELEGRAPH
MAY 24 1925

COMPOSERS PLAN THREE CONCERTS

Noted Artists Will Appear on Programs to Be Given by League Next Season

HONEGGER COMING HERE

The League of Composers has announced a program for the coming season which holds unusual promise for the public interested in modern music.

Three concerts of chamber orchestral works will be presented under the direction of distinguished conductors. The first taking place late in November, will be under the baton of Serge Koussevitzky. He makes his initial apearance here outside the concerts of the Boston Symphony Orchestra by permission ~~of its board~~ of trustees, to conduct a program of new music by Americans and Europeans. He will lead an ensemble of picked men from that orchestra.

The second concert, the feature which is to be Manuel de Falla's Retablo," will be directed b[illegible]

There has been hissing in American halls. At Chicago and in Philadelphia certain ultra-modern compositions have been hissed at symphony concerts. In Boston last season there were vigorous protests against Stravinsky's piano concerto and Copland's symphony, but there was no hissing. The objectors contented themselves with perfervid talk and with letters addressed to the conductor. These letters were generally in a vein of courteous remonstrance, though there were threats of not renewing subscriptions. If these threats were carried out, the concerts would, of course, come to a premature end and Mr. Koussevitzky would be forced to leave the city.

Once we heard hissing in Symphony hall, but it was not directed against a composition, the conductor, or any soloist. The demonstration took place when a prominent member of the orchestra refused to stand up with his co-mates to acknowledge applause, refused because he had a personal but unwarranted grievance against Mr. Monteux, the most amiable and courteous of men, although in rehearsal he was an admirable disciplinarian. Many in the audience resented the member's foolish behavior and sibilantly showed it. We doubt if hissing would be of aesthetic benefit in any theatre of Boston. Our public is what is known among the Germans as a "thankful" one. The great majority, enjoying a wretched play, would resent hissing as a reflection on their own judgment and would see with pleasure the hissers ignominiously ejected. No, the spectator is expected to applaud.

Applause in our concert halls has lost all significance. The mediocre performer and the dull composition (especially when there is a thunderous din at the end, brass instruments tooting and blaring as if the walls were those of Jericho, organ with all the stops drawn out) are applauded as though there were a display of genius on the platform. Would hissing an ultra-modern composition conduce to musical righteousness? Operas that have at first been hissed, as "The Barber of Seville" and "Tannhaeuser" (in Paris), are now in a state of vigorous health. Symphonic works that at first were noisily protested are now warmly applauded and recognized as classic. If only the hisser could see into the future! Yet hissing and counter-applause would enliven symphonic afternoons and nights and possibly induce ordinarily indifferent persons to attend concerts if only in the hope of seeing a row.

P.

Endow the Symphony

GLOBE MAY 2[illegible]

But the Boston Symphony [illegible] from hand to mouth, dependent upon a charity that may in time grow weary of giving. Raising an endowment for the Boston Symphony and if possible extending its activities to reach a larger number of the plain people, gives one chance for civic spirit in Boston musical affairs.

The orchestra does of course already reach those of the plain people who are able to buy tickets for the series. The lowest price of season tickets figures out to something like 75 cents per single concert, a sum the plain people can afford to pay, a sum less than is charged for most recitals.

"POPS" BEGIN FOURTH WEEK

Monday to Be Annual Night for Harvard Glee Club

HERALD MAY 24

The fourth week of the "Pops" concerts in Symphony hall, which opens tonight with a symphonic program, will also have other nights of interest. Tomorrow night will be the annual Harvard night, with songs by the Harvard Glee Club. Friday will bring an Italian program and Saturday a holiday program with American compositions.

The program of the week arranged by Mr. Jacchia for the "Pops" symphony orchestra follows:

SYMPHONIC PROGRAM
SUNDAY, MAY 24

Overture, "The Roman Carnival..Berlioz
Symphony No. 5 in C minor Second Movement ....Beethoven
Varsang (Spring Sadness).......Sibelius
Symphony No. 2 in D major (London) —Menuetto (Allegro) ....Haydn
Rumanian Rhapsody ....Enesco
Old Dances and Airs for the Lute Respighi
  (a)—Gagliarda. (b)—Villanella. (c)—Passo Mezzo e Mascherada.
Symphony No. 6 in B flat "Pathetic" Second Movement: Allegro con grazia......... Tchiakovsky
Prelude to "Lohengrin".........Wagner
Symphonic Suite, "Scheherazade" Rimsky-Korsakov
Overture to "The Sold Bride....Smetana

HARVARD NIGHT
MONDAY, MAY 25

Overture. "Maximilian Robespierre" Litolf
Waltz, "Miners' Lights" ....Zeller
Fantasia, "Eugen Onegin"....Tchaikovsky
Songs by Harvard Glee Club
  Dr. Archibald T. Davison, conductor
  (a)—The Gypsy ....Zolotarov
  (b)—Come Again, Sweet Love..Dowland
  (c)—Fete Polonaise from "Le Roi Malgre Lui"............Chabrier
Alsatian Scenes ....Massenet
  Sunday morning—at the Cabaret
  Sunday Evening
Tarantelle ....Jacchia
Magic Fire Music, Act III "The Valkyrie" ....Wagner
Songs by Harvard Glee Club
  (a)—Now Is the Month of Maying Morley
  (b)—Chanson a Boire ....Poulene
  (Dedicated to the Harvard Glee Club)
  (c)—Nocturne ....Cui
  (d)—Sir Eglamore ..English Folk Song
  (e)—March of the Peers from "Iolanthe" ....Sullivan
Bacchanale, from "Samson and Delilah" ....Saint-Saens
Barcarolle ....Offenbach
March, "Veritas" ....Densmore

TUESDAY EVENING, MAY 26

Overture to "Phedre"...........Massenet
Waltz, "Girls of Baden"..........Komzak
"I'm a-Wand'rin" (Old Slave Song) Gaines-Jacchia
  Saxophone Solo—Mr. Laus
Excerpts from Act III, "The Mastersingers" ....Wagner
  Dance of the Apprentices—Homage to Hans Sachs
Spanish Caprice........Rimsky-Korsakov
  Alborada—Scene and Gypsy Song—Fandango of the Asturias
Trauemerei ....Schumann
Intermezzo from "Pagliacci"..Leoncavallo
Overture to "William Tell"..........Rossini
Twelfth Hungarian Rhapsody.......Liszt
Entr'Acte Valse ....Hellmesberger
Triumphal March, of Sigurd Jorsalfar Grieg

WEDNESDAY, MAY 27

Overture to "Pique Dame" ....Suppe
Waltz, "Spanish Serenade"........Metra
Moment Musical ....Schubert
Algerian Scenes ....Saint-Saens
Fantasia, "The Tales of Hoffmann" Offenbach
Danze Piemontesi ....Sinigaglia
Meditation from "Thais" ....Massenet
  Solo Violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Capriccio-Pastorale-Burlesca Scarlatti-Jacchia
Indian Dirge ....Seydel
March, Down the Avenue ....Perera

THURSDAY, MAY 28

Overture to "La Cazza Ladra"........Rossini
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Indian Lament ....Dvorak-Kreisler
  (Arranged by Jacchia)
Suite, "L'Arlesienne No. 1".........Bizet
  Prelude—Minuet—Carillon
Fantasia, "Othello" ....Verdi
Eili, Eili ....Arr. by Jacchia
  Trumpet Solo—Georges Mager
Intermezzo, "L'Aico Fritz"..........Mascagni
Rhapsody, "Espana" ....Chabrier
Overture to "Mignon"...............Thomas

Waltz, "The Waves of the Danube" Ivanovici
American Patrol ....Meacham

ITALIAN PROGRAM
FRIDAY, MAY 29

Overture to "The Barber of Seville".Rossini
Serenade, "The Millions of Harlequin" Drigo
Burlesca ....Scarlatti-Jacchia
Hymn to the Sun, from "Iris"......Mascagni
Ancient Dances and Airs ....Respighi
Ave Maria, from "Otello".............Verdi
Fantasia, "L'Oracolo" ....Leoni
Rhapsody, "Italia" ....Casella
Selection, "Tosca" ....Puccini
Minuet ....Bolzoni
Marcia Reale Italiana ....Gabetti

SATURDAY, May 30

Stars and Stripes Forever ....Sousa
Overture, "Durochka" ....McLain
Spanish Dance No. 1 ......Rollins-Jacchia
Selection, "Robin Hood" ....DeKoven
Woodland Sketches ....MacDowell
From the Land of the Sky-Blue Water Cadman-Jacchia
Angelus, from the Third Symphony....Hadley
Two Indian Dances ....Skilton
Selection, "Mlle. Modiste" ....Herbert
The Rosary ....Nevin
  Solo Trumpet—Georges Mager.
American Military Fantasy ......Roll[illegible]

GLOBE MAY 24

SYMPHONY HALL Pop Concerts. Orchestra of 50, Agide Jacchia, conductor. Evenings at 8:15. Sunday, May 24—Overture, "The Roman Carnival," Berlioz; Symphony No. 5 in C minor second movement (andante con moto), Beethoven; Varsang (Spring Sadness), Sibelius; Symphony No. 2 in D major (London)—menuetto (allegro), Haydn; Rumanian rhapsody, Enesco; old dances and airs for the lute, Respighi; Symphony No. 6 in B flat "Pathetic" second movement: Allegro con grazia, Tchiakowsky; prelude to "Lohengrin," Wagner; symphonic suite, "Scheherazade," Rimsky-Korsakoff; overture to "The Sold Bride," Smetana.

GLOBE MAY 24

Tomorrow is Harvard Night at the Pops. Dr Davison will lead the Harvard Glee Club through two groups of numbers. Tonight a symphonic program is offered at the second of the special Sunday evening programs. Friday an Italian program and Saturday an American program are other special features.

TRANSCRIPT MAY 25

At the Pops Tonight

"Harvard Night"

Overture, "Robespierre".........Litolf
Waltz, "Miners' Lights"..........Zeller
Fantasia, "Eugen Onégin"..Chaikovsky
Numbers by Harvard Glee Club:
  The Gypsy ....Zolotarov
  Come Again, Sweet Love....Dowland
  Fête Polonaise from "Le Roi Malgré Lui" ....Chabrier
Alsatian Scenes ....Massenet
Tarantella ....Jacchia
Magic-Fire Music from "The Valkyr," Wagner
Numbers by Harvard Glee Club:
  Now Is the Month of Maying..Morley
  Drinking Song ....Poulenc
  Nocturne ....Cui
  Sir Eglamore .....English Folk-Song
  March of the Peers from "Iolanthe," Sullivan
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Barcarolle ....Offenbach
March, "Veritas" ....Densmore

Conductors: A. Jacchia and A. T. Davison

111

Post May 25

LIKE CLASSICS AT SUNDAY POPS

Big Audience Cordial to Highest Grade Music

BY WARREN STOREY SMITH

A rainy night, a "Symphonic" programme and the "Refreshments Served" signs turned face to the wall—and yet the Pop concert of last evening attracted an audience that filled all the balconies and the most of the floor of Symphony Hall.

What further proof were needed of the growing popularity of "classical" music among us?

At the Sunday Pops smoking, as well as eating and drinking, is forbidden by public statute, so that at these biweekly occasions the tables serve no useful purpose. Add to this the fact that last night's programme, made up of fragments of symphonies and of shorter pieces from the repertory of the Symphony Concerts, was too long to permit of encores, and one has a Pop Concert with most of the "pop" deleted. Yet the audience last evening was unmistakably interested, even engrossed, and cordial in its reception of the music.

To the musical purist the performance of a single movement from a symphony is little short of sacrilege. Nevertheless, the Andante from Beethoven's Fifth Symphony heard last evening between Berlioz's "Roman Carnival" Overture and the Minuet from a Symphony of Haydn, seemed for that reason no less beautiful, no less impressive than in its usual surroundings.

Inaugurated last season by Mr. Jacchia, the "Symphonic Night" at the Pops gives promise of becoming an annual event and by all appearances these concerts fill a distinct need in the musical life of the city. Give the insipient music-lover symphonies in installments, and in time he may crave them in toto. And that is true education.

HARVARD NIGHT AT SYMPHONY HALL

Tonight wil be the annual Harvard night at the "Pop" concert in Symphony Hall, with two groups by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The program follows:

Overture, "Maximilian Robespierre," ..... Litolff
Waltz, "Miners' Lights" .... Zeller
Fantasia, "Eugen Onegin" ...... Tchaikovsky
Songs by Harvard Glee Club—
  (a) The Gypsy .... Zolotarev
  (b) Come Again, Sweet Love.... Dowland
  (c) Fete Plonaise from "Le Roi Malgre Lui" .... Chabrier

Alsatian Scenes .... Massenet
Tarantelle .... Jacchia
Magic Fire Music, Act III, "The Valkyrie" .... Wagner
Songs by Harvard Glee Club—
  (a) Now is the Month of Maying,
  (b) Chanson a Boire .... Pouleno
  (c) Nocturne .... Cui
  (d) Sir Eglamore .... English Folk Song
  (e) March of the Peers from "Iolanthe," .... Sullivan

Bacchanale from "Samson and Delilah," .... Saint-Saens
Barcarolle .... Offenbach
March, "Veritas" .... Densmore

AMERICAN MAY 25

~~HERALD MAY 25~~

"POPS" HARVARD NIGHT

Tonight will be the annual Harvard night at the "Pop" concert in Symphony hall, with two groups by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The program:

Overture, "Maximilian Robespierre," Litolff; waltz, "Miners' Lights," Zeller; Fantasia, "Eugen Onegin," Tchaikovsky; songs by Harvard Glee Club—"The Gypsy," Zolotarev; "Come Again, Sweet Love," Dowland; "Fete Polonaise" from "Le Roi Malgre Lui," Chabrier; Alsatian Senes, Massenet; Tcarantelle, Jacchia; Magic Fire Music, act III, "The Valkyrie," Wagner; Songs by Harvard Glee Club—"Now is the Month of Maying," Morley, "Chanson a Boire," Poulenc, Nocturne, Cui, "Sir Eglamore" English folk song, "March of the Peers," from "Iolanthe," Sullivan: Bacchanale from "Samson and Delilah," Saint-Saens; Barcarolle, Offenbach; march, "Veritas," Densmore.

ADVERTISER MAY 25

At Pops Tonight

Overture, "Robespierre" .... Litolff
Waltz, "Miners' Lights" .... Zeller
Fantasia, "Eugen Onegin" .... Tchaikovsky
Songs, Harvard Glee Club:
  a, The Gypsy .... Zolotarev
  b, Come Again, Sweet Love...... Dowland
  c, Fete from "Le Roie Maigre Lui" .... Chabrier
Alsatian Scenes .... Massenet
Tarantelle .... Jacchia
Magic Fire Music, "Valkyrie" ..... Wagner
Songs, Harvard Glee Club:
  a, Now Is the Month of Maying ... Morley
  b, Chanson a Boire .... Poulenc
  c, Nocturne .... Cui
  d, Sir Eglamore ...... English Folk Song
  e, March of the Peers from "Iolanthe" .... Sullivan
[illegible] "Samson and Delilah" .... Saint-Saens
Barcarolle .... Offenbach
March, "Veritas"

~~MONITOR MAY 25~~

Tonight at the "Pops"

HARVARD NIGHT

Overture, "Maximilian Robespierre" .... Litolff
Waltz, "Miners' Lights" ...... Zeller
Fantasia, "Eugen Onegin" .... Tschaikowsky
Songs by Harvard Glee Club (Dr. Archibald T. Davison, Conductor)
"Alsatian Scenes" .... Massenet
Tarantelle .... Jacchia
Magic Fire Music, Act III, "The Valkyrie" .... Wagner
Songs by Harvard Glee Club
Bacchanale from "Samson and Delilah" .... Saint-Saëns
Barcarolle .... Offenbach
March, "Veritas" .... Densmore

HARVARD NIGHT AT "POPS"

Overture, "Maximilian Robespierre," Litolff; Waltz, "Miners' Lights," Zeller; Fantasia "Eugen Onegin," Tchaikovsky songs by Harvard Glee club; Alsatian Scenes, Massenet; Tarantelle, Jacchia Magic Fire Music, Act III, "The Valkyrie," Wagner; songs by Harvard Glee club; Bacchanale from "Samson and Delilah," Saint-Saens; Barcarolle, Offenbach; March "Veritas," Densmore.

TELEGRAM MAY 25

TRANSCRIPT MAY 26

At the Pops Tonight

Overture, "Phèdre" .... Massenet
Waltz, "Girls of Baden" .... Komzak
Saxophone Solo, "I'm a-Wand'rin'," .... Gaines-Jacchia
Apprentices' Dance, Homage to Sachs from "Die Meistersinger" .... Wagner
Spanish Caprice...... Rimsky-Korsakov
Traümerei .... Schumann
Intermezzo from "Pagliacci". Leoncavallo
Overture, "William Tell" ...... Rossini
Twelfth Hungarian Rhapsody.... Liszt
Entr'Acte, Waltz........ Hellmesberger
Triumphal March, "Sigurd Jorsalfar," .... Grieg

Conductor: A. Jacchia
Soloist: Abdon Laus

TRAVELER MAY 26

TONIGHT AT THE POPS

The following program will be presented by Agide Jacchia and his "Pops" Symphony orchestra in Symphony hall tonight.

Overture to "Phedre" .... Massenet
Waltz, "Girls of Baden" .... Komzak
"I'm a Wandörin'" (Old Slave Song) .... Gaines-Jacchia
Saxophone solo—Mr. Laus
Excerpt from act III, "The Mastersingers" .... Wagner
Dance of the Apprentices—Homage to Hans Sachs .... Rimsky-Korsakov
Spanish Caprice ....
Alborada—Scene and Gypsy Song—Fandango of the Asturias.
Traumerei .... Schumann
Intermezzo from "Pagliacci" .... Leoncavallo
Overture to "William Tell" .... Rossini
Twelfth Hungarian Rhapsody .... Liszt
Entr'Acte Valse .... Hellmesberger
Triumphal March of Sigurd Josalfar .... Grieg

MONITOR MAY 26

Tonight at the "Pops"

Overture to "Phèdre".... Massenet
Waltz, "Girls of Baden"... Komzak
"I'm a-Wand'rin'" (Old Slave Song) .... Gaines-Jacchia
Excerpts from Act III, "The Mastersingers" .... Wagner
Spanish Caprice.. Rimsky-Korsakoff
"Traümerei" .... Schumann
Intermezzo from "Pagliacci" .... Leoncavallo
Overture to "William Tell".. Rossini
Twelfth Hungarian Rhapsody. .... Liszt
Entr'Acte Valse .... Hellmesberger
Triumphal March of Sigurd Jorsalfar .... Grieg

TONIGHT AT THE "POPS"

The following program will be presented by Agide Jacchia and his "Pops" Symphony orchestra in Symphony hall tonight.

Overture to "Phedre" .... Massenet
Waltz, "Girls of Baden" .... Komzak
"I'm a Wandörin'" (Old Slave Song) .... Gaines-Jacchia
Saxophone solo—Mr. Laus
Excerpt from act III, "The Mastersingers" .... Wagner
Dance of the Apprentices—Homage to Hans Sachs .... Rimsky-Korsakov
Spanish Caprice ....
Alborada—Scene and Gypsy Song—Fandango of the Asturias.
Traumerel .... Schumann
Intermezzo from "Pagliacci" .... Leoncavello
Overture to "William Tell" .... Rossini
Twelfth Hungarian Rhapsody .... Liszt
Entr'Acte Valse .... Hellmesberger
Triumphal March of Sigurd Josalfar ..... Grieg

HERALD MAY 26

Fourth Week of Pops

This is the fourth week of Pop concerts at Symphony Hall. Agide Jacchia and the orchestra of 80 are giving each evening programs of the sorts of music auliences like, including everything from Wagner to Nevin and Mozart to Friml.

Friday night there will be an Italian program, including many selections from favorite operas. Saturday night in honor of the holiday an all American program is to be played. Next Monday, June 1, Mr Jacchia will offer a request program.

This time, however, a list of a dozen or more perennial favorites like Tchaikovsky's "1812," and Handel's "Largo," is announced.

GLOBE MAY 26

~~ADVERTISER MAY 26~~

AT THE POPS TONIGHT

The following program will be presented at tht Pops in Symphony Hall tonight:

Overture, "Phedre" .... Massenet
Waltz, "Girls of Baden" .... Komzak
I'm a-Wand'rin'" (Old Slave Song) .... Gaines-Jacchia
Saxophone Solo—Mr. Laus.
Excerpts from Act III, "The Mastersingers" .... Wagner
Spanish Caprice .... Rimsky-Korsakov
Traumerei .... Schumann
Intermezzo, "Pagliacci" .... Leoncavallo
Overture, "William Tell" .... Rossini
Twelfth Hungarian Rhapsody .... Liszt
Entr' Acte Valse .... Hellmesberger
Triumphal March, of Sigurd Jorsalfar.. Grieg

~~ADVERTISER MAY 28~~

TONIGHT'S POP PROGRAM

Overture, "La Gazza Ladra" ..... Rossini
Intermezzo, "Jewels of the Madonna" .... Wolf-Ferrari
Indian Lament .... Dvorak-Kreisler
Suite, "L'Arlesienne No. 1" .... Bizet
Fantasia, "Othello" .... Verdi
Eili, Eili .... Arranged by Jacchia
Trumpet Solo—George Mager
Intermezzo, "L'Amico Fritz" .... Mascagni
Rhapsody, "Espana" .... Chabrier
Overture, "Mignon" .... Thomas
Waltz, "Waves of the Danube" .... Ivanovici
American Patrol .... Meacham

TRANSCRIPT MAY 27

At the Pops Tonight

Overture, "Queen of Spades".... Suppé
Waltz, "Spanish Serenade"...... Metra
Moment Musical .... Schubert
Three Algerian Scenes...... Saint-Saëns
Fantasia, "Tales of Hoffmann" .... Offenbach
Dances of Piedmont........ Sinigaglia
Meditation from "Thais"...... Massenet
Prelude to "Die Meistersinger".. Wagner
Capriccio—Pastorale—Burlesca .... Scarlatti-Jacchia
Indian Dirge .... Seydel
March, "Down the Avenue"...... Perera

Conductor: A. Jacchia

TRAVELER MAY 27

TONIGHT AT THE POPS

Agide Jacchia will be heard in the following program as conductor of the Symphony orchestra at the "Pop" concert in Symphony hall tonight:

Overture to "Pique Dame........ Suppe
Waltz, "Spanish Serenade"........ Metra
Moment Musical .... Schubert
Algerian Scenes .... Saint-Saens
Moorish Rhapsody—Evening Revery—Military March
Fantasia, "The Tales of Hoffmann" .... Offenbach
Danze Piemontesi .... Sinigaglia
Meditation from "Thais" .... Massenet
Solo violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Capriccio-Pastorale-Burlesca... Scarlatti-Jacchia
Indian Dirge .... Seydel
March, "Down the Avenue" .... Perera

MONITOR MAY 27

Tonight at the "Pops"

Overture to "Pique Dame"... Suppé
Waltz, "Spanish Serenade"... Metra
"Moment Musical" ...... Schubert
"Algerian Scenes" ..... Saint-Saëns
Fantasia, "The Tales of Hoffman" .... Offenbach
Danze Piemontesi .... Sinigaglia
Meditation from "Thaïs".. Massenet
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Capricio-Pastorale-Burlesca. .... Scarlatti-Jacchia
"Indian Dirge" .... Seydel
March, "Down the Avenue". Perera

TONIGHT AT THE "POPS"

Agide Jacchia will be heard in the following program as conductor of the Symphony orchestra at the "Pop" concert in Symphony hall tonight:

Overture to "Pique Dame .... Suppe
Waltz, "Spanish Serenade" .... Metra
Moment Musical .... Schubert
Algerian Scenes .... Saint-Saen
Moorish Rhapsody—Evening Revery—Military March
Fantasia, "The Tales of Hoffmann" .... Offenbac
Danze Piemontesi .... Sinigagli
Meditation from "Thais" .... Massene
Solo violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" .... Wagne
Capriccio-Pastorale-Burlesca .... Scarlatti-Jacch
Indian Dirge .... Seyd
March, "Down the Avenue" .... Peret

HERALD MAY 27

May 27 AMERICAN

"THAIS" MEDITATION FEATURE AT POPS

Agide Jacchia will be heard in the following programs at the "Pop" concert in Symphony Hall tonight:

Overture to "Pique Dame" .... Suppe
Waltz, "Spanish Serenade" .... Metra
Moment Musical .... Schubert
Algerian Scenes .... Saint-Saens
Fantasia "The Tales of Hoffmann" Offenbach
Danze Piemontesi .... Sinigaglia
Meditation from "Thais" .... Massenet
Solo violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Capriccio-Pastoralle-Burlesca. Scarlatti-Jacchia
Indian Dirge .... Seydel
March, Down the Avenue .... Perere

~~ADVERTISER MAY~~ 27

Pop Program

Overture, "Pique Dame" .... Suppé
Waltz, "Spanish Serenade" .... Metra
Moment Musical .... Schubert
Algerian Scenes .... Saint-Saens
Fantasia, "Tales of Hoffmann".. Offenbach
Danze Piemontesi .... Sinigaglia
Meditation, "Thais" .... Massenet
Solo violin—J. Theodorowicz.
Prelude, "Mastersingers of Nuremberg .... Wagn
Capriccio-Pastorale-Burlesca .... Scarletti-Jacchia
Indian Dirge .... Seydel
March, "Down the Avenue" .... Perera

TRAVELER

IURSDAY, MAY 28, 1925

TONIGHT AT THE POPS

The following numbers will be heard at the "Pop" concert in Symphony hall tonight:

Overture to "La Gazza Ladra" .... Rossini
Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
Indian Lament........ Dvorak-Kreisler
(Arranged by Agide Jacchia)
Suite, "L'Arlesienne No. 1" .... Bizet
Prelude—Minuet—Carillon.
Fantasia, "Othello" .... Verdi
Eili, Eili .... Arranged by Jacchia
Trumpet Solo—Georges Mager
Intermezzo "L'Amico Fritz" .... Mascagni
Rhapsody, "Espana" .... Chabrier
Overture to "Mignon" .... Thomas
Waltz, "The Waves of the Danube".. Ivanovici
American Patrol .... Meacham

LAWRENCE
MASS.

MAY 28 1925

MUSIC-LOVERS who find more enjoyment in instrumental programs that are somewhat of a popular nature than in those of the serious, academic style, are having recourse to the Pops, now holding forth nightly at Symphony hall, Boston. This is the fortieth season. The orchestra, comprising some 75 or 80 players from the Boston Symphony, is again under the able leadership of Agide Jacchia. During the regular musical season the Boston Symphony in the main confines its work to programs of a pretentious character in which the great symphonies of Beethoven, Schubert, Brahms, Strauss, Tschaikowsky, Franck, Sibelius and others are given first place. While portions of some of the most popular of the great composers' symphonies find favor with Pop audiences, there is noticed a livelior appreciation for the lighter, less abstruse numbers, particularly those in which brevity is the salient feature. Tone-poems lasting an hour or more often tax the musical patience as well as understanding of the most enthusiastic, inveterate concert-goers. On many Pop programs will be noticed such stock pieces as Suppe's "Poet and Peasant" overture; Rossini's "William Tell" overture; Elgar's "Pomp and Circumstance" march, Berlioz's Hungarian march; Sousa marches; operatic fantasies (light and grand); and orchestral arrangements of songs like the Bach-Gounod "Ave Maria," the Schubert "Ave Maria," the Song of the Volga Boatmen; and others that are much more of a popular character. An evening at the Pops offers an intermingling of selections calculated to please the least as wel as the most erudite of isteners.

MONITOR MAY 28

Tonight at the "Pops"

Overture to "The Beautiful Galatea" .... Suppé
Waltz, "Wine, Woman and Song" .... Strauss
Ave Maria .... Bach-Gounod
(Solo violin, harp, organ and strings)
Dance of the Hours from "La Gioconda" .... Ponchielli
Suite .... Rameau-Mottl
"Dubinushka". Arranged by Jacchia
Chinese Dance .... Crist
Overture to "The Flying Dutchman" .... Wagner
Fantasia, "Il Trovatore"..... Verdi
Hindu Song...... Rimsky-Korsakoff
Military March.... Schubert-Jacchia

Sunday Evening

SYMPHONIC PROGRAM

Overture, "The Roman Carnival" .... Berlioz
Symphony No. 5 in C minor.. (Second Movement).... Beethoven
"Varsang" (Spring Sadness).... .... Sibelius
Symphony No. 2 in D major... (Menuetto) .... Haydn
Rumanian Rhapsody ...... Enesco
Old Dances and Airs for the Lute .... Respighi
Symphony No. 6 in B flat, "Pathetic" (Second Movement)... .... Tschaikowsky
Prelude to "Lohengrin".... Wagner
Symphonic Suite, "Schéhérazade" (Finale) ...... Rimsky-Korsakoff
Overture to "The Sold Bride".. .... Smetana

TRANSCRIPT MAY 28

At the Pops Tonight

Overture, "La Gazza Ladra".... Rossini
Intermezzo from "The Jewels of the Madonna" .... Wolf-Ferrari
Indian Lament .... Dvorák-Kreisler
Prelude, Minuet, Carillon, from the Incidental Music to "L'Arlesienne" .... Bizet
Fantasia, "Othello" .... Verdi
Eili, Eili.
Intermezzo, "L'Amico Fritz".. Mascagni
Rhapsody, "España" .... Chabrier
Overture, "Mignon" .... Thomas
Waltz, "Waves of the Danube". Ivanovici
American Patrol .... Meacham

Conductor: A. Jacchia.

MONITOR MAY 28

Tonight at the "Pops"

Overture to "La Gazza Ladra" .... Rossini
Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
"Indian Lament" .. Dvořák-Kreisler
(Arranged by Agide Jacchia)
Suite, "L'Arlésienne No. 1"... Bizet
Fantasia, "Otello" .... Verdi
"Eili, Eili".... Arranged by Jacchia
Trumpet Solo—Georges Mager
Intermezzo," "L'Amico Fritz".. .... Mascagni
Rhapsody, "España" ..... Chabrier
Overture to "Mignon"...... Thomas
Waltz, "The Waves of the Danube" .... Ivanovici
"American Patrol" ...... Meacham

HERALD MAY 28

TONIGHT AT THE "POPS"

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Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
Indian Lament........ Dvorak-Kreisler
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Trumpet Solo—Georges Mager
Intermezzo "L'Amico Fritz" .... Mascagni
Rhapsody, "Espana" .... Chabrier
Overture to "Mignon" .... Thomas
Waltz, "The Waves of the Danube".. Ivanovici
American Patrol .... Meacham

THIS CLIPPING FROM
NEW YORK
POST

MAY 29 1925

League of Composers to Give Premieres of Important Works the Coming Season

THE PROGRAM for next season of the League of Composers gives promise of much interest for those who like modern music. To open its season the league will give members an opportunity to hear Arthur Honegger, the noted French composer, in a program of chamber music by himself and his compatriots. This will take place in October, shortly after his arrival in America.

Three concerts of chamber orchestral works will be presented under the direction of distinguished conductors. The first, taking place late in November, will be under the baton of Serge Koussevitzky. He makes his initial appearance here outside the concerts of the Boston Symphony Orchestra by permission of its board of trustees, to conduct a program of new music by Americans and Europeans. He will lead an ensemble of picked men from that orchestra

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MONITOR MAY 29

Tonight at the "Pops"

ITALIAN PROGRAM

Overture to "The Barber of Seville" .... Rossini
Serenade, "The Millions of Harlequin" .... Drigo
Burlesca .... Scarlatti-Jacchia
Hymn to the Sun from "Iris" .... Mascagni
Ancient Dances and Airs.. Respighi
Ave Maria from "Otello"..... Verdi
Fantasia, "L'Oracolo" .... Leoni
Rhapsody, "Italia" .... Casella
Selection, "Tosca." .... Puccini
Minuet .... Bolzoni
Marcia Reale Italiana...... Gabetti

Tomorrow Evening

MEMORIAL DAY PROGRAM

"Stars and Stripes Forever".. Sousa
Overture, "Durochka" ..... McLain
Spanish Dance No. 1......... .... Rollins-Jacchia
Selection, "Robin Hood".. DeKoven
"Woodland Sketches".... MacDowell
"From the Land of the Sky-Blue Water" .... Cadman-Jacchia
Angelus from the Third Symphony .... Hadley
Two Indian Dances........ Skilton
Selection, "Mlle. Modiste".. Herbert
The Rosary .... Nevin
Solo Trumpet—Georges Mager
American Military Fantasy..... .... Rollinson

AMERICAN MAY 29

ITALIAN PROGRAM TO BE GIVEN AT POP CONCERT

The melodies of Italy, operatic and otherwise, will fill the "Pop" program in Symphony Hall tonight. Agide Jacchia, the Italian conductor, will present the following numbers:

Overture to "The Barber of Seville," .... Rossini
Serenade, "The Milions of Harlequin," .... Drigo
Burlesca .... Scarlatti-Jacchia
Hymn to the Sun from "Iris" .. Mascagni
Night—Dawn—Sunrise.
Ancient Dances and Airs .... Respighi
Ave Maria from "Otello" .... Verdi
Fantasia, "L'Oracolo" .... Leoni
Rhapsody, "Italia" .... Casello
Selection, "Tosca" .... Puccini
Minuet .... Bolzoni
Marcia Reale Italiana .... Gabetti

HERALD MAY 29

AT THE POPS TONIGHT

Melodies of Italy, operatic and otherwise, will constitute the Pops concert at Symphony hall tonight. Agida Jacchia, conductor, will offer the following numbers:

Overture to "The Barber of Seville".. Rossini
Serenade, "The Millions of Harlequin".. Drigo
Burlesca........ Scarlatti-Jacchia
Hymn to the Sun from "Iris"........ Mascagni
Night—Dawn—Sunrise.
Ancient Dances and Airs........ Respighi
Ave Maria from "Otello" .... Verdi
Fantasia, "L'Oracolo" .... Leoni
Rhapsody, "Italia" .... Casella
Selection, "Tosca" .... Puccini
Minuet .... Bolzori
Marcia Reale Italiana .... Gabetti

Post May 23

LIKE CLASSICS AT SUNDAY POPS

Big Audience Cordial to Highest Grade Music

BY WARREN STOREY SMITH

A rainy night, a "Symphonic" programme and the "Refreshments Served" signs turned face to the wall—and yet the Pop concert of last evening attracted an audience that filled all the balconies and the most of the floor of Symphony Hall.

What further proof were needed of the growing popularity of "classical" music among us?

At the Sunday Pops smoking, as well as eating and drinking, is forbidden by public statute, so that at these biweekly occasions the tables serve no useful purpose. Add to this the fact that last night's programme, made up of fragments of symphonies and of shorter pieces from the repertory of the Symphony Concerts, was too long to permit of encores, and one has a Pop Concert with most of the "pop" deleted. Yet the audience last evening was unmistakably interested, even engrossed, and cordial in its reception of the music.

To the musical purist the performance of a single movement from a symphony is little short of sacrilege. Nevertheless, the Andante from Beethoven's Fifth Symphony heard last evening between Berlioz's "Roman Carnival" Overture and the Minuet from a Symphony of Haydn, seemed for that reason no less beautiful, no less impressive than in its usual surroundings.

Inaugurated last season by Mr. Jacchia, the "Symphonic Night" at the Pops gives promise of becoming an annual event and by all appearances these concerts fill a distinct need in the musical life of the city. Give the insipient music-lover symphonies in installments, and in time he may crave them in toto. And that is true education.

HARVARD NIGHT AT SYMPHONY HALL

Tonight wil be the annual Harvard night at the "Pop" concert in Symphony Hall, with two groups by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The program follows:

Overture, "Maximilian Robespierre," ....Litolff
Waltz, "Miners' Lights"........Zeller
Fantasia, "Eugen Onegin"......Tchaikovsky
Songs by Harvard Glee Club—
(a) The Gypsy ....Zolotarev
(b) Come Again, Sweet Love....Dowland
(c) Fete Plonaise from "Le Roi Malgre Lui" ....Chabrier

Alsatian Scenes ....Massenet
Tarantelle ....Jacchia
Magic Fire Music, Act III, "The Valkyrie" ....Wagner
Songs by Harvard Glee Club—
(a) Now is the Month of Maying, ...Pouleno
(b) Chanson a Boire ....
(c) Nocturne ....Cui
(d) Sir Eglamore .... English Folk Song
(e) March of the Peers from "Iolanthe," ....Sullivan

Bacchanale from "Samson and Delilah," ....Saint-Saens
Barcarolle ....Offenbach
March, "Veritas" ....Densmore

AMERICAN MAY 25

HERALD MAY 25

"POPS" HARVARD NIGHT

Tonight will be the annual Harvard night at the "Pop" concert in Symphony hall, with two groups by the Harvard Glee Club, Dr. Archibald T. Davison, conductor. The program:

Overture, "Maximilian Robespierre," Litolff; waltz, "Miners' Lights," Zeller; Fantasia, "Eugen Onegin," Tchaikovsky; songs by Harvard Glee Club—"The Gypsy," Zolotarev; "Come Again, Sweet Love," Dowland; "Fete Polonaise" from "Le Roi Malgre Lui," Chabrier; Alsatian Senes, Massenet; Tearantelle, Jacchia; Magic Fire Music, act III, "The Valkyrie," Wagner; Songs by Harvard Glee Club—"Now is the Month of Maying," Morley, "Chanson a Boire," Poulenc, Nocturne, Cui, "Sir Eglamore" English folk song, "March of the Peers," from "Iolanthe," Sullivan; Bacchanale from "Samson and Delilah," Saint-Saens; Barcarolle, Offenbach; march, "Veritas," Densmore.

ADVERTISER MAY 25

At Pops Tonight

Overture, "Robespierre" ....Litolff
Waltz, "Miners' Lights" ....Zeller
Fantasia, "Eugen Onegin" ....Tchaikovsky
Songs, Harvard Glee Club:
a, The Gypsy ....Zolotarev
b, Come Again, Sweet Love......Dowland
c, Fete from "Le Roie Malgre Lui" ....Chabrier
Alsatian Scenes ....Massenet
Tarantelle ....Jacchia
Magic Fire Music, "Valkyrie" .....Wagner
Songs, Harvard Glee Club:
a, Now Is the Month of Maying ...Morley
b, Chanson a Boire ....Poulenc
c, Nocturne ....Cui
d, Sir Eglamore ......English Folk Song
e, March of the Peers from "Iolanthe" ....Sullivan
[illegible] "Samson and Delilah" ....Saint-Saens
Barcarolle ....Offenbach
March, "Veritas" ....

MONITOR MAY 25

Tonight at the "Pops"

HARVARD NIGHT

Overture, "Maximilian Robespierre" ....Litolff
Waltz, "Miners' Lights"......Zeller
Fantasia, "Eugen Onegin" ...... Tschaikowsky
Songs by Harvard Glee Club (Dr. Archibald T. Davison, Conductor)
"Alsatian Scenes" ....Massenet
Tarantelle ....Jacchia
Magic Fire Music, Act III, "The Valkyrie" ....Wagner
Songs by Harvard Glee Club
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Barcarolle ....Offenbach
March, "Veritas" ....Densmore

HARVARD NIGHT AT "POPS"

Overture, "Maximilian Robespierre, Litolff; Waltz, "Miners' Lights," Zeller Fantasia "Eugen Onegin," Tchaikovsky songs by Harvard Glee club; Alsatian Scenes, Massenet; Tarantelle, Jacchia Magic Fire Music, Act III, "The Valkyrie," Wagner; songs by Harvard Glee club; Bacchanale from "Samson and Delilah," Saint-Saens; Barcarolle, Offenbach; March, "Veritas," Densmore.

TELEGRAM MAY 25

TRANSCRIPT MAY 26

At the Pops Tonight

Overture, "Phèdre"...........Massenet
Waltz, "Girls of Baden".......Komzak
Saxophone Solo, "I'm a-Wand'rin'," Gaines-Jacchia

Apprentices' Dance, Homage to Sachs from "Die Meistersinger"....Wagner
Spanish Caprice......Rimsky-Korsakov
Traümerei .... Schumann
Intermezzo from "Pagliacci".Leoncavallo
Overture, "William Tell".......Rossini
Twelfth Hungarian Rhapsody.....Liszt
Entr'Acte, Waltz.........Hellmesberger
Triumphal March, "Sigurd Jorsalfar," Grieg

Conductor: A. Jacchia
Soloist: Abdon Laus

TRAVELER MAY 26

TONIGHT AT THE POPS

The following program will be presented by Agide Jacchia and his "Pops" Symphony orchestra in Symphony hall tonight.

Overture to "Phedre"............Massenet
Waltz, "Girls of Baden"............Komzak
"I'm a Wandörin' " (Old Slave Song) Gaines-Jacchia

Saxophone solo—Mr. Laus
Excerpt from act III, "The Mastersingers" Wagner

Dance of the Apprentices—Homage to Haus Sachs............Rimsky-Korsako
Spanish Caprice............
Alborada—Scene and Gypsy Song—Fandango of the Asturias.
Traumerei............Schuman
Intermezzo from "Pagliacci"........Leoncavell
Overture to "William Tell"........Rossin
Twelfth Hungarian Rhapsody............Lisz
Entr'Acte Valse............Hellmesberge
Triumphal March of Sigurd Josalfar......Gri

MONITOR MAY 26

Tonight at the "Pops"

Overture to "Phèdre".....Massenet
Waltz, "Girls of Baden"...Komzak
"I'm a-Wand'rin' " (Old Slave Song) ....Gaines-Jacchia
Excerpts from Act III, "The Mastersingers" ....Wagner
Spanish Caprice..Rimsky-Korsakoff
"Traümerei" ....Schumann
Intermezzo from "Pagliacci"... Leoncavallo
Overture to "William Tell"..Rossini
Twelfth Hungarian Rhapsody.. Liszt
Entr'Acte Valse ....Hellmesberger
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Saxophone solo—Mr. Lau.
Excerpt from act III, "The Mastersingers" Wagner

Dance of the Apprentices—Homage to Hans Sachs............Rimsky-Korsakov
Spanish Caprice............
Alborada—Scene and Gypsy Song—Fandango of the Asturias.
Traumerei............Schumann
Intermezzo from "Pagliacci"........Leoncavello
Overture to "William Tell"........Rossini
Twelfth Hungarian Rhapsody............Liszt
Entr'Acte Valse............Hellmesberger
Triumphal March of Sigurd Josalfar......Grieg

HERALD MAY 26

Fourth Week of Pops

This is the fourth week of Pop concerts at Symphony Hall. Agide Jacchia and the orchestra of 80 are giving each evening programs of the sorts of music audiences like, including everything from Wagner to Nevin and Mozart to Friml.

Friday night there will be an Italian program, including many selections from favorite operas. Saturday night in honor of the holiday an all American program is to be played. Next Monday, June 1, Mr Jacchia will offer a request program.

This time, however, a list of a dozen or more perennial favorites like Tchaikovsky's "1812," and Handel's "Largo," is announced.

GLOBE MAY 26

ADVERTISER MAY 26

AT THE POPS TONIGHT

The following program will be presented at tht Pops in Symphony Hall tonight:

Overture, "Phedre" ....Massenet
Waltz, "Girls of Baden"............Komzak
I'm a-Wand'rin' " (Old Slave Song) Gaines-Jacchia

Saxophone Solo—Mr. Laus.
Excerpts from Act III, "The Mastersingers" ....Wagner
Spanish Caprice ....Rimsky-Korsakov
Traumerei ....Schumann
Intermezzo, "Pagliacci" ....Leoncavallo
Overture, "William Tell" ....Rossini
Twelfth Hungarian Rhapsody.........Liszt
Entr' Acte Valse............Hellmesberger
Triumphal March, of Sigurd Jorsalfar..Grieg

ADVERTISER MAY 28

TONIGHT'S POP PROGRAM

Overture, "La Gazza Ladra" .... Rossini
Intermezzo, "Jewels of the Madonna" .... Wolf-Ferrari
Indian Lament .... Dvorak-Kreisler
Suite, "L'Arlesienne No. 1" .... Bizet
Fantasia, "Othello" .... Verdi
Eili, Eili .... Arranged by Jacchia
Trumpet Solo—George Mager
Intermezzo "L'Amico Fritz" ....Mascagni
Rhapsody, "Espana" .... Chabrier
Overture, "Mignon" .... Thomas
Waltz, "Waves of the Danube"...Ivanovici
American Patrol .... Meacham

TRANSCRIPT MAY 27

At the Pops Tonight

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Moment Musical ....Schubert
Three Algerian Scenes......Saint-Saëns
Fantasia, "Tales of Hoffmann" Offenbach

Dances of Piedmont........Sinigaglia
Meditation from "Thais"......Massenet
Prelude to "Die Meistersinger"..Wagner
Capriccio—Pastorale—Burlesca Scarlatti-Jacchia
Indian Dirge ....Seydel
March, "Down the Avenue"......Perera

Conductor: A. Jacchia

TRAVELER MAY 27

TONIGHT AT THE POPS

Agide Jacchia will be heard in the following program as conductor of the Symphony orchestra at the "Pop" concert in Symphony hall tonight:

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Waltz, "Spanish Serenade"........Metra
Moment Musical ....Schubert
Algerian Scenes ....Saint-Saens
Moorish Rhapsody—Evening Revery—Military March
Fantasia, "The Tales of Hoffmann" Offenbach
Danze Piemontesi ....Sinigaglia
Meditation from "Thais"........Massenet
Solo violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Capriccio-Pastorale-Burlesca...Scarlatti-Jacchia
Indian Dirge ....Seydel
March, "Down the Avenue"........Perera

MONITOR MAY 27

Tonight at the "Pops"

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Meditation from "Thaïs"..Massenet
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Capricio-Pastorale-Burlesca.... Scarlatti-Jacchia
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Fantasia, "The Tales of Hoffmann" Offenbac
Danze Piemontesi ....Sinigagli
Meditation from "Thais"........Massene
Solo violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" ....Wagne
Capriccio-Pastorale-Burlesca...Scarlatti-Jacch
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March, "Down the Avenue"........Perei

HERALD MAY 27

AMERICAN May 27

"THAIS" MEDITATION FEATURE AT POPS

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Solo violin—J. Theodorowicz
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Capriccio-Pastorale-Burlesca.Scarlatti-Jacchia
Indian Dirge ....Seydel
March, Down the Avenue ....Perera

ADVERTISER MAY 27

Pop Program

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Solo violin—J. Theodorowicz.
Prelude, "Mastersingers of Nuremberg .... Wagner
Capriccio Pastorale-Burlesca .... Scarletti-Jacchia
Indian Dirge .... Seydel
March, "Down the Avenue" ....Perera

TRAVELER

IURSDAY, MAY 28, 1925

TONIGHT AT THE POPS

The following numbers will be heard at the "Pop" concert in Symphony hall tonight:

Overture to "La Gazza Ladra"...... .Rossini
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Indian Lament............Dvorak-Kreisler
(Arranged by Agide Jacchia)
Suite, "L'Arlesienne No. 1" ....Bizet
Prelude—Minuet—Carillon.
Fantasia, "Othello"............Verdi
Eili, Eili ....Arranged by Jacchia
Trumpet Solo—Georges Mager
Intermezzo "L'Amico Fritz"..........Mascagni
Rhapsody, "Espana" ....Chabrier
Overture to "Mignon"............Thomas
Waltz, "The Waves of the Danube"..Ivanovici
American Patrol ....Meacham

LAWRENCE
MASS.

MAY 28 1925

MUSIC-LOVERS who find more enjoyment in instrumental programs that are somewhat of a popular nature than in those of the serious, academic style, are having recourse to the Pops, now holding forth nightly at Symphony hall, Boston. This is the fortieth season. The orchestra, comprising some 75 or 80 players from the Boston Symphony, is again under the able leadership of Agide Jacchia. During the regular musical season the Boston Symphony in the main confines its work to programs of a pretentious character in which the great symphonies of Beethoven, Schubert, Brahms, Strauss, Tschaikowsky, Franck, Sibelius and others are given first place. While portions of some of the most popular of the great composers' symphonies find favor with Pop audiences, there is noticed a livelier appreciation for the lighter, less abstruse numbers, particularly those in which brevity is the salient feature. Tone-poems lasting an hour or more often tax the musical patience as well as understanding of the most enthusiastic, inveterate concert-goers. On many Pop programs will be noticed such stock pieces as Suppe's "Poet and Peasant" overture; Rossini's "William Tell" overture; Elgar's "Pomp and Circumstance" march, Berlioz's Hungarian march; Sousa marches; operatic fantasies (light and grand); and orchestral arrangements of songs like the Bach-Gounod "Ave Maria," the Schubert "Ave Maria," the Song of the Volga Boatmen; and others that are much more of a popular character. An evening at the Pops offers an intermingling of selections calculated to please the least as wel as the most erudite of isteners.

MONITOR MAY 28

Tonight at the "Pops"

Overture to "The Beautiful Galatea" ....Suppé
Waltz, "Wine, Woman and Song" ....Strauss
Ave Maria ....Bach-Gounod
(Solo violin, harp, organ and strings)
Dance of the Hours from "La Gioconda" ....Ponchielli
Suite ....Rameau-Mottl
"Dubinushka".Arranged by Jacchia
Chinese Dance ....Crist
Overture to "The Flying Dutchman" ....Wagner
Fantasia, "Il Trovatore"....Verdi
Hindu Song......Rimsky-Korsakoff
Military March....Schubert-Jacchia

Sunday Evening

SYMPHONIC PROGRAM

Overture, "The Roman Carnival" Berlioz
Symphony No. 5 in C minor.. (Second Movement)....Beethoven
"Varsang" (Spring Sadness).... Sibelius
Symphony No. 2 in D major... (Menuetto) ....Haydn
Rumanian Rhapsody ......Enesco
Old Dances and Airs for the Lute ....Respighi
Symphony No. 6 in B flat, "Pathetic" (Second Movement)... Tschaikowsky
Prelude to "Lohengrin"....Wagner
Symphonic Suite, "Schéhérazade" (Finale) ......Rimsky-Korsakoff
Overture to "The Sold Bride".. Smetana

TRANSCRIPT MAY 28

At the Pops Tonight

Overture, "La Gazza Ladra"... Rossini
Intermezzo from "The Jewels of the Madonna" ....Wolf-Ferrari
Indian Lament ....Dvořák-Kreisler
Prelude, Minuet, Carillon, from the Incidental Music to "L'Arlesienne" ....Bizet
Fantasia, "Othello" ....Verdi
Eili, Eili.
Intermezzo, "L'Amico Fritz"..Mascagni
Rhapsody, "España" ....Chabrier
Overture, "Mignon" ....Thomas
Waltz, "Waves of the Danube" .Ivanovici
American Patrol ....Meacham

Conductor: A. Jacchia.

MONITOR MAY 28

Tonight at the "Pops"

Overture to "La Gazza Ladra" Rossini
Intermezzo, Act III, "The Jewels of the Madonna" Wolf-Ferrari
"Indian Lament" ..Dvořák-Kreisler
(Arranged by Agide Jacchia)
Suite, "L'Arlésienne No. 1"...Bizet
Fantasia, "Otello" ....Verdi
"Eili, Eili"....Arranged by Jacchia
Trumpet Solo—Georges Mager
Intermezzo," "L'Amico Fritz".. Mascagni
Rhapsody, "España" .....Chabrier
Overture to "Mignon"......Thomas
Waltz, "The Waves of the Danube" ....Ivanovici
"American Patrol" ......Meacham

HERALD MAY 28

TONIGHT AT THE "POPS"

The following numbers will be heard at the "Pop" concert in Symphony hall tonight:

Overture to "La Gazza Ladra".........Rossini
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Indian Lament............Dvorak-Kreisler
(Arranged by Agide Jacchia)
Suite, "L'Arlesienne No. 1"..........Bizet
Prelude—Minuet—Carillon.
Fantasia, "Othello"............Verdi
Eili, Elli ....Arranged by Jacchia
Trumpet Solo—Georges Mager
Intermezzo "L'Amico Fritz"..........Mascagni
Rhapsody, "Espana" ....Chabrier
Overture to "Mignon"............Thomas
Waltz, "The Waves of the Danube"..Ivanovici
American Patrol ....Meacham

THIS CLIPPING FROM
NEW YORK
POST

MAY 29 1925

League of Composers to Give Premieres of Important Works the Coming Season

THE PROGRAM for next season of the League of Composers gives promise of much interest for those who like modern music. To open its season the league will give members an opportunity to hear Arthur Honegger, the noted French composer, in a program of chamber music by himself and his compatriots. This will take place in October, shortly after his arrival in America.

Three concerts of chamber orchestral works will be presented under the direction of distinguished conductors. The first, taking place late in November, will be under the baton of Serge Koussevitzky. He makes his initial appearance here outside the concerts of the Boston Symphony Orchestra by permission of its board of trustees, to conduct a program of new music by Americans and Europeans. He will lead an ensemble of picked men from that orchestra

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MONITOR MAY 29

Tonight at the "Pops"

ITALIAN PROGRAM

Overture to "The Barber of Seville" ....Rossini
Serenade ,"The Millions of Harlequin" ....Drigo
Burlesca ....Scarlatti-Jacchia
Hymn to the Sun from "Iris" Mascagni
Ancient Dances and Airs..Respighi
Ave Maria from "Otello".....Verdi
Fantasia, "L'Oracolo" ....Leoni
Rhapsody, "Italia" ....Casella
Selection, "Tosca." ....Puccini
Minuet ....Bolzoni
Marcia Reale Italiana......Gabetti

Tomorrow Evening

MEMORIAL DAY PROGRAM

"Stars and Stripes Forever"..Sousa
Overture, "Durochka" .....McLain
Spanish Dance No. 1.......... Rollins-Jacchia
Selection, "Robin Hood"'..DeKoven
"Woodland Sketches"....MacDowell
"From the Land of the Sky-Blue Water" ....Cadman-Jacchia
Angelus from the Third Symphony ....Hadley
Two Indian Dances.........Skilton
Selection, "Mlle. Modiste"..Herbert
The Rosary ....Nevin
Solo Trumpet—Georges Mager
American Military Fantasy..... Rollinson

AMERICAN MAY 29

ITALIAN PROGRAM TO BE GIVEN AT POP CONCERT

The melodies of Italy, operatic and otherwise, will fill the "Pop" program in Symphony Hall tonight. Agide Jacchia, the Italian conductor, will present the following numbers:

Overture to "The Barber of Seville," Rossini
Serenade, "The Milions of Harlequin," Drigo
Burlesca ....Scarlatti-Jacchia
Hymn to the Sun from "Iris" ..Mascagni
Night—Dawn—Sunrise.
Ancient Dances and Airs ....Respighi
Ave Maria from "Otello" ....Verdi
Fantasia, "L'Oracolo" ....Leoni
Rhapsody, "Italia" ....Casello
Selection, "Tosca" ....Puccini
Minuet ....Bolzoni
Marcia Reale Italiana ....Gabett.

HERALD MAY 29

AT THE POPS TONIGHT

Melodies of Italy, operatic and otherwise, will constitute the Pops concert at Symphony hall tonight. Agida Jacchia, conductor, will offer the following numbers:

Overture to "The Barber of Seville"..Rossini
Serenade, "The Millions of Harlequin"..Drigo
Burlesca............Scarlatti-Jacchia
Hymn to the Sun from "Iris"........Mascagni
Night—Dawn—Sunrise.
Ancient Dances and Airs............Respighi
Ave Maria from "Otello"............Verdi
Fantasia, "L'Oracolo"............Leoni
Rhapsody, "Italia"............Casella
Selection, "Tosca"............Puccini
Minuet............Bolzori
Marcia Reale Italiana............Gabetti

1170

WILL BE FIRST 'JEWISH NIGHT' AT THE POPS

28 Advertiser

"Jewish Night"—one evening at the Pops concerts in Boston's Symphony Hall devoted solely to Jewish folk music and the works of a whole galaxy of immortal Jewish composers,—takes place Tuesday, June 16th. The occasion is especially distinguished because it marks the first time in the history of Boston and the history of the Pops concerts that a "Jewish Night" was included in the season's course of programmes. This notwithstanding the fact that an extraordinarily large percentage of followers of the Pops, as well as the regular Boston Symphony orchestral performances, are members of the Jewish faith.

Announcement officially of "Jewish Night," June 16th, comes at the end of activities initiated by the Culture Club of Boston, of which Morris Katzeff, prominent Boston attorney, is president, and under whose auspices the concert is to be given. When the idea of a "Jewish Night" was suggested to Agide Jacchia, conductor of the Pops concerts, he entered enthusiastically into the proposal and contributed his support and advice to the final plans. Shortly, however, the aid also of Henry Gideon, director of music at Temple Israel, was enlisted in the cause and a selective and representative "Jewish Night" program decided upon.

This has been fixed definitely as follows:

Coronation March from "The Prophet," Mayerbaer; overture, "Sakuntala," Goldmark; fantasia, "The Jewess," Halevy; chorus, "Halelujah," Lewandowsky; "Rondo Capriccioso," Mendelssohn; violin solo, Bloch; three folk songs from Cradle to Chuppe, Gideon-Jacchia; Eili, Eili, arranged by Jacchia; selection from "The Music Box," Berlin; Barcarolle from "The Tales of Hoffman," Offenbach; ballet music from "The Demon," Rubinstein.

In addition to this orchestral program the Culture Club, with the aid of Henry Gideon, will present more intimate examples of Jewish folk music. This will be rendered under Mr. Gideon's direction by a selected choir from several Boston temples. It is in these vocal selections that the folk music of the Jewish people, folk music gathered from [illegible] Ghettos and Jewish communiti[illegible] of the world, will find place o[illegible] program. In the orchestral [illegible]tions emphasis has been giv[illegible]ially to the works of Jewis[illegible]sers, whose music, while h[illegible]t the peculiar genius and [illegible]ion of the Jew, is not an [illegible]sion of Jewish folk life. I[illegible]as this precisely, however, which Morris Katzeff and the committee with the advice of Conductor Jacchia and Mr. Gideon most sought. They wished on the program the folk music of the Jewish race. But they wished also the works of immortal Jewish composers whose heritage to all mankind bears the influence of non-Jewish surroundings.

The enthusiasm and eagerness Conductor Jacchia put into the arrangements for "Jewish Night" constituted the major reward for the work of President Katzeff and the committee in starting the movement. Conductor Jacchia, who takes no little pride in his own Jewishness, was born in Lugo, Italy, on January 5, 1875. His Orthodox Jewish mother now makes her home in Milan, Italy, and the famous conductor and composer, regards it one of the joys of his vacations in his native country to observe with his mother the ancient customs of their race. He began his musical training in the Royal Conservatory of Music, at Parma, entering the Rossini Conservatory, at Pesaro, five years later. It was here that he became a great favorite with Pietro Mascagni under whom he studied composition, the relationship of teacher and pupil developing with the years into a firm and enduring friendship. On his graduation in 1898 he was awarded the Bodoira Prize for his "Hymn to Rossini."

Soon he became known in all the principal cities of Italy as a gifted conductor of grand opera. In 1902 he visited America as assistant-conductor to his beloved teacher in the latter's Mascagni Opera Company. In 1907 through to 1909 he toured the United States and Central America with the Milano Opera Company. About this time he composed the National Hymn of Central America and dedicated it to the president of the Republic of Quatemala.

In the seasons that followed, success greeted him everywhere. First at the Academy of Music in New York and then for four years in Canada as general musical director of the Montreal Opera Company. In 1914 he became principal conductor of the Century Opera Company in New York, touring the United States the following year as conductor with the Boston National Opera Company. In 1917 he began his engagement with the Boston Symphony Pops, which he is now conducting for the ninth season. He led in the organization of the Boston Conservatory of Music of which he has been the director.

NEW YORK TELEGRAPH

MAY 30 1925

The Telegraph's correspondent is in receipt of the following communication from Pierre Monteux, former director of the Boston Symphony Orchestra:

"~~Sir—It has always~~ been a resolve of mine ~~never to~~ answer any newspaper articles in regard to my work, but in fairness to myself and the Boston Symphony Orchestra, I feel that I must break this resolve and answer an article written by Mr. Smith, headed "Twelve Players Leave Symphony," in a Boston paper and widely republished. In that article Mr. Smith speaks of the incidents of smoking during rehearsals, and in so speaking he has written, 'but here in Boston there had been a certain laxness during the years before Mr. Koussevitsky's coming.'

"In the five years as conductor of the Boston Symphony I can truthfully say that never was it necessary for me to correct a player for breach of dicipline, and I am certainly sure no man in the orchestra would have thought of smoking, as it was known that I would never have countenanced it, and it gave me much surprise to read of any player doing such a thing this year. In any case, I would feel it an absurd thing for publicity. Would you kindly do me the honor of printing this as an open letter in your paper, as I wish that paragraph in Mr. Smith's article corrected absolutely.

"Very sincerely,
"Pierre Monteux.
"Concert Gelboun, Amsterdam."

Advertiser May 30

American Music on Holiday Pop Program

American music will be featured on the holiday program at the Pop Concert in Symphony Hall tonight. The numbers are:

Stars and Stripes Forever	Sousa
Overture, "Durochka"	McLain
Spanish Dance	Rollins-Jacchia
Selection, "Robin Hood"	DeKoven
Woodland Sketches	MacDowell
"Land of the Sky-Blue Water"	Cadman-Jacchia
Angelus, Third Symphony	Hadl
Two Indian Dances	Skil
Selection, "Mlle Modiste"	Herbert
The Rosary	Nevin
Solo Srumpet—Georges Mager.	
American Military Fantasy	Rollins

Request Program At Monday Pops

Advertiser May 31

At Symphony Hall tomorrow night the fifth week of the Pops will open with a novel "restricted request" program, including the triumphal march from "Aida," the "William Tell" overture, Chabrier's "Espana," the "Fedora" fantasia, Seydel's "Indian Dirge," the "Bumble Bee" by Rimsky-Korsakoff, Sibelius' "Finlandia," Jacchia's arrangement of "Dubinushka," Glinka's "Lark" and Wagner's "Ride of the Valkyries."

The Boston Square and Compass Club choir will take part on Tuesday night.

There will be an all-Wagner program next Sunday night.

N Y TIMES

MAY 31 1925

Koussevitzky Interviewed

In London Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, was interviewed by a representative of The Evening Standard, to whom the leader confided views on American music. "I think it probable," said Mr. Koussevitsky, "that the first American musician who writes really great music will base it on jazz motifs. Furthermore, jazz has a tremendous effect on the mentality of the general public in America and it cannot fail to have its influence on American music. The difference is that in London you have a musical culture, whereas in America there is only a vast musical intellect, for the day of American composers is yet to come. Perhaps it is due to the fact that America is still very young as a country. I do not know.

"In London there is a wonderful musical movement which is expressed in the superb London Symphony Orchestra. But compare the number of concerts which take place in a city like Boston with those which take place in London. In London I am conducting three concerts only and the London Symphony Orchestra is giving twelve altogether.

"In Boston alone I conducted 112. Besides that, America, and Boston in particular, opens its arms to modern musicians, which is all the more strange since London has modern composers of a high order, which America lacks.

"Comparisons I know are odious, but the Boston Symphony Orchestra has the largest repertoire in the world, but it is my convinced opinion that the London Symphony Orchestra plays the works of Beethoven, Brahms and Tchaikovsky better than any orchestra in the world. They have cultivated these particular musicians to perfection. What is even more interesting, perhaps, is the fact that the London Symphony Orchestra is composed almost entirely of English musicians, whereas that of Boston contains musicians from every European country with only a sprinkling of Americans."

Singers engaged at the Royal Opera, Covent Garden, this season will again be advised not to accede to the demands of the leaders of the claque. "This is good news," remarks The London Morning Post. "Healthy, genuine applause is always welcome, but it becomes irritating when recognized hands try to arouse enthusiasm from a lethargic audience. Of course, this is different in Italy, for, as Mr. Richard Northcott, the archivist of the Royal Opera, reminds one, singers still have to acknowledge the claque, and have to pay the recognized rates for judicious applause at the proper moment. 'Any artist who attempts to fight this body of blackmailers,' says Mr. Northcott, who knows the Italian opera houses, 'with octopus-like tentacles in every city in the land of song, soon realizes the hopelessness of his efforts. If he pays the price there is stimulating and even exhilarating applause at every suitable opportunity, and the average visitor would not suspect the origin of this appreciation from various parts of the auditorium. But should the singer consider the amount demanded too large and offer, say, only half, he certainly will get applause, though most likely, as happened to an English tenor in Turin, an important aria may be spoiled by a too previous Bravo! which will lead the rest of the audience to "shush" down the offender, so that amid the spontaneous disturbance the artist's efforts will be lost.'"

EAGLE

MAY 31 1925

* * *

It was recently reported that fourteen members of the Boston symphony orchestra were relieved of their musical duties because they insisted upon smoking cigarets during their frequent and lengthy rehearsals. At any rate this is one thing that New York will not be able to blame on Kansas, the state that, they claim, is bounded on the south, west and north by wheat and on the east by bunk. And they never specified how far east the bunk extended.

4

SAYS MUSIC FALLS UPON DEAF EARS

Post May 31

Public Can't Understand Much of It, Says Pops Leader

Boston Symphony concerts are played to deaf ears. So says Agide Jacchia, leader of the famous "Pops", who declares that his audiences are 100 per cent music lovers while less than one-tenth of the Symphony audiences know or care anything about the music played for them.

BLAMES THE MUSIC

And Mr. Jaccia does not blame the Symphony concerts for proving at times incomprehensible, for he admits that he cannot understand or enjoy the ultra modern music that has made its appearance on Symphony programmes since the war. This music, according to Mr. Jaccia, is not music at all and he will have none of it on the Pops programmes.

But [illegible] from the merits or demerits of the [illegible] concerts, Mr. Jaccia finds [illegible] quite unable to enjoy music [illegible] selves. There is altogether [illegible] snobbishness about their [illegible] the concerts, he says, and it [illegible] opinion that a large majority of the S[illegible]urday nighters at Symphony depen[illegible]pon newspaper criticism for the [illegible] their applause.

Prais[illegible] op[illegible] udiences

The "Pops" audiences are not present because of the dictates of fashion, declared the leader, but attend "Pops" because they really enjoy music. They are a wonderfully responsive audience on this account and despite the eating that goes on they are extremely polite, he added.

Mr. Jaccia attributes the American deafness to music to lack of musical education such as is made public in European countries. He favors having music schools side by side with the public schools and in this way developing what musical genius America must have as well as develop and appreciation for music.

Mr. Jaccia has presented his plans for national music schools to other musicians, but he finds that most of them put [illegible] private interest before the public interest and do not wish to undertake a career which would prove less profitable than private teaching which in this country has become so exorbitant, he says, as to exclude all except the well off.

'POPS' BEGIN FIFTH WEEK

HERALD MAY 31

Restricted Request Program for Monday—Annual Wagner Program

Of the "Pop" concerts at Symphony hall for the coming week, the fifth of their season, the special nights will be the restricted request program tomorrow, and the annual Wagner program next Sunday, June 7. The programs of the week prepared by Agide Jacchia for the "Pops" symphony orchestra of 80 players follow:

MONDAY, JUNE 1

RESTRICTED REQUEST PROGRAM

Triumphal March from "Aida"	Verdi
Overture to "William Tell"	Rossini
Dubinushka	Arr. by Jacchia
Rhapsody, "Espana"	Chabrier
Fantasia, "Fedora"	Giordano
Indian Dirge	Seydel
Scherzo, "The Flight of the Bumble Bee"	Rimsky-Korsakov
Marche Slave	Tchaikovsky
Finlandia, Symphonic Poem	Sibelius
The Lark (Arr. by Jacchia)	Glinka
The Ride of the Valkyries	Wagner

TUESDAY, JUNE 2

March, "Boston Commandery"	Carter
Overture to "William Tell"	Rossini
Polonaise from "Eugen Onegin"	Tchaikovsky
Boston Square and Compass Club choir	
(a) "To the Field, to the Hunt," from "Don Munio"	Buck
(b) Song of the Pilot from "The Flying Dutchman"	Wagner
Chinese Suite	Friml
Po-Ling and Ming Toy—A Chinese Love Song—Time o' Gloaming (Valse)—Cometh as a Bride	
Volga Bargemen's Song	Arr. by Jacchia
The Dance of the Hours	Ponchielli
Boston Square and Compass Club	
(a) Gypsy Love Song	Herbert
Ernest W. Johnson, Soloist	
(b) Dear Old Pops	
Selection, "The Tales of Hoffman"	Offenbach
Intermezzo from "Pagliacci"	Leoncavallo
Waltz, "Artist' Life"	Strauss

WEDNESDAY, JUNE 3

Stars and Stripes Forever	Sousa
Overture to "Poet and Peasant"	Suppe
American Patrol	Meacham
Suite from "Carmen"	Bizet
American Fantasy	Herbert
Largo	Handel
Solo violin, harp, organ and strings.	
From the Land of the Sky-Blue Water	Cadman-Jacchia
Selection, "Rose Marie"	Friml-Stothart
Ouverture Solennelle, "1812"	Tchaikovsky
Waltz, "Gold and Silver"	Lehar
Pomp and Circumstance	Elgar

THURSDAY, JUNE 4

Military March (Ar. by Jacchia)	Schubert
Overture to "Cosi fan tutte"	Mozart
The Lark	Glinka-Jacchia
Fourteenth Hungarian Rhapsody	Liszt
Fantasia, "Samson and Delilah"	Saint-Saens
Indian Summer, An American Idyl	Herbert
Solo English horn, Louis Speyer	
Czardas (No. 1)	Michiels
Marche Slave	Tchaikovsky
Suite, Coppelia	Delibes
Waltz of the Hours—Czardas	
Intermezzo from "Goyescas"	Granados
Bacchanale from "Philemon et Baucis"	Gounod

FRIDAY, JUNE 5

Wedding March, "A Midsummer Night's Dream"	Mendelssohn
Overture to "Mignon"	Thomas
Reve Angelique	Rubinstein
Second Hungarian Rhapsody	Liszt
Fantasia, "Il Trovatore"	Verdi
Ave Maria	Schubert-Wilhelmj
Violin, harp, organ and strings	
Clavelitos	Valverde-Jacchia
Ride of the Valkyries	Wagner
Selection, "The Love Song"	Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube"	Strauss
March, "Lorraine"	Ganne

SATURDAY, JUNE 6

Cortege, "Queen of Sheba"	Gounod
Overture to "L'Italiano in Algeri"	Rossini
Serenade	Toselli
Fantasia "Madam Butterfly"	Puccini
Fireworks	Stravinsky
O Katharina	Fall
Waltz No. 15	Brahms-Gericke
Overture to "Tannhaeuser"	Wagner
"The Tempest," "Othello"	Verdi
Valse Triste	Sibelius
March, "El Capitan"	Sousa

WAGNER PROGRAM

SUNDAY, JUNE 7

Festival march
"The Flying Dutchman"—overture
"Lohengrin"—Prelude
"Tannhaeuser"—Bacchanale
"The Mastersingers of Nuremberg—Prelude
"Parsifal"—Entrance of the Knights into th temple of the Holy Grail
"The Rhine Gold"—Entrance of the gods int Walhalla
"Siegfried"—"Forest Murmurs"
"The Valkyrie"—The Ride of the Valkyries

ADVERTISER JUNE 1

NOVEL REQUEST BILL AT THE POPS TONIGHT

Tonight's restricted request program is a new departure at the Pop Concerts in Symphony Hall. The numbers are:

Triumphal March "Aida"	Verdi
Overture, "William Tell"	Rossini
Dubinushka	Arranged by Jacchia
Rhapsody, "Espana"	Chabrier
antasia, "Fedora"	Giordano
Indian Dirge	Seydel
Scherzo, "Bumble Bee"	Rimsky-Korsakov
Marche Slave	Tchiakovsky
Finlandia	Sibelius
The Lark	Klinka
The Ride of the alkyries	Wagner
Encores	
Tarantelle	Jacchia
Prelude	Rachmaninov
Minuet	Boccherini
By the Waters of Minnetonka	Lieurance
March of the Toys	Herbert

MONITER JUNE 1

Tonight at the "Pops"

RESTRICTED REQUEST PROGRAM

Triumphal March from "Aïda"	Verdi
Overture to "William Tell"	Rossini
"Dubinushka," Arranged by Jacchia	
Rhapsody, "España"	Chabrier
Fantasia, "Fedora"	Giordano
Indian Dirge	Seydel
Scherzo, "The Flight of the Bumble Bee"	Rimsky-Korsakoff
Marche Slave	Tschaikowsky
"Finlandia"	Sibelius
"The Lark" (Arranged by Agide Jacchia)	Glinka
The Ride of the Valkyries	Wagner
Encores	
Tarantelle	Jacchia
Prelude	Rachmaninoff
Minuet	Boccherini
By the Waters of Minnetonka	Lieurance
March of the Toys	Herbert

Post May 29

Koussevitzky Locked In

LONDON, May 28.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is conducting at London symphony, had a tragic experience the other night. With a friend, he took a stroll in Hyde Park after dinner, unaware that the public parks in London are locked up at night.

When they started for their hotel they found themselves locked in. Round and round the park they walked endeavoring to find someone to let them out and when 3 a. m. was chiming [illegible] found a gatekeeper near Albert Hall who let them out.

Advertiser May 29

ITALIAN NIGHT AT POPS

Melodies of Italy will fill the Pop Concert program at Symphony Hall tonight. The numbers:

Overture, "Barber of Seville"	Rossini
Serenade, "Millions of Harlequ	Drigo
Burlesca	Scarlatti-Jacchia
Hymn to the Sun from "Iris"	Mascagni
Ancient Dances and Airs	Raspigni
Ave Marie from "Otello"	Verd
Fantasia, "L'Oracolo"	Leo
Rhapsody, "Italia"	Casel
Selection, "Tosca"	Pucc
Minuet	Bol
Marcia Reale Italiana	Ga

1170

WILL BE FIRST 'JEWISH NIGHT' AT THE POPS

28 Advertiser

"Jewish Night"—one evening at the Pops concerts in Boston's Symphony Hall devoted solely to Jewish folk music and the works of a whole galaxy of immortal Jewish composers,—takes place Tuesday, June 16th. The occasion is especially distinguished because it marks the first time in the history of Boston and the history of the Pops concerts that a "Jewish Night" was included in the season's course of programmes. This notwithstanding the fact that an extraordinarily large percentage of followers of the Pops, as well as the regular Boston Symphony orchestral performances, are members of the Jewish faith.

Announcement officially of "Jewish Night," June 16th, comes at the end of activities initiated by the Culture Club of Boston, of which Morris Katzeff, prominent Boston attorney, is president, and under whose auspices the concert is to be given. When the idea of a "Jewish Night" was suggested to Agide Jacchia, conductor of the Pops concerts, he entered enthusiastically into the proposal and contributed his support and advice to the final plans. Shortly, however, the aid also of Henry Gideon, director of music at Temple Israel, was enlisted in the cause and a selective and representative "Jewish Night" program decided upon.

This has been fixed definitely as follows:

Coronation March from "The Prophet," Mayerbaer; overture, "Sakuntala," Goldmark; fantasia, "The Jewess," Halevy; chorus, "Halelujah," Lewandowsky; "Rondo Capriccioso," Mendelssohn; violin solo, Bloch; three folk songs from Cradle to Chuppe, Gideon-Jacchia; Eili, Eili, arranged by Jacchia; selection from "The Music Box," Berlin; Barcarolle from "The Tales of Hoffman," Offenbach; ballet music from "The Demon," Rubinstein.

In addition to this orchestral program the Culture Club, with the aid of Henry Gideon, will present more intimate examples of Jewish folk music. This will be rendered under Mr. Gideon's direction by a selected choir from several Boston temples. It is in these vocal selections that the folk music of the Jewish people, folk music gathered from [illegible] Ghettos and Jewish communit[illegible] of the world, will find place o[illegible] program. In the orchestral [illegible]tions emphasis has been giv[illegible]ially to the works of Jewis[illegible]sers, whose music, while h[illegible]t the peculiar genius and [illegible]ion of the Jew, is not an [illegible]sion of Jewish folk life. [illegible] was this precisely, however, wh[illegible]h Morris Katzeff and the committee with the advice of Conductor Jacchia and Mr. Gideon most sought. They wished on the program the folk music of the Jewish race. But they wished also the works of immortal Jewish composers whose heritage to all mankind bears the influence of non-Jewish surroundings.

The enthusiasm and eagerness Conductor Jacchia put into the arrangements for "Jewish Night" constituted the major reward for the work of President Katzeff and the committee in starting the movement. Conductor Jacchia, who takes no little pride in his own Jewishness, was born in Lugo, Italy, on January 5, 1875. His Orthodox Jewish mother now makes her home in Milan, Italy, and the famous conductor and composer, regards it one of the joys of his vacations in his native country to observe with his mother the ancient customs of their race. He began his musical training in the Royal Conservatory of Music, at Parma, entering the Rossini Conservatory, at Pesaro, five years later. It was here that he became a great favorite with Pietro Mascagni under whom he studied composition, the relationship of teacher and pupil developing with the years into a firm and enduring friendship. On his graduation in 1898 he was awarded the Bodoira Prize for his "Hymn to Rossini."

Soon he became known in all the principal cities of Italy as a gifted conductor of grand opera. In 1902 he visited America as assistant-conductor to his beloved teacher in the latter's Mascagni Opera Company. In 1907 through to 1909 he toured the United States and Central America with the Milano Opera Company. About this time he composed the National Hymn of Central America and dedicated it to the president of the Republic of Quatemala.

In the seasons that followed, success greeted him everywhere. First at the Academy of Music in New York and then for four years in Canada as general musical director of the Montreal Opera Company. In 1914 he became principal conductor of the Century Opera Company in New York, touring the United States the following year as conductor with the Boston National Opera Company. In 1917 he began his engagement with the Boston Symphony Pops, which he is now conducting for the ninth season. He led in the organization of the Boston Conservatory of Music of which he has been the director.

NEW YORK TELEGRAPH

MAY 30 1925

The Telegraph's correspondent is in receipt of the following communication from Pierre Monteux, former director of the Boston Symphony Orchestra:

"Sir—It has always been a resolve of mine never to answer any newspaper articles in regard to my work, but in fairness to myself and the Boston Symphony Orchestra, I feel that I must break this resolve and answer an article written by Mr. Smith, headed "Twelve Players Leave Symphony," in a Boston paper and widely republished. In that article Mr. Smith speaks of the incidents of smoking during rehearsals, and in so speaking he has written, 'but here in Boston there had been a certain laxness during the years before Mr. Koussevitsky's coming.'

"In the five years as conductor of the Boston Symphony I can truthfully say that never was it necessary for me to correct a player for breach of dicipline, and I am certainly sure no man in the orchestra would have thought of smoking, as it was known that I would never have countenanced it, and it gave me much surprise to read of any player doing such a thing this year. In any case, I would feel it an absurd thing for publicity. Would you kindly do me the honor of printing this as an open letter in your paper, as I wish that paragraph in Mr. Smith's article corrected absolutely.

"Very sincerely,
"Pierre Monteux.
"Concert Gelboun, Amsterdam."

ADVERTISER MAY 31

American Music on Holiday Pop Program

American music will be featured on the holiday program at the Pop Concert in Symphony Hall tonight. The numbers are:

Stars and Stripes Forever	Sousa
Overture, "Durochka"	McLain
Spanish Dance	Rollins-Jacchia
Selection, "Robin Hood"	DeKoven
Woodland Sketches	MacDowell
"Land of the Sky-Blue Water"	Cadman-Jacchia
Angelus, Third Symphony	Hadley
Two Indian Dances	Skilton
Selection, "Mlle Modiste"	Herbert
The Rosary	Nevin
Solo Srumpet—Georges Mager.	
American Military Fantasy	Rollinson

Request Program At Monday Pops

ADVERTISER MAY 31

At Symphony Hall tomorrow night the fifth week of the Pops will open with a novel "restricted request" program, including the triumphal march from "Aida," the "William Tell" overture, Chabrier's "Espana," the "Fedora" fantasia, Seydel's "Indian Dirge," the "Bumble Bee" by Rimsky-Korsakoff, Sibelius' "Finlandia," Jacchia's arrangement of "Dubinushka," Glinka's "Lark" and Wagner's "Ride of the Valkyries."

The Boston Square and Compass Club choir will take part on Tuesday night.

There will be an all-Wagner program next Sunday night.

N TIMES

MAY 31 1925

Koussevitzky Interviewed

In London Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, was interviewed by a representative of The Evening Standard, to whom the leader confided views on American music. "I think it probable," said Mr. Koussevitsky, "that the first American musician who writes really great music will base it on jazz motifs. Furthermore, jazz has a tremendous effect on the mentality of the general public in America and it cannot fail to have its influence on American music. The difference is that in London you have a musical culture, whereas in America there is only a vast musical intellect, for the day of American composers is yet to come. Perhaps it is due to the fact that America is still very young as a country. I do not know.

"In London there is a wonderful musical movement which is expressed in the superb London Symphony Orchestra. But compare the number of concerts which take place in a city like Boston with those which take place in London. In London I am conducting three concerts only and the London Symphony Orchestra is giving twelve altogether.

"In Boston alone I conducted 112. Besides that, America, and Boston in particular, opens its arms to modern musicians, which is all the more strange since London has modern composers of a high order, which America lacks.

"Comparisons I know are odious, but the Boston Symphony Orchestra has the largest repertoire in the world, but it is my convinced opinion that the London Symphony Orchestra plays the works of Beethoven, Brahms and Tchaikovsky better than any orchestra in the world. They have cultivated these particular musicians to perfection. What is even more interesting, perhaps, is the fact that the London Symphony Orchestra is composed almost entirely of English musicians, whereas that of Boston contains musicians from every European country with only a sprinkling of Americans."

Singers engaged at the Royal Opera, Covent Garden, this season will again be advised not to accede to the demands of the leaders of the claque. "This is good news," remarks The London Morning Post. "Healthy, genuine applause is always welcome, but it becomes irritating when recognized hands try to arouse enthusiasm from a lethargic audience. Of course, this is different in Italy, for, as Mr. Richard Northcott, the archivist of the Royal Opera, reminds one, singers still have to acknowledge the claque, and have to pay the recognized rates for judicious applause at the proper moment. 'Any artist who attempts to fight this body of blackmailers,' says Mr. Northcott, who knows the Italian opera houses, 'with octopus-like tentacles in every city in the land of song, soon realizes the hopelessness of his efforts. If he pays the price there is stimulating and even exhilarating applause at every suitable opportunity, and the average visitor would not suspect the origin of this appreciation from various parts of the audhorium. But should the singer consider the amount demanded too large and offer, say, only half, he certainly will get applause, though most likely, as happened to an English tenor in Turin, an important aria may be spoiled by a too previous Bravo! which will lead the rest of the audience to "shush" down the offender, so that amid the spontaneous disturbance the artist's efforts will be lost.' "

EAGLE

MAY 31 1925

* * *

It was rec[illegible] reported that fourteen members of the Boston symphony orchestra were relieved of their musical duties because they insisted upon smoking cigarets during their frequent and lengthy rehearsals. At any rate this is one thing that New York will not be able to blame on Kansas, the state that, they claim, is bounded on the south, west and north by wheat and on the east by bunk. And they never specified how far east the bunk extended.

4

SAYS MUSIC FALLS UPON DEAF EARS

Post MAY 31

Public Can't Understand Much of It, Says Pops Leader

Boston Symphony concerts are played to deaf ears. So says Agide Jacchia, leader of the famous "Pops", who declares that his audiences are 100 per cent music lovers while less than one-tenth of the Symphony audiences know or care anything about the music played for them.

BLAMES THE MUSIC

And Mr. Jaccia does not blame the Symphony concerts for proving at times incomprehensible, for he admits that he cannot understand or enjoy the ultra modern music that has made its appearance on Symphony programmes since the war. This music, according to Mr. Jaccia, is not music at all and he will have none of it on the Pops programmes.

But a[illegible] from the merits or demerits of the [illegible]ny concerts, Mr. Jaccia finds [illegible] quite unable to enjoy music [illegible]selves. There is altogether [illegible]ch snobbishness about their r[illegible]se to the concerts, he says, and it [illegible]s [illegible]inion that a large majority of [illegible]e S[illegible]urday nighters at Symphony depen[illegible]pon newspaper criticism for the[illegible]ntl their applause.

Prais[illegible]op[illegible]udiences

The "Pops" audiences are not present because of the dictates of fashion, declared the leader, but attend "Pops" because they really enjoy music. They are a wonderfully responsive audience on this account and despite the eating that goes on they are extremely polite, he added.

Mr. Jaccia attributes the American deafness to music to lack of musical education such as is made public in European countries. He favors having music schools side by side with the public schools and in this way developing what musical genius America must have as well as develop and appreciation for music.

Mr. Jaccia has presented his plans for national music schools to other musicians but he finds that most of them put [illegible]r private interest before the public interest and do not wish to undertake a career which would prove less profitable than private teaching which in this country has become so [illegible]orbitant, he says, as to exclude a[illegible] except the well off.

'POPS' BEGIN FIFTH WEEK

HERALD MAY 31

Restricted Request Program for Monday—Annual Wagner Program

Of the "Pop" concerts at Symphony hall for the coming week, the fifth of their season, the special nights will be the restricted request program tomorrow, and the annual Wagner program next Sunday, June 7. The programs of the week prepared by Agide Jacchia for the "Pops" symphony orchestra of 80 players follow:

MONDAY, JUNE 1

RESTRICTED REQUEST PROGRAM

Triumphal March from "Aida"	Verdi
Overture to "William Tell"	Rossini
Dubinushka	Arr. by Jacchia
Rhapsody, "Espana"	Chabrier
Fantasia, "Fedora"	Giordano
Indian Dirge	Seydel
Scherzo, "The Flight of the Bumble Bee"	Rimsky-Korsakov
Marche Slave	Tchaikovsky
Finlandia, Symphonic Poem	Sibelius
The Lark (Arr. by Jacchia)	Glinka
The Ride of the Valkyries	Wagner

TUESDAY, JUNE 2

March, "Boston Commandery"	Carter
Overture to "William Tell"	Rossini
Polonaise from "Eugen Onegin"	Tchaikovsky
Boston Square and Compass Club choir	
(a) "To the Field, to the Hunt," from "Don Munio"	Buck
(b) Song of the Pilot from "The Flying Dutchman"	Wagner
Chinese Suite	Friml
Po-Ling and Ming Toy—A Chinese Love Song	
[illegible]ne o' Gloaming (Valse)—Cometh as a [illegible]	
Volga Bargemen's Song	Arr. by Jacchia
The Dance of the Hours	Ponchielli
Boston Square and Compass Club	
(a) Gypsy Love Song	Herbert
Ernest W. Johnson, Soloist	
(b) Dear Old Pops	
Selection, "The Tales of Hoffman"	Offenbach
Intermezzo from "Pagliacci"	Leoncavallo
Waltz, "Artist' Life"	Strauss

WEDNESDAY, JUNE 3

Stars and Stripes Forever	Sousa
Overture to "Poet and Peasant"	Suppe
American Patrol	Meacham
Suite from "Carmen"	Bizet
American Fantasy	Herbert
Largo	Handel
Solo violin, harp, organ and strings.	
From the Land of the Sky-Blue Water	Cadman-Jacchia
Selection, "Rose Marie"	Friml-Stothart
Overture Solennelle, "1812"	Tchaikovsky
Waltz, "Gold and Silver"	Lehar
Pomp and Circumstance	Elgar

THURSDAY, JUNE 4

Military March (Ar. by Jacchia)	Schubert
Overture to "Cosi fan tutte"	Mozart
The Lark	Glinka-Jacchia
Fourteenth Hungarian Rhapsody	Liszt
[illegible], "Samson and Delilah"	Saint-Saens
Indian Summer, An American Idyl	Herbert
Solo English horn, Louis Speyer	
Czardas (No. 1)	Michiels
Marche Slave	Tchaikovsky
Suite, Coppelia	Delibes
Waltz of the Hours—Czardas	
Intermezzo from "Goyescas"	Granados
Bacchanale from "Philemon et Baucis"	Gounod

FRIDAY, JUNE 5

Wedding March, "A Midsummer Night's Dream"	Mendelssohn
Overture to "Mignon"	Thomas
Reve Angelique	Rubinstein
Second Hungarian Rhapsody	Liszt
Fantasia "Il Trovatore"	Verdi
Ave Maria	Schubert-Wilhelmj
Violin, harp, organ and strings	
Claveltos	Valverde-Jacchia
Ride of the Valkyries	Wagner
Selection, "The Love Song"	Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube"	Strauss
March, "Lorraine"	Ganne

SATURDAY, JUNE 6

Cortege, "Queen of Sheba"	Gounod
Overture to "L'Italiano in Algeri"	Rossini
Serenade	Toselli
Fantasia "Madam Butterfly"	Puccini
Fireworks	Stravinsky
O Katharina	Fall
Waltz No. 15	Brahms-Gericke
Overture to "Tannhaeuser"	Wagner
"The Tempest," "Othello"	Verdi
Valse Triste	Sibelius
March, "El Capitan"	Sousa

WAGNER PROGRAM

SUNDAY, JUNE 7

Festival march
"The Flying Dutchman"—overture
"Lohengrin"—Prelude
"Tannhaeuser"—Bacchanale
"The Mastersingers of Nuremberg—Prelude
"Parsifal"—Entrance of the Knights into th temple of the Holy Grail
"The Rhine Gold"—Entrance of the gods int Walhalla
"Siegfried"—"Forest Murmurs"
"The Valkyrie"—The Ride of the Valkyries

ADVERTISER JUNE 1

NOVEL REQUEST BILL AT THE POPS TONIGHT

Tonight's restricted request program is a new departure at the Pop Concerts in Symphony Hall. The numbers are:

Triumphal March "Aida"	Verdi
Overture, "William Tell"	Rossini
Dubinushka	Arranged by Jacchia
Rhapsody, "Espana"	Chabrier
Fantasia, "Fedora"	Giordano
Indian Dirge	Seydel
Scherzo, "Bumble Bee"	Rimsky-Korsakov
Marche Slave	Tchiakovsky
Finlandia	Sibelius
The Lark	Klinka
The Ride of the Valkyries	Wagner
Encores	
Tarantelle	Jacchia
Prelude	Rachmaninov
Minuet	Boccherini
By the Waters of Minnetonka	Lieurance
March of the Toys	Herbert

MONITER JUNE 1

Tonight at the "Pops"

RESTRICTED REQUEST PROGRAM

Triumphal March from "Aïda"	Verdi
Overture to "William Tell"	Rossini
"Dubinushka,"	Arranged by Jacchia
Rhapsody, "España"	Chabrier
Fantasia, "Fedora"	Giordano
Indian Dirge	Seydel
Scherzo, "The Flight of the Bumble Bee"	Rimsky-Korsakoff
Marche Slave	Tschaikowsky
"Finlandia"	Sibelius
"The Lark" (Arranged by Agide Jacchia)	Glinka
The Ride of the Valkyries	Wagner
Encores	
Tarantelle	Jacchia
Prelude	Rachmaninoff
Minuet	Boccherini
By the Waters of Minnetonka	Lieurance
March of the Toys	Herbert

Post MAY 29

Koussevitzky Locked In

LONDON, May 28.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who is conducting at London symphony, had a tragic experience the other night. With a friend, he took a stroll in Hyde Park after dinner, unaware that the public parks in London are locked up at night.

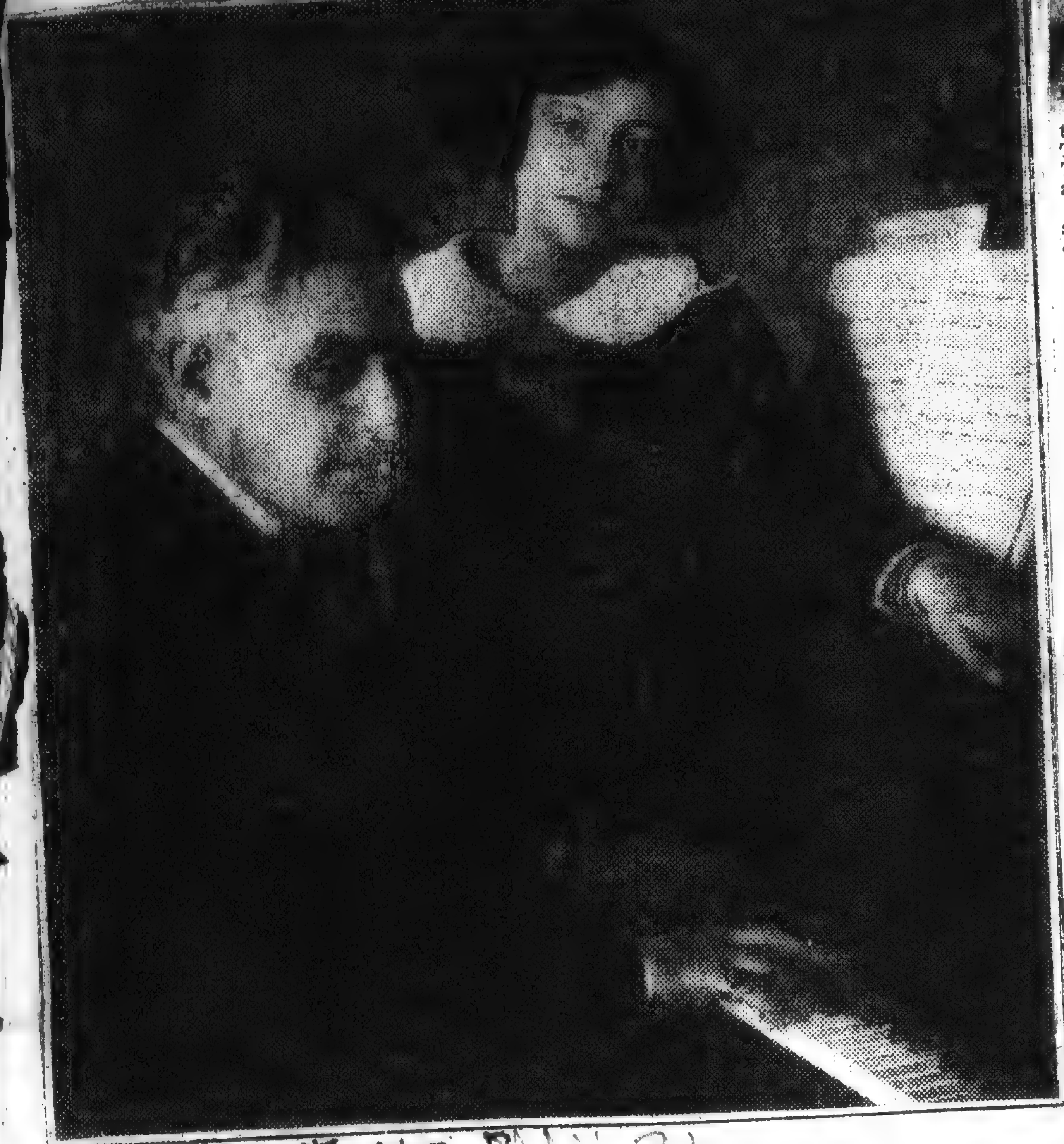
When they started for their hotel they found themselves locked in. Round and round the park they walked endeavoring to find someone to let them out and when 3 a. m. was chiming [illegible] found a gatekeeper near Albert Hall who let them out.

Advertiser May 29

ITALIAN NIGHT AT POPS

Melodies of Italy will fill the Pop Concert program at [illegible]phony Hall tonight. The numbers:

Overture, "Barber of Seville"	Rossini
Serenade, "Millions of Harlequin"	Drigo
Burlesca	Scarlatti-Jacchia
Hymn to the Sun from "Iris"	Mascagni
Ancient Dances and Airs	Raspigni
Ave Marie from "Otello"	Verd
Fantasia, "L'Oracolo"	Leon
Rhapsody, "Italia"	Casel
Selection, "Tosca"	Pucc
Minuet	Bol
Marcia Reale Italiana	Gal



POST ~~JUNE~~ MAY 31

Jacchia's Daughter Listens—Elsa Jacchia, daughter of the famous conductor of the Pops at Boston, is an ardent student of music. Here she is shown with her father studying some of the intricacies of technique. (Schervee Studio.)

PITTSBURGH, PA.
POST

MAY 31 1925

Musical

Vale—Being a Resume of
Notes—Mayor Organizes
certs—Ethel Litchfield I
cian—Harmonica Contes

By HARVEY

Hurray for the moth balls and the cedar chips, the music season is over, the singing solstice is past and some of us may now hibernate and enjoy ourselves.

It has been a hard season, a fast one and a good one. People have been most kind to this desk, sending us billets deux of appreciation, replete with blackhand suggestions. There is something marvelously prophylactic in a good blackhand note. It is something like having a first-class fight with the wife at breakfast; it clarifies the atmosphere.

The unfortunate part about this season's blackhand notes is the utter absence of profanity and billingsgate. We much prefer them rougher and more rugged. We would rather have them couched in the goose-flesh provoking, tremble-producing language of, say, a motorman addressing a casual conversation to a truck driver. There is something fine and virile in that, and something one may really remember. To have people merely disagree with you and disapprove of you is nothing. That is the price you pay in the newspaper game, and it is a worthy price. It is something we come to look for with every signed article.

Where to begin? Oh, let's start with the Boston Symphony. That brought up four deprecatory notes, one from a prominent person in the community much given to writing notes, one from a concert manager and two from people suffering from Bostonphobia. It would seem that the title, "Made in Boston," was sacrosanct, and perhaps that is why cod rhymes so easily—and so often in Back Bay—with God. Elford Langhley writes us a volume to prove that Koussevitsky is a burning torch, and that it is distinctly up to us to play the Pollyanna game and "be glad that such men as Serge Koussevitsky visited unmusical Pittsburgh."

"You Flat Head," so opens "A Well-Wisher." "If Daniel Webster invented the dictionary, I have no doubt Noah invented the ark. After read few of your alleged music

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THE POPS

Triumphal March from "Aida," Verdi; Overture to "William Tell," Rossini; Dubinushka, arranged by Jacchia; Rhapsody, "Espana," Charbrier; Fantasia, "Feroda," Giordano; Indian Dirge, Seydel; Scherzo, "The Flight of the Bumble Bee," Rimsky-Korsakov; Marche Slave, Tchaikovsky; Finlandia, Symphonic Poem, Sibelius; The Lark, (arranged by Agide Jacchia), Glinka; The Ride of the Valkyries, Wagner;

Encores

Tarantelle, Jacchia; Prelude, Rachmaninov; Minuet, Boccherini; By the Waters of Minnetonka, Lieurance; March of the Toys, Herbert.

TELEGRAM JUNE 1

MONITOR JUNE 1

The "Pops"

Tonight brings the first "Restricted Request Program" in the history of the "Pop" concerts at Symphony Hall. Patrons were invited to vote for any number of the repertory except certain items that have heretofore held exclusive sway on request nights.

The result of the ballot, as shown by the program printed in another column, is interesting. For the most part, it seems to indicate that the taste of the minority differs little from that of the majority of "Pops" concertgoers. "Dubinushka," the Indian Dirge, the Marche Slave, the "Aïda" March, the "William Tell" overture and the encores indicated are of much the same type as "Eili, Eili," the Hindu Song, the "Rêve Angélique," "Pomp and Circumstance," the "1812" Overture and "Whispering of the Flowers."

"The Flight of the Bumble-Bee," of course, is new, because it has not been offered before; otherwise it probably would have been on the forbidden list. But perhaps the "Finlandia," the "Fedora" Fantasia and the "Ride of the Valkyrs" may be accepted as representing another taste. Possibly next year Mr. Jacchia may add this restricted request program to the list of barred pieces and invite another choice, with interesting results.

For the rest of the week the programs run the usual entertaining course. The annual Wagner program is set for next Sunday evening, with an unusual selection of items.

TRANSCRIPT JUNE 1

At the Pops Tonight

"Request Program"

March from "Aida" .... Verdi
Overture, "William Tell" .... Rossini
Dubinushka
Rhapsody, "España" .... Chabrier
Fantasia, "Fédora" .... Giordano
Indian Dirge .... Seydel
Scherzo, "The Bumble-Bee"
Rimsky-Korsakov
Slavic March .... Chaikovsky
Tone-Poem, "Finlandia" .... Sibelius
The Lark .... Glinka
Ride of the Valkyrs .... Wagner

Conductor: A. Jacchia

TRANSCRIPT JUNE 2

At the Pops Tonight

March, "Boston Commandery" ..... Carter
Overture, "William Tell" .... Rossini
Polonaise from "Eugen Onégin" ...
Chaikovsky

Choral Numbers ....
Chinese Suite .... Friml
Volga Bargemen's Song..........
Dance of the Hours......... Ponchielli
Choral Numbers ....
Selection, "The Tales of Hoffmann"
Offenbach
Intermezzo from "Pagliacci". Leoncavallo
Waltz, "Artists' Life" .... Strauss

Conductor: A. Jacchia.
Assisting: Boston Square and Compass Club Choir.

GLOBE JUNE 2

Programs for the Pops

The "Pop" concerts will begin the sixth week of their season in Symphony Hall with an all Wagner program.

The colleges to be represented during the course of the week are Tufts, Thursday; and Technology, Friday. These and all other nights, however, are open to the public.

The following program will be presented during the week by Agide Jacchia and the "Pops" orchestra:

Sunday, June 7—"Festival March," "The Flying Dutchman"—Overture; "Lohengrin," Prelude; "Tannhauser," Bacchanale; "The Mastersingers of Nuremberg," Prélude; "Parsifal," Entrance of the Knights into the Temple of the Holy Grail; "The Rhine Gold," Entrance of the Gods into Walhalla; "Siegfried," "Forest Murmurs"; "The Valkyries ,all by Wagner.

Monday, June 8—Entrance of the Guests into the Wartburg from "Tannhauser," Wagner; Overture to "Masaniello," Auber; Serenade, Schubert-Jacchia; Fantasia, "Cavalleria Rusticana," Mascagni; Suite, "Sleeping Beauty of the Woods," Tchaikovsky; "At the Convent," Borodin-Marr; "Children at Play," Van Westerhout-Jacchia; Overture to "Rienzi," Wagner; "Irish Rhapsody," Herbert; Waltz, "Tales from the Vienna Woods," Strauss; March, "Washington Post," Sousa.

Tuesday, June 9—Prelude to "Carmen," Bizet; Overture to "The Merry Wives of Windsor," Nicolai; "To Perdita", Repper; Finlandia, Symphonic Poem, Sibelius; Finale of "Scheherazade," Rimsky-Korsakov; Jota from "Hispana," Stoessel-Jacchia; "By the Waters of Minnetonka," Lieurance; Fantasia, "Lohengrin," Wagner; Polovtsian Dances from "Prince Igor," Borodin; "Prelude Religieux," Edith Lang; "Entrance of the Boyards," Halvorsen.

Wednesday, June 10—March, "National Masonic Club," Harlow; Overture, "Morning, Noon, and Night in Vienna," Suppe; "Eili, Eili," arranged by Jacchia; Fantasia, "Aida," Verdi; "Danse Macabre," Saint-Saens; "The Music Box," Liadov; Air, "Non piu andrai," from "The Marriage of Figaro," Mozart (sung by Charles H. Bennett, baritone); "The Ride of the Valkyries," Wagner; Rhapsody, "Espana," Chabrier; "Kogawa no Hotori ni," "By the Brook," Seigi Abe; Waltz, "Roses from the South," Strauss.

Thursday, June 11—"Rackoczy March," Berlioz; overture to "Zampa," Herold; excerpts Act III, "The Mastersingers," Wagner; Tufts songs, a "Fight," E. W. Hayes, '16, b "Spell It Out," A. T. Williams, '19, c "Aren't You Glad?" E. W. Newton, '90; Largo, from the "New World Symphony," Dvorak; Spanish dance, "Panaderos," Glazounov; Furlana, from "La Gioconda," Ponchielli; Tufts Songs, a "That Mascot," P. B. Lewis, '18, b "Brown and Blue," E. W. Newton, '90, c "Dear Alma Mater," L. R. Lewis, '87; Medley-Fantasia on Tufts Airs, J. W. Morton, '11; waltz, "La Barcarolle," Waldteufel; coronation march from "The Prophet," Meyerbeer.

Friday, June 12—March, "Father of Victory," Ganne; overture, "Light Cavalry," Suppe; fantasia, "Mefistofele," Boito; "Tech" songs; Bacchanale from "Samson and Delilah," Saint-Saens; second Slavonic dance, Dvorak; finale, Fourth Symphony, Tchaikovsky; "Tech" songs; selection, "Rose Marie," Frimi-Stothart; waltz, "Dream of Love," Fahrbach; "Pomp and Circumstance," Elgar; "Stein Song," Bullard.

Saturday, June 13—Overture to "La Forza del Destino," Verdi; waltz from "Eugen Onegin," Tchaikovsky; "Ave Maria," Schubert-Wilhelmj; fantasia, "Samson and Delilah," Saint-Saens; suite, "Cephale et Procris," Gretry-Motti; valse, "Juanita," Hadley; "Deep River," Burleigh-Jacchia; rhapsody, "Italia," Casella; "Dance of the Hours," Ponchielli; "Puck's Minuet," Howells; "Procession of the Sardar," Ippolitov-Ivanoff.

HARRISBURG,
PA.
PATRIOT

JUN 2 1925

BELIEVES JAZZ WILL BE AMERICAN MUSIC MOTIF

Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, which has staged a wonderful "come back" under his magnetic leadership, waits till he returns to London before he confides his views on American music and musicians. Koussevitsky thinks the first American musician who writes really great music will base it on jazz motifs.

"Jazz has a tremendous effect on the mentality of the general public in America and it cannot fail to have its influence on American music," he contends. "The difference is that in London you have a musical culture, whereas in America there is only a vast musical intellect, for the day of American composers is yet to come. Perhaps it is due to the fact that America is still very young as a country. I do not know.

"In London there is a wonderful musical movement which is expressed in the superb London Symphony Orchestra. But compare the number of concerts which take place in a city like Boston with those which take place in London.

"In Boston alone I conducted 112. Beside that, America, and Boston in particular, opens its arms to modern musicians, which is all the more strange since London has modern composers of a high order, which America lacks.

"Comparisons I know are odious, but the Boston Symphony Orchestra has the largest repertoire in the world, but it is my convinced opinion that the London Symphony Orchestra plays the works of Beethoven, Brahms and Tchaikovsky better than any orchestra in the world. They have cultivated these particular musicians to ... What is even more interesting, perhaps, is the fact that the London Symphony Orchestra is composed almost entirely of English musicians, whereas that of Boston contains musicians from every European country with only a sprinkling of Americans."

KOUSSEVITZKY IN LONDON

TRANSCRIPT JUNE 2

Comparing Two Cities

THE INTERVIEWER overtook Mr. Koussevitzky in London, and to a reporter for The Evening Standard he spoke amusingly about Boston and the Symphony Orchestra, almost always in terms of comparison:

> In London there is a wonderful musical movement which is expressed in the superb London Symphony Orchestra. But compare the number of concerts which take place in a city like Boston with those which take place in London. In London I am conducting three concerts only and the London Symphony Orchestra is giving twelve altogether. In Boston alone I conducted 112. Besides that, America, and Boston in particular opens its arms to modern musicians, which is all the more strange since London has modern composers of a high order, which America lacks.
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Continued on the Following Page

KOUSSEVITZKY IN LONDON

Continued from Preceding Page

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Seemingly, the reporter misunderstood Mr. Koussevitzky as to the number of concerts in which he had conducted in this town. Through 112 concerts he may have led the Symphony Orchestra between October and May last; but only fifty-eight of them befell in Boston. Not yet are we capable of 112 concerts by a single orchestra in seven months. In fact, and all told, the Symphony Orchestra played but sixty-three times in Boston during the season of 1924-25. The conductor, however, was soon off on another tack. Said he:

> I think it probable that the first American musician who writes really great music will base it on jazz motifs. Furthermore, jazz has a tremendous effect on the mentality of the general public in America and it cannot fail to have its influence on American music. The difference is that in London you have a musical culture, whereas in America there is only a vast musical intellect; (sic) for the day of American composers is yet to come. Perhaps it is due to the fact that America is still very young as a country. I do not know.

Again the reader mistrusts the reporter. It is hard to gather what Mr. Koussevitzky means when he says "in America there is only a vast musical intellect." For "intellect" should not the word be "appetite?"

Dissenter I.

Not all the reviewers of concerts in London share Mr. Koussevitzky's high opinion of the London Symphony Orchestra. Mr. Ernest Newman, for example, lately returned from New York, seizes the opportunity of the conductor's concerts to write despitefully of that very band. "Koussevitzky," he remarks in The Sunday Times, "has conducted at two concerts during the week—that of the London Symphony Orchestra and the Skriabin memorial concert, with the Philharmonic Orchestra. With the former, he manifestly had the utmost difficulty in getting the players, until, at the very end of the concert, they came to the finale of Beethoven's Seventh Symphony, to give him anything corresponding to his desires. The plain, sober truth is that there is not an orchestra in London at the present moment to which, without the exercise of considerable charity, even the front rank of the second-class can be conceded. The standard of playing has fallen so gradually since 1914 that people have not noticed the decline, and one becomes conscious of it only when one goes abroad. Now and then our players rise above themselves, though the conductor has to sweat blood to get them to do it; when they fail to do this, their work is of a kind that makes orchestral music a penance for the cultivated ear. On Monday the strings were, as a rule, scratchy; the wood-wind sour; the brass blatant. In America I heard Koussevitzky play the same concerto of Vivaldi for strings with the Boston Orchestra; and the difference between the two string tones was that between satin and worn cotton. . . . We finished up with one of those astoundingly vitalized Beethoven performances of Koussevitzky, that create such perterbations in some quarters. . . . At the Skriabin concert the orchestral playing in the concerto and the First Symphony was mostly so bad that it can be excused only on the supposition that the orchestra had not had enough rehearsal even to be sure of the notes and the entries. The 'Poem of Ecstasy' was more familiar to the men, and in spirit, at any rate, they rose to Koussevitzky's tremendous height in this music, though technically there were many faults."

Dissenter II.

Like-minded also is Mr. Scholes of The Observer when he writes: "Mr. Koussevitzky demanded a goose-step-like precision from his forces. The London Symphony Orchestra has throughout the present season been in a slack way. The orchestra's habit of playing practically nothing but pieces it has played hundreds of times before and could play in its sleep, combined with its plan of employing a constant change of conductor, is proving fatal to the high aims it is always announcing. A conductor like Koussevitzky, who habitually spends himself on a single concert as though it were to be his last, and he were to appear before his Maker next day to give an account of his musical stewardship, can temporarily pull the orchestra back into something like its old best standard, but even he finds it an exhausting business. . . . I have spoken of Koussevitzky's precision. It was in itself an inspiring thing, but it produced a machine-cut rhythm, with a big emphasis on the first of the bar—rudely expressed, rather the rhythm of a stick dragged along railings than that of a flowing river. In Beethoven's Seventh Symphony the conductor hypnotized or galvanized players and audience by his forceful insistence. There were some remarkable tempi. The visit of a virtuoso conductor is, for once in a way, very stimulating, but I should not like to sit under one (and especially under the same one) every week. Is music a tonic or a food?"

"POPS" TONIGHT

March, "Boston Commandery," Carter; Overture to "William Tell," Rossini; Polonaise from "Eugen Onegin," Tchaikovsky; Boston Square and Compass Club Choir—(a) "To the Field, to the Hunt," from "Don Munio," Buck, (b) Song of the Pilot from "The Flying Dutchman," Wagner; Chinese Suite, Frimi; Volga Bargemen's Song, Arranged by Jacchia; The Dance of the Hours, Ponchielli; Boston Square and Compass Club—(a) Gypsy Love Song, Herbert, Ernest W. Johnson, soloist, (b) Dear Old Pops: Selection, "The Tales of Hoffman," Offenbach; Intermezzo from "Pagliacci," Leoncavallo; Waltz, "Artist's Life," Strauss.

TELEGRAM JUNE 2

113

MONITOR JUNE 2

Tonight at the "Pops"

MASONIC NIGHT

March, "Boston Commandery"..
Carter
Overture to "William Tell"..Rossini
Polonaise from "Eugen Onegin"
Tschaikowsky
Boston Square and Compass
Club Choir
Chinese Suite ....Friml
Volga Bargemen's Song........
Arranged by Jacchia
The Dance of the Hours..Ponchielli
Boston Square and Compass Club
Selection, "The Tales of Hoffmann" ....Offenbach
Intermezzo from "Pagliacci"...
Leoncavallo
Waltz, "Artist's Life"......Strauss

TRAVELER JUNE 2

TONIGHT AT THE POPS

Agide Jacchia and the symphonic forces of the "Pops" at Symphony hall will be heard in the following program tonight:

March, "Boston Commandery" .... Carter
Overture to "William Tell" .... Rossini
Polonaise from "Eugen Onegin" .. Tschaikovsky
Boston Square and Compass Club choir
(a) "To the Field, To the Hunt," from "Don Munio" .... Buck
(b) Song of the Pilot from "The Flying Dutchman" .... Wagner
Chinese Suite .... Friml
Volga Bargemen's Song... Arranged by Jacchia
The Dance of the Hours............ Ponchielli
Boston Square and Compass Club
Ernest W. Johnson, soloist
Selection, "The Tales of Hoffman" .. Offenba
Intermezzo from "Pagliacci" .... Leoncava
Waltz, "Artist's Life" .... Stra

HERALD JUNE 2

TONIGHT AT THE "POPS"

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March, "Boston Commandery" .... Car
Overture to "William Tell" .... Ross
Polonaise from "Eugen Onegin" .. Tschaikov
Boston Square and Compass Club choir
(a) "To the Field, To the Hunt," from "Don Munio" .... E
(b) Song of the Pilot from "The Flying Dutchman" .... Wag
Chinese Suite .... Fr
Volga Bargemen's Song... Arranged by Jacch
The Dance of the Hours............ Ponchiel
Boston Square and Compass Club
Ernest W. Johnson, soloist
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Intermezzo from "Pagliacci" .... Leoncava
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ADVERTISER JUNE 2

AT THE POPS TONIGHT

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Overture, "William Tell .... Rossini
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Intermezzo, "Pagliacci" ...... Leoncavallo
Waltz, "Artist's Life" .... Strauss

AMERICAN JUNE 3

MIXED PROGRAM ARRANGED FOR POP CONCERT TONIGHT

The following program will be presented by the Symphony Orchestra at the "Pop" concert in Symphony Hall tonight:

Stars and Stripes Forever............Sousa
Overture to "Poet and Peasant"......Suppe
American Patrol ....Meacham
Suite from "Carmen".....................Bizet
(a) Aragonaise; (b) Intermezzo, Act 3
(c) Prelude to Act 1.
American Fantasy......................Herbert
Largo ....Handel
Solo—Violin, Harp, Organ and Strings.
From the Land of the Sky-Blue Water
Cadman-Jacchia
Selection, "Rose Marie".....Friml-Stothart
Ouverture Solennelle, "1812"...Tchaikovsky
Waltz, "Gold and Silver"...............Lehar
Pomp and Circumstance.................Elgar

ADVERTISER JUNE 3

AT THE POPS TONIGHT

Stars and Stripes Forever .... Sousa
Overture, 'Poet and Peasant .... Suppe
American Patrol .... Meacham
Suite from "Carmen" .... Bizet
American Fantasy .... Herbert
Solo Violin, Harp, Organ and Strings
From the Land of the Sky-Blue Water .... Cadman-Jacchia
Selection, "Rose Marie" ..... Friml-Stothart
Overture, "1812" .... Tchaik
Waltz, "Gold and Silver" ....
Pomp and Circumstance ....

113

POST JUNE [illegible]

Jacchia's Daughter Listens—Elsa Jacchia, daughter of the famous conductor of the Pops at Boston, is an ardent student of music. Here she is shown with her father studying some of the intricacies of technique. (Schervee Studio.)

PITTSBURGH, PA.
POST
MAY 31 1925

Musical

Vale—Being a Resume of Notes—Mayor Organizes Concerts—Ethel Litchfield [illegible] [illegible]ian Harmonica Contes[illegible]

By HARVEY

Hurray for the moth balls and the cedar chips, the music season is over, the singing solstice is past and some of us may now hibernate and enjoy ourselves.

It has been a hard season, a fast one and a good one. People have been most kind to this desk, sending us billets deux of appreciation, replete with blackhand suggestions. There is something marvelously prophylactic in a good blackhand note. It is something like having a first-class fight with the wife at breakfast; it clarifies the atmosphere.

The unfortunate part about this season's blackhand notes is the utter absence of profanity and billingsgate. We much prefer them rougher and more rugged. We would rather have them couched in the goose-flesh provoking, tremble-producing language of, say, a motorman addressing a casual conversation to a truck driver. There is something fine and virile in that, and something one may really remember. To have people merely disagree with you and disapprove of you is nothing. That is the price you pay in the newspaper game, and it is a worthy price. It is something we come to look for with every signed article.

Where to begin? Oh, let's start with the Boston Symphony. That brought up four deprecatory notes, one from a prominent person in the community much given to writing notes, one from a concert manager and two from people suffering from Bostonphobia. It would seem that the title, "Made in Boston," was sacrosanct, and perhaps that is why cod rhymes so easily and so often in Back Bay—with God. El[illegible] [illegible]ord Langhley writes us a volume to prove that Koussevitsky is a burning torch, and that it is distinctly up to us to play the Pollyanna game and "be glad that such men as Serge Koussevitsky visited unmusical Pittsburgh."

"You Flat Head," so opens "A Well Wisher." "If Daniel Webster invented the dictionary, I hav[illegible] [illegible] doubt Noah [illegible] invented the ark. After reac[illegible] [illegible] of your alleged music

THE POPS

Triumphal March from "Aida," Verdi; Overture to "William Tell," Rossini; Dubinushka, arranged by Jacchia; Rhapsody, "Espana," Charbrier; Fantasia, "Feroda," Giordano; Indian Dirge, Seydel; Scherzo, "The Flight of the Bumble Bee," Rimsky-Korsakov; Marche Slave, Tchaikovsky; Finlandia, Symphonic Poem, Sibelius; The Lark, (arranged by Agide Jacchia), Glinka; The Ride of the Valkyries, Wagner;

Encores

Tarantelle, Jacchia; Prelude, Rachmaninov; Minuet, Boccherini; By the Waters of Minnetonka, Lieurance; March of the Toys, Herbert.

TELEGRAM [illegible] 1

[illegible] JUNE 1

The "Pops"

Tonight brings the first "Restricted Request Program" in the history of the "Pop" concerts at Symphony Hall. Patrons were invited to vote for any number of the repertory except certain items that have heretofore held exclusive sway on request nights.

The result of the ballot, as shown by the program printed in another column, is interesting. For the most part, it seems to indicate that the taste of the minority differs little from that of the majority of "Pops" concertgoers. "Dubinushka," the Indian Dirge, the Marche Slave, the "Aïda" March, the "William Tell" overture and the encores indicated are of much the same type as "Eili, Eili," the Hindu Song, the "Rêve Angélique," "Pomp and Circumstance," the "1812" Overture and "Whispering of the Flowers."

"The Flight of the Bumble-Bee," of course, is new, because it has not been offered before; otherwise it probably would have been on the forbidden list. But perhaps the "Finlandia," the "Fedora" Fantasia and the "Ride of the Valkyrs" may be accepted as representing another taste. Possibly next year Mr. Jacchia may add this restricted request program to the list of barred pieces and invite another choice, with interesting results.

For the rest of the week the programs run the usual entertaining course. The annual Wagner program is set for next Sunday evening, with an unusual selection of items.

TRANSCRIPT JUNE 1

At the Pops Tonight

"Request Program"

March from "Aïda" .... Verdi
Overture, "William Tell" .... Rossini
Dubinushka
Rhapsody, "España" .... Chabrier
Fantasia, "Fedora" .... Giordano
Indian Dirge .... Seydel
Scherzo, "The Bumble Bee" .... Rimsky Korsakov
Slavic March .... [illegible]
Tone-Poem, "Finlandia" .... Sibelius
The Lark .... Glinka
Ride of the Valkyrs .... Wagner

Conductor: A. Jacchia

TRANSCRIPT JUNE 2

At the Pops Tonight

March, "Boston Commandery" .... Carter
Overture, "William Tell" .... Rossini
Polonaise from "Eugen Onégin" .... Tchaikovsky
Choral Numbers ....
Chinese Suite .... Friml
Volga Boatmen's Song ....
Dance of the Hours .... Ponchielli
Choral Numbers ....
Selection, "The Tales of Hoffmann" .... Offenbach
Intermezzo from "Pagliacci" .... Leoncavallo
Waltz, "Artists' Life" .... Strauss

Conductor: A. Jacchia.
Assisting: Boston Square and Compass Club Choir.

GLOBE JUNE 2

Programs for the Pops

The "Pop" concerts will begin the sixth week of their season in Symphony Hall with an all Wagner program.

The colleges to be represented during the course of the week are Tufts, Thursday; and Technology, Friday. These and all other nights, however, are open to the public.

The following program will be presented during the week by Agide Jacchia and the "Pops" orchestra:

Sunday, June 7—"Festival March," "The Flying Dutchman"—Overture; "Lohengrin," Prelude; "Tannhauser," Bacchanale; "The Mastersingers of Nuremberg," Prelude; "Parsifal," Entrance of the Knights into the Temple of the Holy Grail; "The Rhine Gold," Entrance of the Gods into Walhalla; "Siegfried," "Forest Murmurs"; "The Valkyries ,all by Wagner.

Monday, June 8—Entrance of the Guests into the Wartburg from "Tannhauser," Wagner; Overture to "Masaniello," Auber; Serenade, Schubert-Jacchia; Fantasia, "Cavalleria Rusticana," Mascagni; Suite, "Sleeping Beauty of the Woods," Tchaikovsky; "At the Convent," Borodin-Marr; "Children at Play," Van Westerhout-Jacchia; Overture to "Rienzi," Wagner; "Irish Rhapsody," Herbert; Waltz, "Tales from the Vienna Woods," Strauss; March, "Washington Post," Sousa.

Tuesday, June 9—Prelude to "Carmen," Bizet; Overture to "The Merry Wives of Windsor," Nicolai; "To Perdita", Repper; Finlandia, Symphonic Poem, Sibelius; Finale of "Scheherazade," Rimsky-Korsakov; Jota from "Il Spana," Stoessel-Jacchia; "By the Waters of Minnetonka," Lieurance; Fantasia, "Lohengrin," Wagner; Polovtsian Dances from "Prince Igor," Borodin; "Prelude Religieux," Edith Lang; "Entrance of the Boyards," Halvorsen.

Wednesday, June 10—March, "National Masonic Club," Harlow; Overture, "Morning, Noon, and Night in Vienna," Suppe; "Eili, Eili," arranged by Jacchia; Fantasia, "Aida," Verdi, "Danse Macabre," Saint-Saens; "The Music Box," Liadov; Air, "Non piu andrai," from "The Marriage of Figaro," Mozart (sung by Charles H. Bennett, baritone); "The Ride of the Valkyries," Wagner; Rhapsody, "Espana," Chabrier; "Kogawa no Hotori ni," "By the Brook," Seigi Abe; Waltz, "Roses from the South," Strauss.

Thursday, June 11—"Rackoczy March," Berlioz; overture to "Zampa," Herold; excerpts Act III, "The Mastersingers," Wagner; Tufts songs, a "[illegible]," E. W. Hayes, '06, b "Spell It Out," A. T. Williams, '13, c "Aren't You Glad?" E. W. Newton, '9[illegible]; Largo, from the "New World Symphony," Dvorak; Spanish dance, "Panaderos," Glazounov; Furlana, from "La Gioconda," Ponchielli; Tufts Songs, a "The Mascot," P. B. Lewis, '[illegible], b "Brown and Blue," E. W. Newton, '96, c "Dear Alma Mater," L. R. Lewis, '87; Medley-Fantasia on Tufts Airs, J. W. Morton, '11; waltz, "La Barcarolle," Waldteufel; coronation march from "The Prophet," Meyerbeer.

Friday, June [illegible]—March, "Father of Victory," Ganne; overture, "Light Cavalry," Suppe; fantasia, "Mefistofele," Boito; "Tech" songs; Bacchanale from "Samson and Delilah," Saint-Saens; second Slavonic dance, Dvorak; finale, Fourth Symphony, Tchaikovsky; "Tech" songs; selection, "Rose Marie," [illegible]; waltz, "Dream of Love," Fahrbach; "Pomp and Circumstance," [illegible] [illegible] Song," Ballard.

Saturday, June [illegible]—Overture to "La Forza del Destino," Verdi; waltz from "Eugen Onegin," Tchaikovsky; "Ave Maria," [illegible]; fantasia, "Samson and Delilah," Saint-Saens; suite, [illegible] Gretry-Mottl; [illegible] Hadley; "Deep River," [illegible]; rhapsody, "Italia," [illegible]; "Dance of the Hours," Ponchielli; [illegible] Minuet," Howells; "Procession of the Sardar," Ippolitov-Ivanov.

HARRISBURG,
PA.
PATRIOT

BELIEVES JAZZ WILL BE AMERICAN MUSIC MOTIF

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"In London [illegible] musical [illegible] in the [illegible] orchestra [illegible] concerts which take place in a city like Boston with those which take place in London.

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TRANSCRIPT JUNE 2

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Continued on the Following Page

KOUSSEVITZKY IN LONDON

Continued from Preceding Page

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MONITOR JUNE 2

Tonight at the "Pops"

MASONIC NIGHT

March, "Boston Commandery".......... Carter
Overture to "William Tell".......... Rossini
Polonaise from "Eugen Onegin".......... Tschaikowsky
Boston Square and Compass Club Choir
Chinese Suite.......... Friml
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The Dance of the Hours.......... Ponchielli
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Polonaise from "Eugen Onegin".......... Tschaikovsky
Boston Square and Compass Club choir
(a) "To the Field, To the Hunt," from [illegible].......... Buck
(b) [illegible] from "The Flying Dutchman".......... Wagner
[illegible] Song [illegible].......... Friml
Chinese Suite
Volga Boatmen's Song.......... Arranged by Jacchia
The Dance of the Hours.......... Ponchielli
Boston Square and Compass Club
Ernest [illegible] Johnson, soloist
Selection, "The Tales of Hoffman".......... Offenba[illegible]
Intermezzo from "Pagliacci".......... Leoncava[illegible]
Waltz, "Artist's Life".......... Stra[illegible]

HERALD JUNE 2

TONIGHT AT THE "POPS"

Agide Jacchia and the symphon[illegible] forces of the "Pops" at Symphony ha[illegible] will be heard in the following progra[illegible] tonight.

March, "Boston Commandery".......... Car[illegible]
Overture, "William Tell".......... Ross[illegible]
Polonaise from "Eugen Onegin".......... Tschaikov[illegible]
Boston Square and Compass Club choir
(a) "To the Field, To the Hunt," from [illegible].......... B[illegible]
(b) [illegible] from "The Flying Dutchman".......... Wa[illegible]
Chinese Suite.......... Fr[illegible]
Volga Boatmen's Song.......... Arranged by Jacch[illegible]
The Dance of the Hours.......... Ponchiel[illegible]
Boston Square and Compass Club
[illegible] soloist
Selection, "The Tales of Hoffman".......... Offenba[illegible]
Intermezzo from "Pagliacci".......... Leoncava[illegible]
Waltz, "Artist's Life".......... Stra[illegible]

[illegible] 2

AT THE POPS TONIGHT

March, "Boston Commandery" .... Carter
Overture, "William Tell" .... Rossini
Polonaise from "Eugen Onegin" .... Tchaikovs[illegible]
Boston Square and Compass Club Choir
(a) "To the Field, To the Hunt," from [illegible] ....
(b) Song of the [illegible] from "The Flying Dutchman" .... Wa[illegible]
Chinese Suite .... [illegible]
Volga Boatmen's Song .... Arranged by Jacchia
Dance of the Hours .... Ponchiélli
Boston Square and SCompanss Club
a Gypsy Love Song .... Herbert
Ernest W. Johnson, Soloist
b Dear Old Pops
Selection, "Tales of Hoffman" .... Offenbach
Intermezzo, "Pagliacci" .... Leoncavallo
Waltz, "Artist's Life" .... Strauss

[illegible]

MIXED PROGRAM ARRANGED FOR POP CONCERT TONIGHT

The following program will be presented by the Symphony Orchestra at the "Pop" concert in Symphony Hall tonight:

Stars and Stripes Forever .... Sousa
Overture to "Poet and Peasant" .... Suppe
American Patrol .... Meacham
Suite from "Carmen" .... Bizet
(a) Aragonaise, (b) Intermezzo, Act 3
(c) Prelude to Act 1
American Fantasy .... Herbert
Largo .... Handl
Solo Violin, Harp, Organ and Strings.
From the Land of the Sky Blue Water .... Cadman-Jacchia
Selection, "Rose Marie" .... Friml-Stothart
Overture Solennelle, "1812" .... Tchaikovsky
Waltz, "Gold and Silver" .... Lehar
Pomp and Circumstance .... Elgar

TRAVELER JUNE 3

AT THE POPS TONIGHT

Stars and Stripes Forever .... Sousa
Overture, "Poet and Peasant" .... Suppe
American Patrol .... Meacham
Suite from "Carmen" .... Bizet
American Fantasy .... Herbert
Solo Violin, Harp, Organ and Strings
From the Land of the Sky-Blue Water .... Cadman-Jac[illegible]
Selection, "Rose Marie" .... Friml-Sto[illegible]
Overture, "1812" .... Tchaik[illegible]
Waltz, "Gold and Silver" ....
Pomp and Circumstance ....

"POPS" TONIGHT

March, "Boston Commandery," [illegible]; Overture to "William Tell," [illegible]; Polonaise from "Eugen Onegin," Tchaikovsky. Boston [illegible] Club Choir [illegible] [illegible] "from [illegible]" [illegible] from "The Flying Dutchman," Wagner. Chinese Suite [illegible]; Volga Boatmen's Song Arranged [illegible]. Dance of the Hours [illegible] Ponchielli. Boston Square and Compass Club (a) Gypsy Love Song, Herbert, [illegible] Johnson, soloist. (b) Dear Old Pops. Selection, "The Tales of Hoffmann," Offenbach. Intermezzo from "Pagliacci," Leoncavallo. Waltz, "Artist's Life," Strauss.

TELEGRAM JUNE 2

color characterizing cuckolds.

Herald June 3/25

A CRY FROM THE EAR

As the World Wags:

There hasn't been a single broadcast of Pops—not the tiniest, tootiest echo from the nightly delectation has been sent through this year's ether! Do you realize what that means? It means that in a thousand outlandish spots lying between here and the western coast, from the grimy desolation of the Lake cities to the lonely grandeur of Coyote Canyon, exiled Bostonians are turning their dials each evening in the vain endeavor to catch a strain from the best beloved and most individual Boston institution.

We know how they are feeling about it—for we have been there. In a cosmopolis just 500 miles from the corner of Massachusetts and Huntington avenues, we betook ourselves early in May of last year to the residence of the rarest avis in those parts, a man who could tune out the local station and get Boston. Because our pen is feeble, no one will ever know the agonizing suspense of the moments during which we manoeuvred to sort out the contributions coming from the array of local talent, and clear up WBZ's wave length—nor can they imagine the immensity of the sensation experienced when success was ours, and the final bars of the "Marche Slave" swept through the room, followed by a roar of applause that alike shook Symphony Hall and the walls of the house beside Lake Erie.

We distinctly remember jumping up and down in unbridled excitement, shrieking, "That's Boston!—that's cold, unenthusiastic Boston opening up Pops!" But we were not then ware of doing so. We had forgotten the many miles between us and home, forgotten the weary loneliness so commonly experienced during one's first year out in the cold and cruel—we were back, 'way back, at the little "rush" tables behind the barrier, surrounded by friends from school, waving our glass of loganberry highball aloft and howling for another encore or Jacchia's blood!

And now as we again hear Pops pop unpunctuated by static, we wish that some evening there we'd look up and see a microphone all set to carry the festivities to every lonely Bostonian listening in 'way out beyond the borders of the Bach-and-Beethoven belt.

Who'll put the nickel on the drum?

TYRUS THE TERRIBLE.

MONITOR JUNE 3

Tonight at the "Pops"

"Stars and Stripes Forever" .. Sousa
Overture to "Poet and Peasant" .. Suppé
"American Patrol" .... Meacham
Suite from "Carmen" .... Bizet
American Fantasy .... Herbert
Largo .... Handel
"From the Land of the Sky-Blue Water" .... Cadman-Jacchia
Selection, "Rose-Marie" .... Frimi-Stothart
Ouverture Solennelle, "1812" .... Tschaikowsky
Waltz, "Gold and Silver" .... Lehar
"Pomp and Circumstance" ... Elgar

ADVOCATE JUNE 4

JEWISH PROGRAM AT THE "POPS"

Conductor Will Welcome Suggestions for Program

Agide Jacchia, the conductor of the "Pop" concerts which take place each night in Symphony Hall, is always eager to devise a new species of program which may vie in popularity with such old favorites as the Russian program, Wagner program, and Request program. A new departure at the "Pops" will be Jewish night on Tuesday, June 16, with a program drawn entirely from the Jewish composers. The conductor has examined the existing rich repertory of such music with special attention. The resulting program which he has compiled is evidently of great musical and popular interest. However, there may well be certain pieces which he has overlooked and he will be glad to consider any suggestions regarding possible pieces for encores on "Jewish Night." Patrons of the "Pops" with such especial numbers in mind should address their communications to Agide Jacchia, Symphony Hall, Boston.

TRAVELER JUNE 4

TONIGHT AT THE POPS

The "Pops" orchestra, under the direction of Agide Jacchia, will be heard in the following program at Symphony hall tonight:

Military March (arranged by Agide Jacchia) .... Schubert
Overture to "Cosi fan tutte" ...... Mozart
The Lark .... Glinka-Jacchia
Fourteenth Hungarian Rhapsody ..... Liszt
Fantasia, "Samson and Delilah" Saint-Saens
Indian Summer, an American Idyl Herbert
Solo English horn, Louis Speyer
Czardas (No. 1) .... Michiels
Marche Slave .... Tchaikowsky
Suite Coppelia .... Delibes
Waltz of the Hours—Czardas
Intermezzo from "Goyescas" ..... Granados
Bacchanale from "Philemon et Baucis"

NEW YORK

MONITOR JUNE 4

Tonight at the "Pops"

Military March .... Schubert
(Arranged by Agide Jacchia)
Overture to "Cosi fan tutte" ... Mozart
"The Lark" .... Glinka-Jacchia
Fourteenth Hungarian Rhapsody Liszt
Fantasia, "Samson and Delilah" Saint-Saens
Indian Summer, An American Idyl .... Herbert
Czardas (No. 1) .... Michiels
Marche Slave .... Tschaikowsky
Suite, "Coppelia" .... Delibes
Intermezzo from "Goyescas" .... Granados
Bacchanale from "Philemon et Baucis" .... Gounod

AMERICAN JUNE 4

MIXED PROGRAM ON POP CONCERT LIST TONIGHT

The "Pops" Orchestra, under the direction of Agide Jacchia, will be heard in the following program at Symphony Hall tonght:

Military March (Arranged by Agide Jacchia) .... Schuber
Overture to "Cosi fan tutte" ...... Mozar
The Lark .... Glinka-Jacchi
Fourteenth Hungarian Rhapsody ..... Lis
Fantasia, "Samson and Delilah," Saint-Saer
Indian Summer, an American Idyl, Herbe

ADVERTISER JUNE 4

AT THE POPS TONIGHT

Wedding March, "A Mid-Summer Night's Dream" .... Mendelssoh
Overture to "Mignon" .... Thoma
Reve Angelique .... Rubinstei
Second Hungarian Rhapsody .... Lis
Fantasia, "Il Trovatore" .... Ver
Ave Marie .... Schubert-Wilheln
Clavelitos .... Valverde-Jacch
Ride of the Calkyries .... Wagne
Selection, "The Love Song" Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube" .... Strauss
March, "Lorraine" .... Ganne

ADVERTISER JUNE 4

TONIGHT'S POP CONCERT

Military March .... Schubert
Overture, "Cosi fan tutte" .... Mozart
The Lark .... Glinka-Jacchia
14th Hungarian Rhapsody .... Liszt
Fantasia, "Samson and Delilah" Saint-Saens
Indian Summer .... Herbert
Solo English Horn, Louis Speyer.
Czardas (No. 1) .... Michiels
Marche Slave .... Tchaikovsky
Suite Coppelia .... Delibes
Intermezzo, "Goyescas" .... Granados
Bacchanale, "Philemon et Baucis" ... Gounod

TRANSCRIPT JUNE 5

At the Pops Tonight

Wedding March from "A Midsummer Night's Dream" .... Mendelssohn
Overture, "Mignon" .... Thomas
Angelic Dream .... Rubinstein
Second Hungarian Rhapsody .... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Maria .... Schubert-Wilhelmj
Clavelitos .... Valverde-Jacchia
Ride of the Valkyrs .... Wagner
Selection, "The Love Song," Offenbach-Kunneke
Waltz, "Blue Danube" ..... J. Strauss
March, "Lorraine" .... Ganne

Conductor: A. Jacchia

HERALD JUNE 5

AT THE "POPS" TONIGHT

These numbers will be on the program of the Pops concert in Symphony hall tonight under direction of Agide Jacchia:

Wedding march, "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Mignon" .... Thomas
Reve Angelique .... Rubinstein
Second Hungarian Rhapsody .... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Maria .... Schubert-Wilhelmj
Violin, harp, organ and strings
Clavelitos .... Valverde-Jacchia
Ride of the Valkyries .... Wagner
Selection "The Love Song" .. Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube," Strauss
March, "Lorraine" .... Gan

MONITOR JUNE 5

Tonight at the "Pops"

Wedding March, "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Mignon" ...... Thomas
"Rêve Angelique" ...... Rubinstein
Second Hungarian Rhapsody ... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Maria ...... Schubert-Wilhelmj
Clavelitos .... Valverde-Jacchia
Ride of the Valkyries ..... Wagner
Selection, "The Love Song" ..... Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube" .... Strauss
March, "Lorraine" .... Ganne

TRANSCRIPT JUNE 6

At the Pops Tonight

March from "The Queen of Sheba". Gounod
Overture, "L'Italiana in Algeri" ... Rossini
Serenade .... Toselli
Fantasia, "Madama Butterfly" .. Puccini
Fireworks .... Stravinsky
O Katharina .... Fall
Waltz, No. 15 .... Brahms-Gericke
Overture, "Tannhäuser" ..... Wagner
Tempest Scene from Othello" ..... Verdi
Valse Triste .... Sibelius
March, "El Capitan" .... Sousa

Conductor: A. Jacchia.

PROGRESS OF THE POPS

TRANSCRIPT JUNE 6

Sunday Evening for Wagner—Two "College Nights" in Prospect — Programs Variously Freshened

ENTERING upon a sixth week tomorrow, The Pops are making hay while the Commencement sun shines. Thus two of the seven concerts are "college nights"—one for Tufts on Thursday; one for the Institute of Technology on Friday. On each evening, there will be interludes of college songs to diversify an orchestral program along the usual lines. The other incident of the week is the annual "Wagner Concert" announced for tomorrow evening. The program comprises the overture to "The Flying Dutchman"; the preludes to "Lohengrin" and "Die Meistersinger"; fragments from "Parsifal"—Procession of the Knights; from "Rheingold"—Passage of the Gods toward Valhalla; from "Siegfried"—Forest Scene; from "Die Walküre"—Valkyrs' Ride. For introduction stands the "Festival March"—not exactly one of Wagner's major "works"

Though The Pops are well past mid-season, Mr. Jacchia continues to enlarge and vary the repertory. On Monday next, for example, the program lists four numbers from Chaikovsky's ballet, "The Sleeping Beauty," and a transcribed piece from Borodin, "At the Convent." On Tuesday, two pieces by resident composers will be heard —Mr. Repper's "Perdita"; Miss Edith Lang's "Religious Prelude." On Wednesday the orchestra will play Liadov's amusing trifle, "The Music Box," and Mr. Charles Bennett, the baritone, will sing one of Mozart's airs for Figaro. On Saturday two old dances of Grétry and a Minuet for Puck by the English composer, Herbert Howells, have place. Otherwise, throughout the week, all goes as custom ordains—for a public possibly a bit too well content.

MONITOR JUNE 6

Tonight at the "Pops"

Cortege, "Queen of Sheba" .. Gounod
Overture to "L'Italiana in Algeri" .... Rossini
Serenade .... Toselli
Fantasia, "Madam Butterfly" ... Puccini
Fireworks .... Stravinsky
"O Katharina" .... Fall
Waltz No. 15 .... Brahms-Gericke
Overture to "Tannhäuser" .. Wagner
"The Tempest," "Othello" .... Verdi
"Valse Triste" .... Sibelius
March, "El Capitan" ...... Sousa

Sunday Evening

Wagner Program

Festival March
"The Flying Dutchman"—Overture
"Lohengrin"—Prelude
"Tannhäuser"—Bacchanale
"Meistersinger"—Prelude
"Parsifal"—Entrance of the Knights into the Temple of the Holy Grail
"The Rhine-Gold"—Entrance of the Gods into Walhalla
"Siegfried"—"Forest Murmurs"
"The Valkyrie"—The Ride of the Valkyries

AMERICAN JUNE 6

"Pop" Concerts Start Sixth Week Tomorrow Night

The sixth week of the season of "Pop" concerts at Symphony Hall starts tomorrow night with a Wagnerian program. Tufts and Technology will be represented on Thursday and Friday, respectively. These and all other nights are open to the public.

The following is tonight's program:

Cortge, "Queen of Sheba" .... Gounod
Overture to "L'Italiana in Algeri" .. Rossini
Serenade .... Toselli
Fantasia, "Madam Butterfly" ...... Puccini
Fireworks .... Stravinsky
O Katharina .... Fall
Waltz No. 15 .... Brahms-Gericke
Overtture to "Tannhauser" .... Wagner
"The Tempest," "Othello" .... Verdi
Valse Triste .... Sibelius
March, "El Capitan" .... Sousa

TRAVELER JUNE 6

"Pops" Begin Sixth Week of Season

Tomorrow night will open the sixth week of the season of "Pop" concerts in Symphony hall, with the third of the Sunday concerts and an all-Wagner program.

The colleges will be represented next week by Tufts on Thursday and Technology on Friday. These and all other nights are open to the public. The program for tonight will be found elsewhere in the Traveler. Tomorrow evening Agide Jacchia will conduct the following program:

WAGNER PROGRAM
Sunday, June 7, 1925

1—Festival March.
2—The Flying Dutchman—Overture.
3—Lohengrin—Prelude.
4—Tannhauser—Bacchanale.
5—The Mastersingers of Nuremberg—Prelude
6—Parsifal—Entrance of the Knights into the Temple of the Holy Grail.
7—The Rhine Gold—Entrance of the Gods in Walhalla.
8—Siegfried—"Forest Murmurs."
9—The Valkyrie—The Ride of the Valkyries

ADVERTISER JUNE 6

TONIGHT'S POP CONCERT

Cortege, "Queen of Sheba" .... Gounod
Overture, "L'Italiana in Algeri" ... Rossini
Serenade .... Toselli
Fantasia, "Madam Butterfly" ..... Puccini
Fireworks .... Stravinsky
O Katharina .... Fall
Waltz No. 15 .... Brahms-Gericke
Overture "Tannhauser" .... Wagner
"The Tempest," "Othello" .... Verdi
Valse Triste .... Sibelius
March, "El Capitan" .... Sousa

114

TELEGRAM JUNE 6

"POPS" TONIGHT

Cortege, "Queen of Sheba," Gounod; overture to "L'Italiana in Algeri," Rossini! serenade, Tosselli; fantasia, "Madame Butterfly," Puccini; "Fireworks," Stravinsky; "O Katharina," Fall; "Waltz No. 15," Brahms-Gericke; overture from "Tannhauser," Wagner; "The Tempest," "Othello," Verdi; 'Valse Triste,' Sibelius; march, 'El Capitan,' Sousa.

JUN 7 1925

PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
PHILADELPHIA, PA.
Public Ledger

Ultra-Modern Chamber Music Waits Audiences Next Season

THE League of Composers of New York city, which divides honors with the International Composers' Guild in giving to a more or less receptive public the latest developments of modern, especially in the new form of orchestral chamber music, has announced an ambitious program for next season. The organization is now in its third year.

Next season there will be three concerts of modern chamber orchestral music. The first is to be conducted by Serge Koussevitsky, the second by William Mengelberg with Mme. Wanda Landowska and other distinguished artists as soloists. There will be in addition one recital of new chamber music and four issues of the League's magazine.

Mr. Koussevitsky, who appears by permission of the trustees of the Boston Symphony Orchestra, will conduct a program of first performances of works by Europeans and Americans. This will be his first appearance here that is not connected with a performance of the Boston Symphony. The concert will take place in November. The ensemble will consist of picked men from the Boston Symphony Orchestra

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ADVERTISER JUNE 7

Wagner Music at Pop Concert Tonight

AT Symphony Hall tonight the sixth week of the Pop concerts will open with an all-Wagner program. Tufts College will celebrate next Thursday night and Tech the following night. All the other concerts this week are open to the public. The program for tonight follows:

Festival March; "Flying Dutchman" overture; "Lohengrin" prelude; Bacchanale from "Tannhaeuser"; prelude to "The Mastersingers"; an excerpt from "Parsifal"; a Walhalla scene from "Rhine Gold"; the "Forest Murmurs" music from "Siegfried" and the "The Ride of the Valkyries."

GLOBE JUNE 7

Music Notes and Comment

Mr Jacchia has chosen for the Sunday special Pop concert tonight an all-Wagner program which should attract the capacity audience customary in this city whenever a program includes much Wagner. In the concert hall Wagner is a big drawing card.

TRANSCRIPT JUNE 8

At the Pops Tonight

Processional March from "Tannhäuser" Wagner
Overture, "William Tell" ...... Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana" Mascagni
Two Numbers from the Music to "Peer Gynt" .... Grieg
At the Convent .... Borodin-Marr
Children at Play. Van Westerhout-Jacchia
Overture, "Rienzi" .... Wagner
Irish Rhapsody .... Herbert
Waltz, "Vienna Woods" ..... J. Strauss
March, "Washington Post" ...... Sousa

Conductor: A. Jacchia

HERALD JUNE 7

"POPS" BEGIN SIXTH WEEK

Wednesday and Thursday to Be Special College Nights

The "Pop" concerts will begin the sixth week of their season tonight in Symphony hall with an all-Wagner program.

The colleges to be represented during the course of the week are Tufts on Thursday, and Technology on Friday. These and all other nights, however, are open to the public.

The following programs have been arranged by Mr. Jacchia:

SUNDAY, JUNE 7

Festival March
The Flying Dutchman—Overture
Lohengrin—Prelude
Tannhaeuser—Bacchanale
The Mastersingers of Nuremberg—Prelude
Parsifal—Entrance of the knights into the Temple of the Holy Grail
The Rhine Gold—Entrance of the gods into Walhalla.
Siegfried—"Forest Murmurs"
The Valkyrie—The ride of the Valkyries

MONDAY, JUNE 8

Entrance of the guests into the Wartburg from "Tannhaeuser" .... Wagner
Overture to "Masaniello" .... Auber
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana" .... Mascagni
Suite, "Sleeping Beauty of the Woods" Tchaikovsky
At the Convent .... Borodin-Marr
Children at Play ...... Van Westerhout-Jacchia
Overture to "Rienzi" .... Wagner
Irish Rhapsody .... Herbert
Waltz, "Tales from the Vienna Woods" Strauss
March, "Washington Post" .... Sousa

TUESDAY, JUNE 9

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
To Perdita .... Repper
Finlandia, Symphonic Poem .... Sibelius
Finale of "Scheherazade" .... Rimsky-Korsakov
Jota from "Hispana" .... Stoessel-Jacchia
"By the Waters of Minnetonka" ...... Lieurance
Fantasia, "Lohengrin" .... Wagner
Polovtsian Dances from 'Prince Igor'. Borodin
Prelude Religieux .... Edith Lang
Entrance of the Boyards .... Halvorsen

WEDNESDAY, JUNE 10

March, "National Masonic Club" .... Harlow
Overture, 'Morning, Noon and Night in Vienna" .... Suppe
Elli, Elli .... Arranged by Jacchia
Solo Trumpet, Kurt Schmeisser
Fantasia, "Aida" .... Verdi
Danse Macabre, Symphonic Poem ... Saint-Saens
The Music Box .... Liadov
Air, "Non piu andrai" from "The Marriage of Figaro" .... Mozart
Charles H. Bennett, Baritone
The Ride of the Valkyries .... Wagner
Rhapsody, "Espana" .... Chabrier
"Kogawa no Hotori ni," "By the Brook" Seigi Abe
Waltz, "Roses from the South .... Strauss

TUFTS COLLEGE NIGHT
THURSDAY, JUNE 11

Rackoczy March .... Berlioz
Overture to "Zampa" .... Herold
Excerpts Act III, "The Mastersingers". Wagner
Tufts Songs
a. Fight .... E. W. Hayes '16
b. Spell It Out .... A. T. Williams '19
c. Aren't You Glad .... E. W. Newton '90
Largo, "From the New World" Symphony Dvorak
Spanish Dance, "Panaderos" .... Glazounov
Furlana from "La Gioconda" .... Ponchielli
Tufts Songs
a. That Mascot .... P. B. Lewis '18
b. Brown and Blue .... E. W. Newton '90
c. Dear Alma Mater .... L. R. Lewis '87
Medley-Fantasia on Tufts Airs J. W. Morton '11
Waltz, "La Barcarolle" .... Waldteufel
Coronation March from "The Prophet" Meyerbeer

M. I. T. NIGHT, FRIDAY, JUNE 12.

March, "Father of Victory" .... Ganne
Overture, "Light Cavalry" .... Suppe
Fantasia, "Mefistofele" .... Boito
"Tech" songs.
Bacchanale from "Samson and Delilah", Saint-Saens
Second Slavonic Dance .... Dvorak
Finale, Fourth Symphony .... Tchaikovsky
"Tech" songs.
Selection, "Rose Marie" .... Friml-Stothart
Waltz, "Dream of Love" .... Fahrbach
Pomp and Circumstance .... Elgar
Stein Song.

SATURDAY, JUNE 13.

Overture to "La Forza del Destino" ..... Verdi
Waltz from "Eugen Onegin" ...... Tchaikovsky
Ave Maria .... Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Fantasia, "Sampson and Delilah," Saint-Saens
Suite, "Cephale et Procris" ...... Gretry-Mottl
Valse, "Juanita" .... Hadley
Deep River .... Burleigh-Jacchia
Rhapsody, "Italia" .... Casello
Dance of the Hours .... Ponchielli
Puck's Minuet .... Howells
Procession o fthe Sardar ...... Ippolitov-Ivanoff

TRAVELER JUNE 8

TONIGHT AT THE POPS

The following program will be performed at the Pop concert in Symphony hall tonight under Agide Jacchia's direction:

Entrance of the guests into the Wartburg, from "Tannhauser" ...... Wagner
Overture to "William Tell" .... Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana," Mascagni
Suite, "Peer Gynt" .... Grieg
"Morning Mood," "In the Troll," "King's Grotto"
At the Convent .... Borodin-Marr
Children at Play ...... Van-Westerhout-Jacchia
Overture to "Rienzi" .... Wagner
Selection, "Carmen" .... Bizet
Waltz, "Tales from the Vienna Woods" Strauss
March, "Washington Post" .... Sousa

HERALD JUNE 8

POPS TONIGHT

The following program will be performed at the Pop concert in Symphony hall tonight under Agide Jacchia's direction:

Entrance of the guests into the Wartburg, from "Tannhauser" ...... Wagner
Overture to "William Tell" .... Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana," Mascagni
Suite, "Peer Gynt" .... Grieg
"Morning Mood," "In the Troll," "King's Grotto"
At the Convent .... Borodin-Marr
Children at Play ...... Van-Westerhout-Jacchia
Overture to "Rienzi" .... Wagner
Selection, "Carmen" .... Bizet
Waltz, "Tales from the Vienna Woods" Strauss
March, "Washington Post" .... Sousa

color characterizing cuckolds.

Herald June 3/25

A CRY FROM THE EAR

As the World Wags:

There hasn't been a single broadcast of Pops—not the tiniest, tootiest echo from the nightly delectation has been sent through this year's ether! Do you realize what that means? It means that in a thousand outlandish spots lying between here and the western coast, from the grimy desolation of the Lake cities to the lonely grandeur of Coyote Canyon, exiled Bostonians are turning their dials each evening in the vain endeavor to catch a strain from the best beloved and most individual Boston institutic

We know how they are feeling about it—for we have been there. In a cosmopolis just 500 miles from the corner of Massachusetts and Huntington avenues, we betook ourselves early in May of last year to the residence of the rarest avis in those parts, a man who could tune out the local station and get Boston. Because our pen is feeble, no one will ever know the agonizing suspense of the moments during which we manoeuvred to sort out the contributions coming from the array of local talent, and clear up WBZ's wave length—nor can they imagine the immensity of the sensation experienced when success was ours, and the final bars of the "Marche Slave" swept through the room, followed by a roar of applause that alike shook Symphony Hall and the walls of the house beside Lake Erie.

We distinctly remember jumping up and down in unbridled excitement, shrieking, "That's Boston!—that's cold, unenthusiastic Boston opening up Pops!" But we were not then ware of doing so. We had forgotten the many miles between us and home, forgotten the weary loneliness so commonly experienced during one's first year out in the cold and cruel—we were back, 'way back, at the little "rush" tables behind the barrier, surrounded by friends from school, waving our glass of loganberry highball aloft and howling for another encore or Jacchia's blood!

And now as we again hear Pops pop unpunctuated by static, we wish that some evening there we'd look up and see a microphone all set to carry the festivities to every lonely Bostonian listening in 'way out beyond the borders of the Bach-and-Beethoven belt.

Who'll put the nickel on the drum?

TYRUS THE TERRIBLE.

MONITOR JUNE 3

Tonight at the "Pops"

"Stars and Stripes Forever" .. Sousa
Overture to "Poet and Peasant" .... Suppé
"American Patrol" .... Meacham
Suite from "Carmen" .... Bizet
American Fantasy .... Herbert
Largo .... Handel
"From the Land of the Sky-Blue Water" .... Cadman-Jacchia
Selection, "Rose-Marie" .... Friml-Stothart
Ouverture Solennelle, "1812" .... Tschaikowsky
Waltz, "Gold and Silver" .... Lehar
"Pomp and Circumstance" ... Elgar

ADVOCATE JUNE 4

JEWISH PROGRAM AT THE "POPS"

Conductor Will Welcome Suggestions for Program

Agide Jacchia, the conductor of the "Pop" concerts which take place each night in Symphony Hall, is always eager to devise a new species of program which may vie in popularity with such old favorites as the Russian program, Wagner program, and Request program. A new departure at the "Pops" will be Jewish night on Tuesday, June 16, with a program drawn entirely from the Jewish composers. The conductor has examined the existing rich repertory of such music with special attention. The resulting program which he has compiled is evidently of great musical and popular interest. However, there may well be certain pieces which he has overlooked and he will be glad to consider any suggestions regarding possible pieces for encores on "Jewish Night." Patrons of the "Pops" with such especial numbers in mind should address their communications to Agide Jacchia, Symphony Hall, Boston.

TRAVELER JUNE 4

TONIGHT AT THE POPS

The "Pops" orchestra, under the direction of Agide Jacchia, will be heard in the following program at Symphony hall tonight:

Military March (arranged by Agide Jacchia) .... Schubert
Overture to "Cosi fan tutte" ...... Mozart
The Lark .... Glinka-Jacchia
Fourteenth Hungarian Rhapsody ..... Liszt
Fantasia, "Samson and Delilah" .... Saint-Saens
Indian Summer, an American Idyl .... Herbert
Solo English horn, Louis Speyer
Czardas (No. 1) .... Michiels
Marche Slave .... Tchaikowsky
Suite Coppelia .... Delibes
Waltz of the Hours—Czardas
Intermezzo from "Goyescas" ..... Granados
Bacchanale from "Philemon et Baucis" .... Gounod

NEW YORK

MONITOR JUNE 4

Tonight at the "Pops"

Military March .... Schubert (Arranged by Agide Jacchia)
Overture to "Cosi fan tutte" ... Mozart
"The Lark" .... Glinka-Jacchia
Fourteenth Hungarian Rhapsody .... Liszt
Fantasia, "Samson and Delilah" .... Saint-Saëns
Indian Summer, An American Idyl .... Herbert
Czardas (No. 1) .... Michiels
Marche Slave .... Tschaikowsky
Suite, "Coppelia" .... Delibes
Intermezzo from "Goyescas" .... Granados
Bacchanale from "Philemon et Baucis" .... Gounod

AMERICAN JUNE 4

MIXED PROGRAM ON POP CONCERT LIST TONIGHT

The "Pops" Orchestra, under the direction of Agide Jacchia, will be heard in the following program at Symphony Hall tonght:

Military March (Arranged by Agide Jacchia) .... Schubert
Overture to "Cosi fan tutte" ...... Mozart
The Lark .... Glinka-Jacchia
Fourteenth Hungarian Rhapsody ..... Liszt
Fantasia, "Samson and Delilah," Saint-Saens
Indian Summer, an American Idyl, Herbert

ADVERTISER JUNE 4

AT THE POPS TONIGHT

Wedding March, "A Mid-Summer Night's Dream" .... Mendelssohn
Overture to "Mignon" .... Thomas
Reve Angelique .... Rubinstein
Second Hungarian Rhapsody ...... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Marie .... Schubert-Wilhelmj
Clavelitos .... Valverde-Jacchia
Ride of the Calkyries .... Wagner
Selection, "The Love Song" .... Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube" .... Strauss
March, "Lorraine" .... Ganne

ADVERTISER JUNE 4

TONIGHT'S POP CONCERT

Military March .... Schubert
Overture, "Cosi fan tutte" .... Mozart
The Lark .... Glinka-Jacchia
14th Hungarian Rhapsody .... Liszt
Fantasia, "Samson and Delilah" .... Saint-Saens
Indian Summer .... Herbert
Solo English Horn, Louis Speyer.
Czardas (No. 1) .... Michiels
Marche Slave .... Tchaikovsky
Suite Coppelia .... Delibes
Intermezzo, "Goyescas" .... Granados
Bacchanale, "Philemon et Baucis" ... Gounod

TRANSCRIPT JUNE 5

At the Pops Tonight

Wedding March from "A Midsummer Night's Dream" .... Mendelssohn
Overture, "Mignon" .... Thomas
Angelic Dream .... Rubinstein
Second Hungarian Rhapsody .... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Maria .... Schubert-Wilhelmj
Clavelitos .... Valverde-Jacchia
Ride of the Valkyrs .... Wagner
Selection, "The Love Song." .... Offenbach-Kunneke
Waltz, "Blue Danube" ..... J. Strauss
March, "Lorraine" .... Ganne

Conductor: A. Jacchia

HERALD JUNE 5

AT THE "POPS" TONIGHT

These numbers will be on the program of the Pops concert in Symphony hall tonight under direction of Agide Jacchia:

Wedding march, "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Mignon" .... Thomas
Reve Angelique .... Rubinstein
Second Hungarian Rhapsody .... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Maria .... Schubert-Wilhelmj
Violin, harp, organ and strings
Clavelitos .... Valverde-Jacchia
Ride of the Valkyries .... Wagner
Selection "The Love Song" .. Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube," .... Strauss
March, "Lorraine" .... Ganne

MONITOR JUNE 5

Tonight at the "Pops"

Wedding March, "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Mignon" ...... Thomas
"Rêve Angelique" ...... Rubinstein
Second Hungarian Rhapsody ... Liszt
Fantasia, "Il Trovatore" .... Verdi
Ave Maria ...... Schubert-Wilhelmj
Clavelitos .... Valverde-Jacchia
Ride of the Valkyries ..... Wagner
Selection, "The Love Song" .... Offenbach-Kunneke
Waltz, "On the Beautiful Blue Danube" .... Strauss
March, "Lorraine" .... Ganne

TRANSCRIPT JUNE 6

At the Pops Tonight

March from "The Queen of Sheba". .... Gounod
Overture, "L'Italiana in Algeri" ... Rossini
Serenade .... Toselli
Fantasia, "Madama Butterfly" .. Puccini
Fireworks .... Stravinsky
O Katharina .... Fall
Waltz, No. 15 .... Brahms-Gericke
Overture, "Tannhäuser" ...... Wagner
Tempest Scene from Othello" ..... Verdi
Valse Triste .... Sibelius
March, "El Capitan" .... Sousa

Conductor: A. Jacchia.

PROGRESS OF THE POPS

TRANSCRIPT JUNE 6

Sunday Evening for Wagner—Two "College Nights" in Prospect — Programs Variously Freshened

ENTERING upon a sixth week tomorrow, The Pops are making hay while the Commencement sun shines. Thus two of the seven concerts are "college nights"—one for Tufts on Thursday; one for the Institute of Technology on Friday. On each evening, there will be interludes of college songs to diversify an orchestral program along the usual lines. The other incident of the week is the annual "Wagner Concert" announced for tomorrow evening. The program comprises the overture to "The Flying Dutchman"; the preludes to "Lohengrin" and "Die Meistersinger"; fragments from "Parsifal"—Procession of the Knights; from "Rheingold"—Passage of the Gods toward Valhalla; from "Siegfried"—Forest Scene; from "Die Walküre"—Valkyrs' Ride. For introduction stands the "Festival March"—not exactly one of Wagner's major "works"

Though The Pops are well past mid-season, Mr. Jacchia continues to enlarge and vary the repertory. On Monday next, for example, the program lists four numbers from Chaikovsky's ballet, "The Sleeping Beauty," and a transcribed piece from Borodin, "At the Convent." On Tuesday, two pieces by resident composers will be heard—Mr. Repper's "Perdita"; Miss Edith Lang's "Religious Prelude." On Wednesday the orchestra will play Liadov's amusing trifle, "The Music Box," and Mr. Charles Bennett, the baritone, will sing one of Mozart's airs for Figaro. On Saturday two old dances of Grétry and a Minuet for Puck by the English composer, Herbert Howells, have place. Otherwise, throughout the week, all goes as custom ordains—for a public possibly a bit too well content.

MONITOR JUNE 6

Tonight at the "Pops"

Cortege, "Queen of Sheba" .. Gounod
Overture to "L'Italiana in Algeri" .... Rossini
Serenade .... Toselli
Fantasia, "Madam Butterfly" ... Puccini
Fireworks .... Stravinsky
"O Katharina" .... Fall
Waltz No. 15 ...... Brahms-Gericke
Overture to "Tannhäuser" .. Wagner
"The Tempest," "Othello" .... Verdi
"Valse Triste" .... Sibelius
March, "El Capitan" ...... Sousa

Sunday Evening

Wagner Program

Festival March
"The Flying Dutchman"—Overture
"Lohengrin"—Prelude
"Tannhäuser"—Bacchanale
"Meistersinger"—Prelude
"Parsifal"—Entrance of the Knights into the Temple of the Holy Grail
"The Rhine-Gold"—Entrance of the Gods into Walhalla
"Siegfried"—"Forest Murmurs"
"The Valkyrie"—The Ride of the Valkyries

AMERICAN JUNE 6

"Pop" Concerts Start Sixth Week Tomorrow Night

The sixth week of the season of "Pop" concerts at Symphony Hall starts tomorrow night with a Wagnerian program. Tufts and Technology will be represented on Thursday and Friday, respectively. These and all other nights are open to the public.

The following is tonight's program:

Cortge, "Queen of Sheba" .... Gounod
Overture to "L'Italiana in Algeri" .. Rossini
Serenade .... Toselli
Fantasia, "Madam Butterfly" ..... Puccini
Fireworks .... Stravinsky
O Katharina .... Fall
Waltz No. 15 .... Brahms-Gericke
Overtture to "Tannhauser" .... Wagner
"The Tempest," "Othello" .... Verdi
Valse Triste .... Sibelius
March, "El Capitan" .... Sousa

TRAVELER JUNE 6

"Pops" Begin Sixth Week of Season

Tomorrow night will open the sixth week of the season of "Pop" concerts in Symphony hall, with the third of the Sunday concerts and an all-Wagner program.

The colleges will be represented next week by Tufts on Thursday and Technology on Friday. These and all other nights are open to the public. The program for tonight will be found elsewhere in the Traveler. Tomorrow evening Agide Jacchia will conduct the following program:

WAGNER PROGRAM
Sunday, June 7, 1925

1—Festival March.
2—The Flying Dutchman—Overture.
3—Lohengrin—Prelude.
4—Tannhauser—Bacchanale.
5—The Mastersingers of Nuremberg—Prelude
6—Parsifal—Entrance of the Knights into the Temple of the Holy Grail.
7—The Rhine Gold—Entrance of the Gods in Walhalla.
8—Siegfried—"Forest Murmurs."
9—The Valkyrie—The Ride of the Valkyries

ADVERTISER JUNE 6

TONIGHT'S POP CONCERT

Cortege, "Queen of Sheba" .... Gounod
Overture, "L'Italiana in Algeri" ... Rossini
Serenade .... Toselli
Fantasia, "Madam Butterfly" ..... Puccini
Fireworks .... Stravinsky
O Katharina .... Fall
Waltz No. 15 .... Brahms-Gericke
Overture "Tannhauser" .... Wagner
"The Tempest," "Othello" .... Verdi
Valse Triste .... Sibelius
March, "El Capitan" .... Sousa

114

TELEGRAM JUNE 6

"POPS" TONIGHT

Cortege, "Queen of Sheba," Gounod; overture to "L'Italiana in Algeri," Rossini! serenade, Tosselli; fantasia, "Madame Butterfly," Puccini; "Fireworks," Stravinsky; "O Katharina," Fall; "Waltz No. 15," Brahms-Gericke; overture from "Tannhauser," Wagner; "The Tempest," "Othello," Verdi; 'Valse Triste,' Sibelius; march, 'El Capitan,' Sousa.

JUN 7 1925

PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
PHILADELPHIA, PA.
Public Ledger

Ultra-Modern Chamber Music Waits Audiences Next Season

THE League of Composers of New York city, which divides honors with the International Composers' Guild in giving to a more or less receptive public the latest developments of modern, especially in the new form of orchestral chamber music, has announced an ambitious program for next season. The organization is now in its third year.

Next season there will be three concerts of modern chamber orchestral music. The first is to be conducted by Serge Koussevitsky, the second by William Mengelberg with Mme. Wanda Landowska and other distinguished artists as soloists. There will be in addition one recital of new chamber music and four issues of the League's magazine.

Mr. Koussevitsky, who appears by permission of the trustees of the Boston Symphony Orchestra, will conduct a program of first performances of works by Europeans and Americans. This will be his first appearance here that is not connected with a performance of the Boston Symphony. The concert will take place in November. The ensemble will consist of picked men from the Boston Symphony Orchestra

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ADVERTISER JUNE 7

Wagner Music at Pop Concert Tonight

AT Symphony Hall tonight the sixth week of the Pop concerts will open with an all-Wagner program. Tufts College will celebrate next Thursday night and Tech the following night. All the other concerts this week are open to the public. The program for tonight follows:

Festival March; "Flying Dutchman" overture; "Lohengrin" prelude; Bacchanale from "Tannhaeuser"; prelude to "The Mastersingers"; an excerpt from "Parsifal"; a Walhalla scene from "Rhine Gold"; the "Forest Murmurs" music from "Siegfried" and the "The Ride of the Valkyries."

GLOBE JUNE 7

Music Notes and Comment

Mr Jacchia has chosen for the Sunday special Pop concert tonight an all-Wagner program which should attract the capacity audience customary in this city whenever a program includes much Wagner. In the concert hall Wagner is a big drawing card.

TRANSCRIPT JUNE 8

At the Pops Tonight

Processional March from "Tannhäuser" .... Wagner
Overture, "William Tell" ...... Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana" .... Mascagni
Two Numbers from the Music to "Peer Gynt" .... Grieg
At the Convent .... Borodin-Marr
Children at Play. Van Westerhout-Jacchia
Overture, "Rienzi" .... Wagner
Irish Rhapsody .... Herbert
Waltz, "Vienna Woods" ..... J. Strauss
March, "Washington Post" .... Sousa

Conductor: A. Jacchia

HERALD JUNE 7

"POPS" BEGIN SIXTH WEEK

Wednesday and Thursday to Be Special College Nights

The "Pop" concerts will begin the sixth week of their season tonight in Symphony hall with an all-Wagner program.

The colleges to be represented during the course of the week are Tufts on Thursday, and Technology on Friday. These and all other nights, however, are open to the public.

The following programs have been arranged by Mr. Jacchia:

SUNDAY, JUNE 7

Festival March
The Flying Dutchman—Overture
Lohengrin—Prelude
Tannhaeuser—Bacchanale
The Mastersingers of Nuremberg—Prelude
Parsifal—Entrance of the knights into the Temple of the Holy Grail
The Rhine Gold—Entrance of the gods into Walhalla.
Siegfried—"Forest Murmurs"
The Valkyrie—The ride of the Valkyries

MONDAY, JUNE 8

Entrance of the guests into the Wartburg from "Tannhaeuser" .... Wagner
Overture to "Masaniello" .... Auber
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana" .... Mascagni
Suite, "Sleeping Beauty of the Woods" .... Tchaikovsky
At the Convent .... Borodin-Marr
Children at Play ...... Van Westerhout-Jacchia
Overture to "Rienzi" .... Wagner
Irish Rhapsody .... Herbert
Waltz, "Tales from the Vienna Woods" .... Strauss
March, "Washington Post" .... Sousa

TUESDAY, JUNE 9

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
To Perdita .... Repper
Finlandia, Symphonic Poem .... Sibelius
Finale of "Scheherazade" .... Rimsky-Korsakov
Jota from "Hispana" .... Stoessel-Jacchia
"By the Waters of Minnetonka" ...... Lieurance
Fantasia, "Lohengrin" .... Wagner
Polovtsian Dances from 'Prince Igor" . Borodin
Prelude Religieux .... Edith Lang
Entrance of the Boyards .... Halvorsen

WEDNESDAY, JUNE 10

March, "National Masonic Club" .... Harlow
Overture, 'Morning, Noon and Night in Vienna" .... Suppe
Eili, Eili ....Arranged by Jacchia
Solo Trumpet, Kurt Schmeisser
Fantasia, "Aida" .... Verdi
Danse Macabre, Symphonic Poem ... Saint-Saens
The Music Box .... Liadov
Air, "Non piu andrai" from 'The Marriage of Figaro" .... Mozart
Charles H. Bennett, Baritone
The Ride of the Valkyries .... Wagner
Rhapsody, "Espana" .... Chabrier
"Kogawa no Hotori ni," "By the Brook" .... Seigi Abe
Waltz, "Roses from the South .... Strauss

TUFTS COLLEGE NIGHT
THURSDAY, JUNE 11

Rackoczy March .... Berlioz
Overture to "Zampa" .... Herold
Excerpts Act III, "The Mastersingers". Wagner
Tufts Songs
a. Fight .... E. W. Hayes '16
b. Spell It Out .... A. T. Williams '19
c. Aren't You Glad .... E. W. Newton '90
Largo, "From the New World" Symphony .... Dvorak
Spanish Dance, "Panaderos" .... Glazounov
Furlana from "La Gioconda" .... Ponchielli
Tufts Songs
a. That Mascot .... P. B. Lewis '18
b. Brown and Blue .... E. W. Newton '90
c. Dear Alma Mater .... L. R. Lewis '87
Medley-Fantasia on Tufts Airs .... J. W. Morton '11
Waltz, "La Barcarolle" .... Waldteufel
Coronation March from "The Prophet" .... Meyerbeer

M. I. T. NIGHT, FRIDAY, JUNE 12.

March, "Father of Victory" .... Ganne
Overture, "Light Cavalry" .... Suppe
Fantasia, "Mefistofele" .... Boito
"Tech" songs.
Bacchanale from "Samson and Delilah". .... Saint-Saens
Second Slavonic Dance .... Dvorak
Finale, Fourth Symphony .... Tchaikovsky
"Tech" songs.
Selection, "Rose Marie" ..... Friml-Stothart
Waltz, "Dream of Love" .... Fahrbach
Pomp and Circumstance .... Elgar
Stein Song.

SATURDAY, JUNE 13.

Overture to "La Forza del Destino" ..... Verdi
Waltz from "Eugen Onegin" ...... Tchaikovsky
Ave Maria .... Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Fantasia, "Sampson and Delilah," .... Saint-Saens
Suite, "Cephale et Procris" .... Gretry-Mottl
Valse, "Juanita" .... Hadley
Deep River .... Burleigh-Jacchia
Rhapsody, "Italia" .... Casello
Dance of the Hours .... Ponchielli
Puck's Minuet .... Howells
Procession o fthe Sardar ...... Ippolitov-Ivanoff

TRAVELER JUNE 8

TONIGHT AT THE POPS

The following program will be performed at the Pop concert in Symphony hall tonight under Agide Jacchia's direction:

Entrance of the guests into the Wartburg, from "Tannhauser" ...... Wagner
Overture to "William Tell" .... Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana," .... Mascagni
Suite, "Peer Gynt" .... Grieg
"Morning Mood," "In the Troll," "King's Grotto"
At the Convent .... Borodin-Marr
Children at Play ...... Van-Westerhout-Jacchia
Overture to "Rienzi" .... Wagner
Selection, "Carmen" .... Bizet
Waltz, "Tales from the Vienna Woods" .... Strauss
March, "Washington Post" .... Sousa

HERALD JUNE 8

POPS TONIGHT

The following program will be performed at the Pop concert in Symphony hall tonight under Agide Jacchia's direction:

Entrance of the guests into the Wartburg, from "Tannhauser" ...... Wagner
Overture to "William Tell" .... Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana," .... Mascagni
Suite, "Peer Gynt" .... Grieg
"Morning Mood," "In the Troll," "King's Grotto"
At the Convent .... Borodin-Marr
Children at Play ...... Van-Westerhout-Jacchia
Overture to "Rienzi" .... Wagner
Selection, "Carmen" .... Bizet
Waltz, "Tales from the Vienna Woods" .... Strauss
March, "Washington Post" .... Sousa

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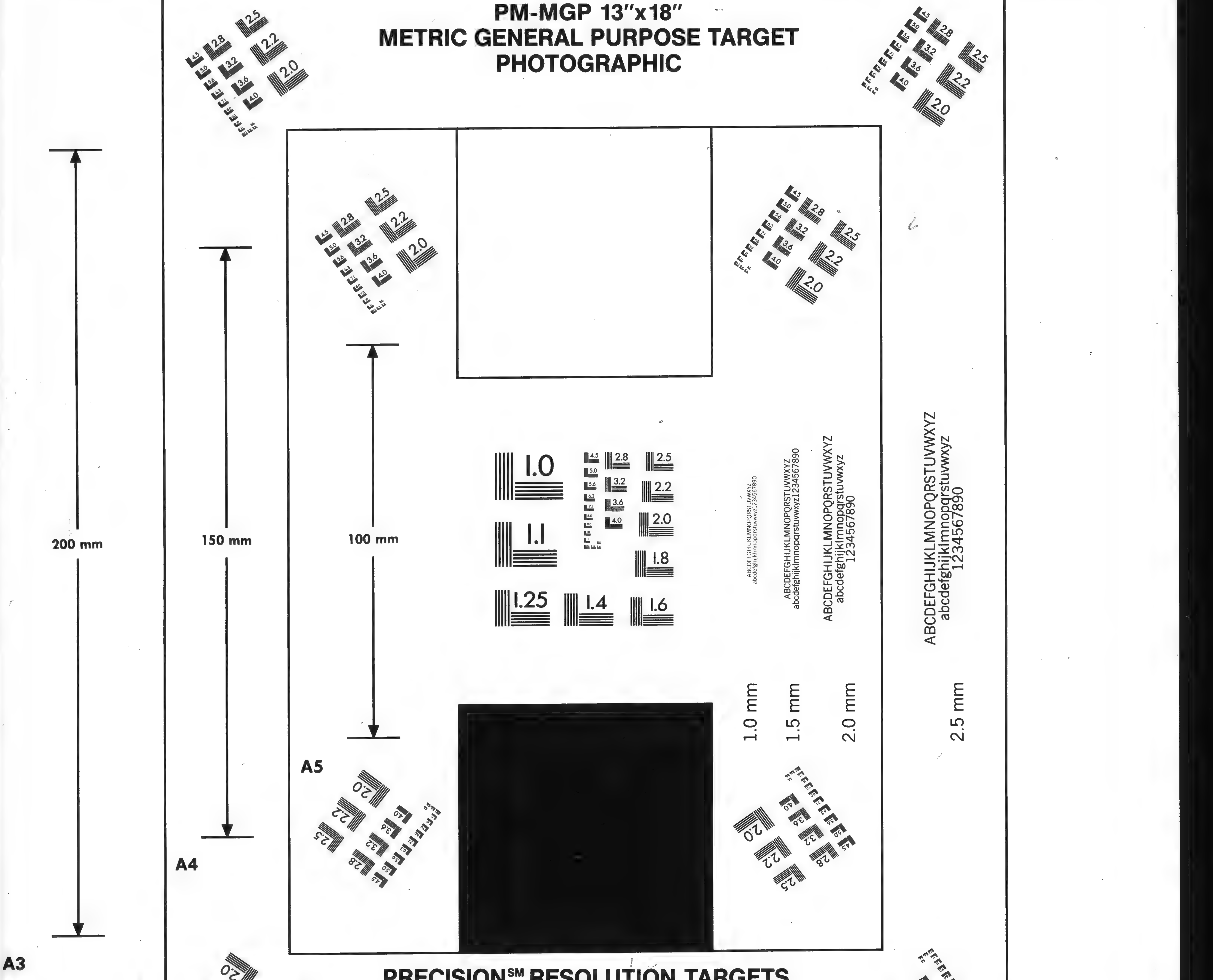
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NEW YORK
Herald & Tribune

JUN 7 1925

Some Conductors of the Season in Retrospect

V.–BODANZKY AND WAGNER

By Lawrence Gilman

ONE of the pleasantest memories of the past opera season is our recollection of the hearty outbursts of applause which greeted Mr. Bodanzky as he returned to the conductor's stand after the intermissions in the performances of the Metropolitan's Wagner Cycle. Mr. Bodanzky, who is suspected of having a low opinion of the public taste, was plainly impatient at these delays of the business in hand, which from his point of view was to get on with "Die Walküre" or "Götterdämmerung" or whatever it happened to be that engaged his energies. But there was no mistaking the intention of those audiences of happy Wagnerites to make known to Mr. Bodanzky their admiration for him as a conductor and their appreciation of his endeavors in behalf of the more important elements in the Metropolitan repertoire.

It is ten years since Mr. Bodanzky first came to the Metropolitan; and in the decade that has passed since he made his debut there as a Wagner conductor he has grown remarkably: in skill, in force, in breadth, in authority, and in his hold on the most intelligent and musical section of the Metropolitan's public.

• • •

It is characteristic of the three leaders whom we have thus far considered in this series of studies, Mr. Koussevitzky, Mr. Furtwängler and ~~Mr. Mengelberg~~, that each of them is to some extent and in different degree inclined toward ornateness and overelaboration: they are of the Corinthian order of conductors. Mr. Bodanzky is of the Doric order. He is never ornamental, florid, exuberant. He is as unbending and spare and sharp and unadorned as a lightning-rod.

His most disconcerting tendency, indeed, is his inclination toward understatement. Mr. Koussevitzky or Mr. Furtwängler or Mr. Mengelberg, viewing Mont Blanc for the first time, would exclaim that it was a sublime and unsurpassed example of the Creator's handiwork. Mr. Bodanzky would say that it was a pretty high hill. Mr. Koussevitzky, Mr. Furtwängler and Mr. Mengelberg, in their conducting of Wagner, for example, err on the side of rhetoric and excessive emphasis. Their Wagner is generally too slow, too sentimental, too fussy, too loud or too soft. Mr. Bodanzky, on the other hand, though he is far more at home in this music than any of these particular colleagues of his, and has a truer instinct for its essential style, is inclined to scamp his Wagner. Too often he underplays it—perhaps for fear of sentimentalizing it.

• • •

We have heard it said by persons who should know better that "any conductor can play Wagner." In the sense that any conductor can play Wagner and get away with it, that is of course a truism. Every conductor *does* play Wagner, and it is virtually impossible for any performance of Wagner, however poor, to fall entirely flat. Wagner, in fact, is almost completely fool proof. Conductors who would drive an audience into the street if they tried to play Beethoven's Seventh Symphony can subdue a hall full of average music-lovers at any time with a performance of the Liebestod that does little more than adhere to the directions on the printed page. For Wagner's music is so compact of eloquence, so steeped in gorgeousness, that any mediocrity can make an effect with it. In a sense it plays itself.

But this is a very different matter from playing Wagner up to the hilt, playing it for all it is worth—in a word, doing full justice to it. We have heard most of the eminent conductors now living and most of those who have functioned here and abroad within the last generation, and among them all we can think of only four who have played or now play Wagner as he can and should be played; whereas we have heard a dozen or more who could play Mozart and Beethoven and Brahms to the queen's taste.

• • •

How easy and inviting they look, those thrice-familiar Wagner scores, with their relatively simple rhythms, their great tunes that have long since sung themselves into the hearts and imaginations of the world, their nobility and tenderness and passion, their [illegible] eloquence, their timeless irresistible [illegible] beauty, their unfailing appeal! Yet test the average reading of a Wagner score by the touchstone of your conception of its ideal delivery, by the standard of the music's inherent possibilities, and then make your deliberate estimate of what you have just heard. If you have supposed that the conducting of Wagner is child's play, our guess is that you will change your mind.

• • •

The distinguishing trait of Wagner's music, the thing that makes it incomparable, is its blend of heroic strength and sensuous loveliness. Its sumptuous beauty and its epic grandeur of style go hand in hand; and this music of surpassing richness and intensity, that repeatedly assumes titanic stature, looming against the sky in shapes of towering sublimity, is the most difficult of all music to play well, because it requires the continuous interaction of two different kinds of imaginative perception. You must be sensitively aware of the Mediterranean element in its style—its luxuriant, glowing sensuousness, its magical sweetness and efflorescence; but you must not temper the winds that blow upon it from the North and give it its hardy strength; those winds that have blown over fir-covered mountain tops and have lifted the bright hair of the Valkyrs in their sunset flight to the banquet tables of the gods. The danger of over-romanticizing Wagner at the cost of relaxing his vigor and impairing his strength is no greater than the danger of over-energizing him at the cost of turning him into a mere 100 per cent Nordic.

• • •

This, then, is the special problem that is posed for the conductor by Wagner's major scores: how to capture and convey their rich sensuousness, their burning intensity, their unexampled weight of passionate emotion, and at the same time to preserve their nobility and their strength, to keep out of them that sick devil of sentimentalism which lurks in the neighborhood of every expression of the romantic imagination.

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Mr. Bodanzky is more adequately equipped than many interpreters to meet these peculiarly complex requirements. He has fire, intensity, power; a singularly pure, severe and exacting taste; a genuine sense of line. He has developed within recent years a feeling for the epic quality in Wagner, for the titanic, superhuman strength of certain pages in the "Ring," for example; and last season his performance of the colossal hymn to the dead Siegfried was extraordinary for its breadth and sweep and its true grandeur of style. In his treatment of Wagner's more ardent passages, when the music blazes and burns like a torrent of flame, Mr. Bodanzky is immensely effectual—there are moments in his handling of the first act of "Tristan" which are difficult to forget.

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His limitations as a Wagner conductor arise from his imaginative asceticism. One suspects that Mr. Bodanzky regards the sensuous element in music as something rather unsanitary and debilitating. Beethoven is never sensuous (you can fancy Mr. Bodanzky reasoning), neither is Mozart; nor were most of the other great masters. The sensuous fellows are Chopin and Strauss and Debussy and Scriabin and others whom Mr. Bodanzky probably does not rank very high (let us forbear to remind him that Brahms knew the secret of sensuous beauty in music and could use it to his advantage when he chose). But Wagner is indubitably great, and indubitably sensuous; and this inescapable fact is, one imagines, decidedly irksome to Mr. Bodanzky. He settles the matter to his own satisfaction by refusing to bow to Wagner when he encounters that gentleman in one of his voluptuous moods: averting his eyes, he hurries by, bored and impatient.

The result of this draconian attitude on Mr. Bodanzky's part is that his conducting of Wagner is somewhat lacking in glamor and sensibility and nuance. It is too astringent, too cerebral; it misses a good deal of the enchantment of Wagner the weaver of spells. Yet it has many of the other things that are essential to Wagner. It has pace and fire and dignity and breadth; it is large-molded and often noble; it has, at its best, the great style; likewise at its best it has a beautiful poetry and tenderness—as in several performances last season of the matchless Introduction to the Third Act of "Die Meistersinger."

• • •

Having all this, it would doubtless be unreasonable to expect it to have more; and we, for one, are quite content to take this admirable interpreter as he is—in Wagner and elsewhere: as one of the most single-minded, devoted and austere of artists; an artist who will not compromise his æsthetic faith; a superb musician, a conductor of intellect and power and imagination; a fanatical idealist in a deplorably casual world.

Passing in Review

Artur Bodanzky, who conducted the Metropolitan Opera Company's first post-war Wagner cycle last season

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[illegible] June 9

Prelude to "Carmen," Bizet; overture "The Merry Wives of Windsor," Nico To Perdita, Repper; Finlandia, Symph Poem, Sibelius; Finale of "Scheherazad Rimsky-Korsakov; Festival at Bagdad, sea. The ship goes to pieces on a rock s mounted by a bronze warrior. Conclusi Jota from "Hispana," Stoessel-Jacchia; the Waters of Minnetonka," Lieuranc Fantasia, "Lohengrin," Wagner; Polovts dances from "Prince Igor," Borodin; U lude Religieux, Edith Lang; Entrance the Boyards, Halvorsen.

[illegible] June 9

Symphony Hall "Pops"

The "Pop" concerts in Symphony Hall are now in the sixth week of their 40th season. Thursday will be Tufts night and Friday Tech night, but these and all nights are open to the public.

Tonight's program follows:

Prelude, "Carmen," Bizet; Overture, "The Merry Wives of Windsor," Nicolai; "To Perdita," Repper; "Finlandia," Symphonic Poem, Sibelius; Finale of "Scheherazade," Rimsky-Korsakov; Jota from "Hispana," Stoessel-Jacchia; "By the Waters of Minnetonka," Lieurance; Fantasia, "Lohengrin," Wagner; Polovtsian Dances from, "Prince Igor," Borodin; "Prelude Religieux," Edith Lang; "Entrance of the Boyards," Halvorsen.

Monitor June 8

Tonight at the "Pops"

AMERICAN INSTITUTE OF BANKING NIGHT

Entrance of the Guests into the Wartburg, from "Tannhäuser"	Wagner
Overture to "William Tell"	Rossini
Serenade	Schubert-Jacchia
Fantasia, "Cavalleria Rusticana"	Mascagni
Suite, "Peer Gynt"	Grieg
"At the Convent"	Borodin-Marr
"Children at Play"	Van-Westerhout-Jacchia
Overture to "Rienzi"	Wagner
Selection, "Carmen"	Bizet
Waltz, "Tales from the Vienna Woods"	Strauss
March, "Washington Post"	Sousa

American June 9

VARIED PROGRAM AT "POPS" TONIGHT

The following program will be given at the "Pop" concert in Symphony Hall tonight under Agide Jacchia's direction:

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
To Perdita	Repper
Finlandia, symphonic poem	Sibelius
Finale of "Scheherazade"	Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.	
Jota from "Hispana"	Stoessel-Jacchia
"By the Waters of Minnetonka"	Lieurance
Fantasia, "Lohengrin"	Wagner
Polovtsian dances from "Prince Igor,"	Borodin
Prelude religieux	Edith Lang
Entrance of the Boyards	Halvorsen

Monitor June 9

Tonight at the "Pops"

MASS. FEDERATION OF MUSIC CLUBS AND PROFESSIONAL WOMEN'S CLUB NIGHT

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
To Perdita	Repper
"Finlandia"	Sibelius
Finale of "Scheherazade"	Rimsky-Korsakoff
Jota from "Hispaña"	Stoessel-Jacchia
"By the Waters of Minnetonka"	Lieurance
Fantasia, "Lohengrin"	Wagner
Polovtsian Dances from "Prince Igor"	Borodin
"Prélude Religieux"	Edith Lang
"Entrance of the Boyards"	Halvorsen

Monitor June 8

MUSIC

"The Pops"

The annual Wagner program of the "Pop" concerts was presented last night in Symphony Hall, with the usual large audience of enthusiastic Wagnerites, perfect, imperfect, and present. In addition to familiar excerpts from the music dramas, Mr. Jacchia included among his selections the Centennial March written for the Philadelphia Exposition of 1876. An "occasional" piece, not representative of the high water mark of the composer's genius, it nevertheless was worthy of a place on the program as exhibiting his characteristic vocabulary in unfamiliar synthesis.

The rest of the week, up to Saturday, is filled with special programs, all of which, however, are open to the public. Tonight's concert is designed for the entertainment of the American Institute of Banking, the Women Musicians' Association and the Field and Forest Club. Tomorrow night the Massachusetts Federation of Music Clubs and the Professional Women's Club will be especially represented, and Edith Lang's "Prélude Religieux" is included in the program. Wednesday brings Euclid Lodge night, Thursday Tufts night, and Friday Tech night.

The final Sunday evening concert of the season is announced for June 21 with a Russian program. On the following evening falls the annual "Request" program (unrestricted), for which ballots are now being received.

Transcript June 9

At the Pops Tonight

Prelude, "Carmen"	Bizet
Overture, "The Merry Wives of Windsor"	Nicolai
To Perdita	Repper
Finlandia, Symphonic Poem	Sibelius
Finale, "Scheherazade,"	Rimsky-Korsakov
Jota, Suite "Hispaña"	Stoessel-Jacchia
By the Waters of Minnetonka,	Lieurance
Fantasia, "Lohengrin"	Wagner
Polovtsian Dances, "Prince Igor,"	Borodin
Prélude Réligieux	Edith Lang
Entrance of the Boyards	Halvorsen

Transcript June 10

At the Pops Tonight

March, "National Masonic Club,"	Harlow
Overture, "Morning, Noon and Night in Vienna"	Suppé
Elli, Elli	
Fantasia, "Aida"	Verdi
Danse Macabre	Saint-Saëns
The Music Box	Liadov
Air, "Non piu andrai"	Mozart
The Ride of the Valkyrs	Wagner
Rhapsody, "España"	Chabrier
By the Brook	Seigi Abè
Waltz, "Roses from the South,"	Strauss

Conductor: A. Jacchia
Soloist: Charles H. Bennett

American June 10

MIXED PROGRAM ARRANGED FOR POP CONCERT TONIGHT

At the "Pop" concert in Symphony Hall tonight the following program will be presented by Agide Jacchia and the "Pops" Symphony Orchestra:

March, "National Masonic Club"	Harlow
Overture, "Morning, Noon, and Night in Vienna"	Suppe
Eili, Eili	Arranged by Jacchia
Solo Trumpet, Kurt Schmeisser	
Fantasia, "Aida"	Verdi
Danse Macabre, Symphonic Poem	Saint-Saens
The Music Box	Liadov
Air, "Non piu andrai" from "The Marriage of Figaro"	Mozart
Charles H. Bennett, Baritone	
The Ride of the Valkyries	Wagner
Rhapsody, "Espana"	Chabrier
"Kogawa no Hotori ni," "By the Brook"	Seigi Abe
Waltz, "Roses from the South"	Strauss

Herald June 10

TONIGHT AT THE "POPS"

At the "Pop" concert in Symphony hall tonight the following program will be presented by Agide Jacchia and the "Pops" Symphony orchestra.

March, "National Masonic Club"	Harlow
Overture, "Morning, Noon and Night in Vienna"	Suppe
Elli, Elli	Arranged by Jacchia
Solo Trumpet, Kurt Schmeisser	
Fantasia, "Aida"	Verdi
Danse Macabre, Symphonic Poem	Saint-Saens
The Music Box	Liadov
Air, "Non piu andrai" from "The Marriage of Figaro"	Mozart
Charles H. Bennett, baritone	
The Ride of the Valkyries	Wagner
Rhapsody, "Espana"	Chabrier
"Kogawa no Hortori ni," "By the Brook"	Seigi Abe
Waltz, "Roses from the South"	Strauss

American Oct 10

NEW YORK
TELEGRAM

115

JUN 10 1925

Musical "Culture" and "Intellect."

Serge Koussevitzky, having passed a winter in Boston, varied by excursions to New York and other Eastern cities of the United States, has been talking to the London Evening Standard about our music. The first American who will write "really grand music," predicts this Russian conductor of the Boston Symphony Orchestra, "will base it on jazz motifs."

In which profound observation the distinguished Muscovite differs not at all from the Greenwich Village run of prophets. "In London," Mr. Koussevitzky goes on to say, "you have a musical culture, whereas in America there is only a vast musical intellect, for the day of American composers is yet to come."

All this will not be pleasing to that faithful band which insists that the late Edward MacDowell, if not a major god of music, is distinctly one of its accredited deities. And how about the ever-growing galaxy of lesser lights who year by year have diligently been adding to the quantity and, they suppose, the quality of our musical production? Trail blazers, Mr. Koussevitzky evidently thinks, preparing with exemplary self-sacrifice the way of the greater who are yet to come.

For many laborers in the vineyard, Mr. Koussevitzky's pronouncement, provided they learn of it and then take it seriously, must be very distressing indeed. But what, they might well ask, does Mr. Koussevitzky really mean by the "musical culture" of London and the "vast musical intellect of America"?

Elsewhere in the interview he indicates his belief that England now has ponderable composers and we have not, but that our concerts are more numerous and our "musical public" larger and more keenly alive.

Such may be the Muscovite distinction between "culture" and "intellect." But, after all, outside of the highly cultivated cerebrum of the Russian gentleman himself, does this point to any fundamental dissimilarity between the bob-tailed nag and the bay?

Monitor June 10

Tonight at the "Pops"

EUCLID LODGE NIGHT

March, "National Masonic Club"	Harlow
Overture, "Morning, Noon and Night in Vienna"	Suppé
"Eili, Eili"	Arranged by Jacchia
Fantasia, "Aïda"	Verdi
"Danse Macabre"	Saint-Saëns
"The Music Box"	Liadoff
Air, "Non piu andrai" from "The Marriage of Figaro"	Mozart
Charles H. Bennett, baritone	
The Ride of the Valkyries	Wagner
Rhapsody, "España"	Chabrier
"Kogawa no Hotori ni," "By the Brook"	Seigi Abè
Waltz, "Roses from the South"	Strauss

At the Pops Tonight

"Tufts Night"

Rackoczy March	Berlioz
Overture, "Zampa"	Herold
Excerpts Act III, "The Mastersingers"	Wagner
Tufts Songs	
Fight	E. W. Hayes, '16
Spell It Out	A. T. Williams, '19
Aren't You Glad?	E. W. Newton, '90
Largo, "From the New World"	Dvořák
Spanish Dance, "Panaderos"	Glazounov
Furlana, "La Gioconda"	Ponchielli
Tufts Songs	
That Mascot	P. B. Lewis, '18
Brown and Blue	E. W. Newton, '90
Dear Alma Mater	L. R. Lewis, '87
Medley-Fantasia on Tufts Airs	J. W. Morton, '11
Waltz, "La Barcarolle"	Waldteufel
Coronation March, "The Prophet"	Meyerbeer

Conductor: A. Jacchia

Transcript June 11

121

NEW YORK
Herald & Tribune

JUN 7 1925

Some Conductors of the Season in Retrospect

V.—BODANZKY AND WAGNER

By Lawrence Gilman

ONE of the pleasantest memories of the past opera season is our recollection of the hearty outbursts of applause which greeted Mr. Bodanzky as he returned to the conductor's stand after the intermissions in the performances of the Metropolitan's Wagner Cycle. Mr. Bodanzky, who is suspected of having a low opinion of the public taste, was plainly impatient at these delays of the business in hand, which from his point of view was to get on with "Die Walküre" or "Götterdämmerung" or whatever it happened to be that engaged his energies. But there was no mistaking the intention of those audiences of happy Wagnerites to make known to Mr. Bodanzky their admiration for him as a conductor and their appreciation of his endeavors in behalf of the more important elements in the Metropolitan repertoire.

It is ten years since Mr. Bodanzky first came to the Metropolitan; and in the decade that has passed since he made his debut there as a Wagner conductor he has grown remarkably: in skill, in force, in breadth, in authority, and in his hold on the most intelligent and musical section of the Metropolitan's public.

* * *

It is characteristic of the three leaders whom we have thus far considered in this series of studies, Mr. Koussevitzky, Mr. Furtwängler and ~~Mr. Mengelberg~~, that each of them is to some extent and in different degree inclined toward ornateness and overelaboration: they are of the Corinthian order of conductors. Mr. Bodanzky is of the Doric order. He is never ornamental, florid, exuberant. He is as unbending and spare and sharp and unadorned as a lightning-rod.

His most disconcerting tendency, indeed, is his inclination toward understatement. Mr. Koussevitzky or Mr. Furtwängler or Mr. Mengelberg, viewing Mont Blanc for the first time, would exclaim that it was a sublime and unsurpassed example of the Creator's handiwork. Mr. Bodanzky would say that it was a pretty high hill. Mr. Koussevitzky, Mr. Furtwängler and Mr. Mengelberg, in their conducting of Wagner, for example, err on the side of rhetoric and excessive emphasis. Their Wagner is generally too slow, too sentimental, too fussy, too loud or too soft. Mr. Bodanzky, on the other hand, though he is far more at home in this music than any of these particular colleagues of his, and has a truer instinct for its essential style, is inclined to scamp his Wagner. Too often he underplays it—perhaps for fear of sentimentalizing it.

* * *

We have heard it said by persons who should know better that "any conductor can play Wagner." In the sense that any conductor can play Wagner and get away with it, that is of course a truism. Every conductor *does* play Wagner, and it is virtually impossible for any performance of Wagner, however poor, to fall entirely flat. Wagner, in fact, is almost completely fool proof. Conductors who would drive an audience into the street if they tried to play Beethoven's Seventh Symphony can subdue a hall full of average music-lovers at any time with a performance of the Liebestod that does little more than adhere to the directions on the printed page. For Wagner's music is so compact of eloquence, so steeped in gorgeousness, that any mediocrity can make an effect with it. In a sense it plays itself.

But this is a very different matter from playing Wagner up to the hilt, playing it for all it is worth—in a word, doing full justice to it. We have heard most of the eminent conductors now living and most of those who have functioned here and abroad within the last generation, and among them all we can think of only four who have played or now play Wagner as he can and should be played; whereas we have heard a dozen or more who could play Mozart and Beethoven and Brahms to the queen's taste.

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How easy and inviting they look, those thrice-familiar Wagner scores, with their relatively simple rhythms, their great tunes that have long since sung themselves into the hearts and imaginations of the world, their nobility and tenderness and passion, their irresistible eloquence, their timeless beauty, their unfailing appeal! Yet test the average reading of a Wagner score by the touchstone of your conception of its ideal delivery, by the standard of the music's inherent possibilities, and then make your deliberate estimate of what you have just heard. If you have supposed that the conducting of Wagner is child's play, our guess is that you will change your mind.

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The distinguishing trait of Wagner's music, the thing that makes it incomparable, is its blend of heroic strength and sensuous loveliness. Its sumptuous beauty and its epic grandeur of style go hand in hand; and this music of surpassing richness and intensity, that repeatedly assumes titanic stature, looming against the sky in shapes of towering sublimity, is the most difficult of all music to play well, because it requires the continuous interaction of two different kinds of imaginative perception. You must be sensitively aware of the Mediterranean element in its style—its luxuriant, glowing sensuousness, its magical sweetness and efflorescence; but you must not temper the winds that blow upon it from the North and give it its hardy strength; those winds that have blown over fir-covered mountain tops and have lifted the bright hair of the Valkyrs in their sunset flight to the banquet tables of the gods. The danger of over-romanticizing Wagner at the cost of relaxing his vigor and impairing his strength is no greater than the danger of over-energizing him at the cost of turning him into a mere 100 per cent Nordic.

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Passing in Review

Artur Bodanzky, who conducted the Metropolitan Opera Company's first post-war Wagner cycle last season

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TRANSCRIPT JUNE 9

...CONCERT ...S" TONIGHT

Prelude to "Carmen," Bizet; overture "The Merry Wives of Windsor," Nico
To Perdita, Repper; Finlandia, Sympho
Poem, Sibelius; Finale of "Scheherazad
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MONITOR JUNE 8

Tonight at the "Pops"

AMERICAN INSTITUTE OF BANKING NIGHT

Entrance of the Guests into the Wartburg, from "Tannhäuser" ... Wagner
Overture to "William Tell" .. Rossini
Serenade .... Schubert-Jacchia
Fantasia, "Cavalleria Rusticana" ... Mascagni
Suite, "Peer Gynt" .... Grieg
"At the Convent" ... Borodin-Marr
"Children at Play" ... Van-Westerhout-Jacchia
Overture to "Rienzi" ...... Wagner
Selection, "Carmen" .... Bizet
Waltz, "Tales from the Vienna Woods" .... Strauss
March, "Washington Post" ... Sousa

[illegible] JUNE 8

MUSIC

"The Pops"

The annual Wagner program of the "Pop" concerts was presented last night in Symphony Hall, with the usual large audience of enthusiastic Wagnerites, perfect, imperfect, and present. In addition to familiar excerpts from the music dramas, Mr. Jacchia included among his selections the Centennial March written for the Philadelphia Exposition of 1876. An "occasional" piece, not representative of the high water mark of the composer's genius, it nevertheless was worthy of a place on the program as exhibiting his characteristic vocabulary in unfamiliar synthesis.

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The final Sunday evening concert of the season is announced for June 21 with a Russian program. On the following evening falls the annual "Request" program (unrestricted), for which ballots are now being received.

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At the Pops Tonight

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Overture, "The Merry Wives of Windsor" .... Nicolai
To Perdita .... Repper
Finlandia, Symphonic Poem .... Sibelius
Finale, "Scheherazade," . Rimsky-Korsakov
Jota, Suite "Hispaña" . Stoessel-Jacchia
By the Waters of Minnetonka, Lieurance
Fantasia, "Lohengrin" .... Wagner
Polovtsian Dances, "Prince Igor," Borodin
Prélude Réligieux .. .. Edith Lang
Entrance of the Boyards ..... Halvorsen

TRANSCRIPT JUNE 10

At the Pops Tonight

March, "National Masonic Club," Harlow
Overture, "Morning, Noon and Night in Vienna" .... Suppé
Eili, Eili
Fantasia, "Aida" .... Verdi
Danse Macabre .... Saint-Saëns
The Music Box .... Liadov
Air, "Non piu andrai" .... Mozart
The Ride of the Valkyrs ...... Wagner
Rhapsody, "España" .... Chabrier
By the Brook .... Seigi Abè
Waltz, "Roses from the South," Strauss

Conductor: A. Jacchia
Soloist: Charles H. Bennett

AMERICAN JUNE 10

MIXED PROGRAM ARRANGED FOR POP CONCERT TONIGHT

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March, "National Masonic Club" ... Harlow
Overture, "Morning, Noon, and Night in Vienna" .... Suppe
Eili, Eili .... Arranged by Jacchia
Solo Trumpet, Kurt Schmeisser
Fantasia, "Aida" .... Verdi
Danse Macabre, Symphonic Poem Saint-Saens
The Music Box .... Liadov
Air, "Non piu andrai" from "The Marriage of Figaro" .... Mozart
Charles H. Bennett, Baritone
The Ride of the Valkyries .... Wagner
Rhapsody, "Espana" .... Chabrier
"Kogawa no Hotori ni," "By the Brook" .... Seigi Abe
Waltz, "Roses from the South". Strauss

HERALD JUNE 10

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Eili, Eili .... Arranged by Jacchia
Solo Trumpet, Kurt Schmeisser
Fantasia, "Aida" .... Verdi
Danse Macabre, Symphonic Poem Saint-Saens
The Music Box .... Liadov
Air, "Non piu andrai" from "The Marriage of Figaro" .... Mozart
Charles H. Bennett, baritone
The Ride of the Valkyries .... Wagner
Rhapsody, "Espana" .... Chabrier
"Kogawa no Hortori ni," "By the Brook" .... Seigi Abe
Waltz, "Roses from the South" .... Strauss

AMERICAN OCT 10 '2 RECITAL

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NEW YORK
TELEGRAM

JUN 10 1925

Musical "Culture" and "Intellect."

Serge Koussevitzky, having passed a winter in Boston, varied by excursions to New York and other Eastern cities of the United States, has been talking to the London Evening Standard about our music. The first American who will write "really grand music," predicts this Russian conductor of the Boston Symphony Orchestra, "will base it on jazz motifs."

In which profound observation the distinguished Muscovite differs not at all from the Greenwich Village run of prophets. "In London," Mr. Koussevitzky goes on to say, "you have a musical culture, whereas in America there is only a vast musical intellect, for the day of American composers is yet to come."

All this will not be pleasing to that faithful band which insists that the late Edward MacDowell, if not a major god of music, is distinctly one of its accredited deities. And how about the ever-growing galaxy of lesser lights who year by year have diligently been adding to the quantity and, they suppose, the quality of our musical production? Trail blazers, Mr. Koussevitzky evidently thinks, preparing with exemplary self-sacrifice the way of the greater who are yet to come.

For many laborers in the vineyard, Mr. Koussevitzky's pronouncement, provided they learn of it and then take it seriously, must be very distressing indeed. But what, they might well ask, does Mr. Koussevitzky really mean by the "musical culture" of London and the "vast musical intellect of America"?

Elsewhere in the interview he indicates his belief that England now has ponderable composers and we have not, but that our concerts are more numerous and our "musical public" larger and more keenly alive.

Such may be the Muscovite distinction between "culture" and "intellect." But, after all, outside of the highly cultivated cerebrum of the Russian gentleman himself, does this point to any fundamental dissimilarity between the bob-tailed nag and the bay?

MONITOR JUNE 10

Tonight at the "Pops"

EUCLID LODGE NIGHT

March, "National Masonic Club" Harlow
Overture, "Morning, Noon and Night in Vienna" .... Suppé
"Eili, Eili" .... Arranged by Jacchia
Fantasia, "Aïda" .... Verdi
"Danse Macabre" ...... Saint-Saëns
"The Music Box" .... Liadoff
Air, "Non piu andrai" from "The Marriage of Figaro" ...... Mozart
Charles H. Bennett, baritone
The Ride of the Valkyries .. Wagner
Rhapsody, "España" ...... Chabrier
"Kogawa no Hotori ni," "By the Brook" .... Seigi Abè
Waltz, "Roses from the South" Strauss

MONITOR JUNE 9

Tonight at the "Pops"

MASS. FEDERATION OF MUSIC CLUBS AND PROFESSIONAL WOMEN'S CLUB NIGHT

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
To Perdita .... Repper
"Finlandia" .... Sibelius
Finale of "Scheherazade" ..... Rimsky-Korsakoff
Jota from "Hispaña" .... Stoessel-Jacchia
"By the Waters of Minnetonka" Lieurance
Fantasia, "Lohengrin" ..... Wagner
Polovtsian Dances from "Prince Igor" .... Borodin
"Prélude Religieux" .... Edith Lang
"Entrance of the Boyards" ..... Halvorsen

AMERICAN JUNE 9

VARIED PROGRAM AT "POPS" TONIGHT

The following program will be given at the "Pop" concert in Symphony Hall tonight under Agide Jacchia's direction:

Prelude to "Carmen" .... Bizet
Overture to "The Merry Wives of Windsor" .... Nicolai
To Perdita .... Repper
Finlandia, symphonic poem .... Sibelius
Finale of "Scheherazade". Rimsky-Korsakov
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Jota from "Hispana" ...... Stoessel-Jacchia
"By the Waters of Minnetonka" .. Lieurance
Fantasia, "Lohengrin" .... Wagner
Polovtsian dances from "Prince Igor," Borodin
Prelude religieux .... Edith Lang
Entrance of the Boyards .... Halvorsen

At the Pops Tonight

"Tufts Night"

Rackoczy March .... Berlioz
Overture, "Zampa" .... Herold
Excerpts Act III, "The Mastersingers" Wagner

Tufts Songs
  Fight .... E. W. Hayes, '16
  Spell It Out .... A. T. Williams, '19
  Aren't You Glad? .. E. W. Newton, '90
Largo, "From the New World" .. Dvořák
Spanish Dance, "Panaderos" . Glazounov
Furlana, "La Gioconda" ..... Ponchielli
Tufts Songs
  That Mascot .... P. B. Lewis, '18
  Brown and Blue .... E. W. Newton, '90
  Dear Alma Mater .... L. R. Lewis, '87
Medley-Fantasia on Tufts Airs J. W. Morton, '11
Waltz, "La Barcarolle" ..... Waldteufel
Coronation March, "The Prophet" Meyerbeer

Conductor: A. Jacchia

TRANSCRIPT JUNE 11

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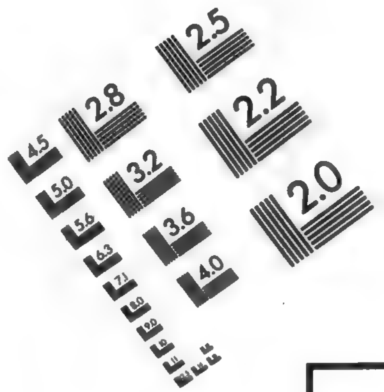
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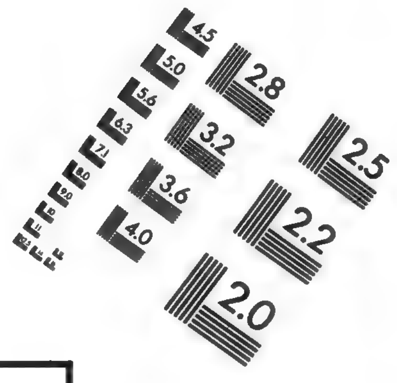
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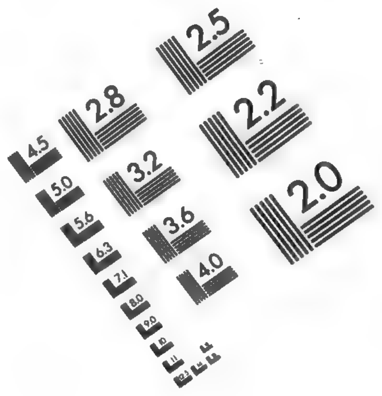
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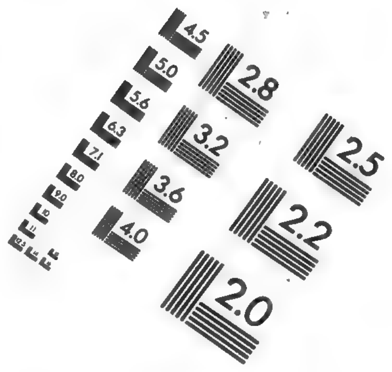
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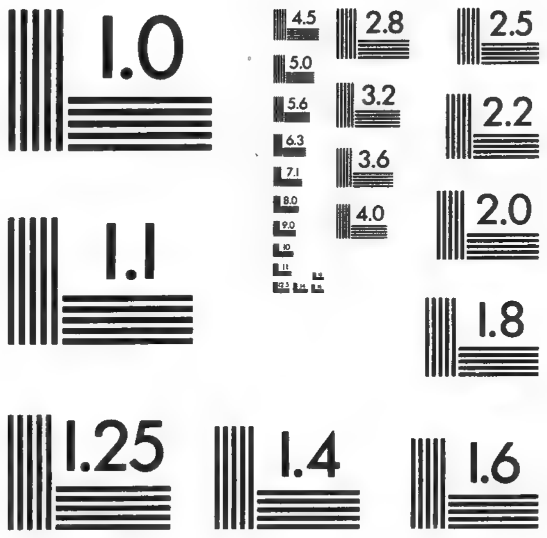
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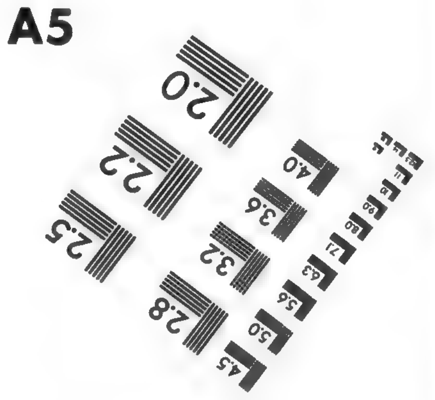
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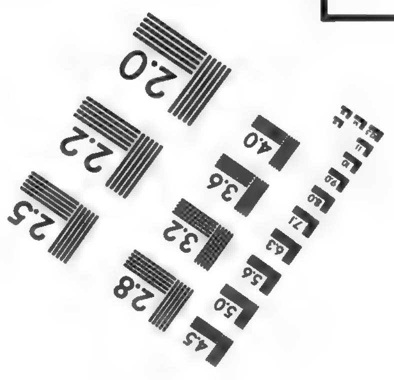
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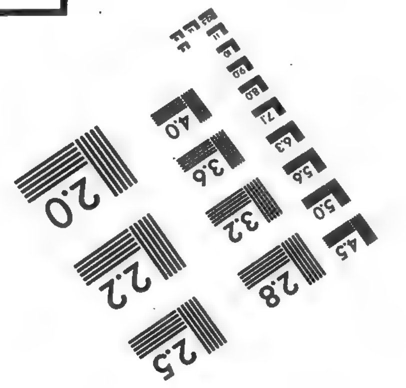
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TRANSCRIPT JUNE 9

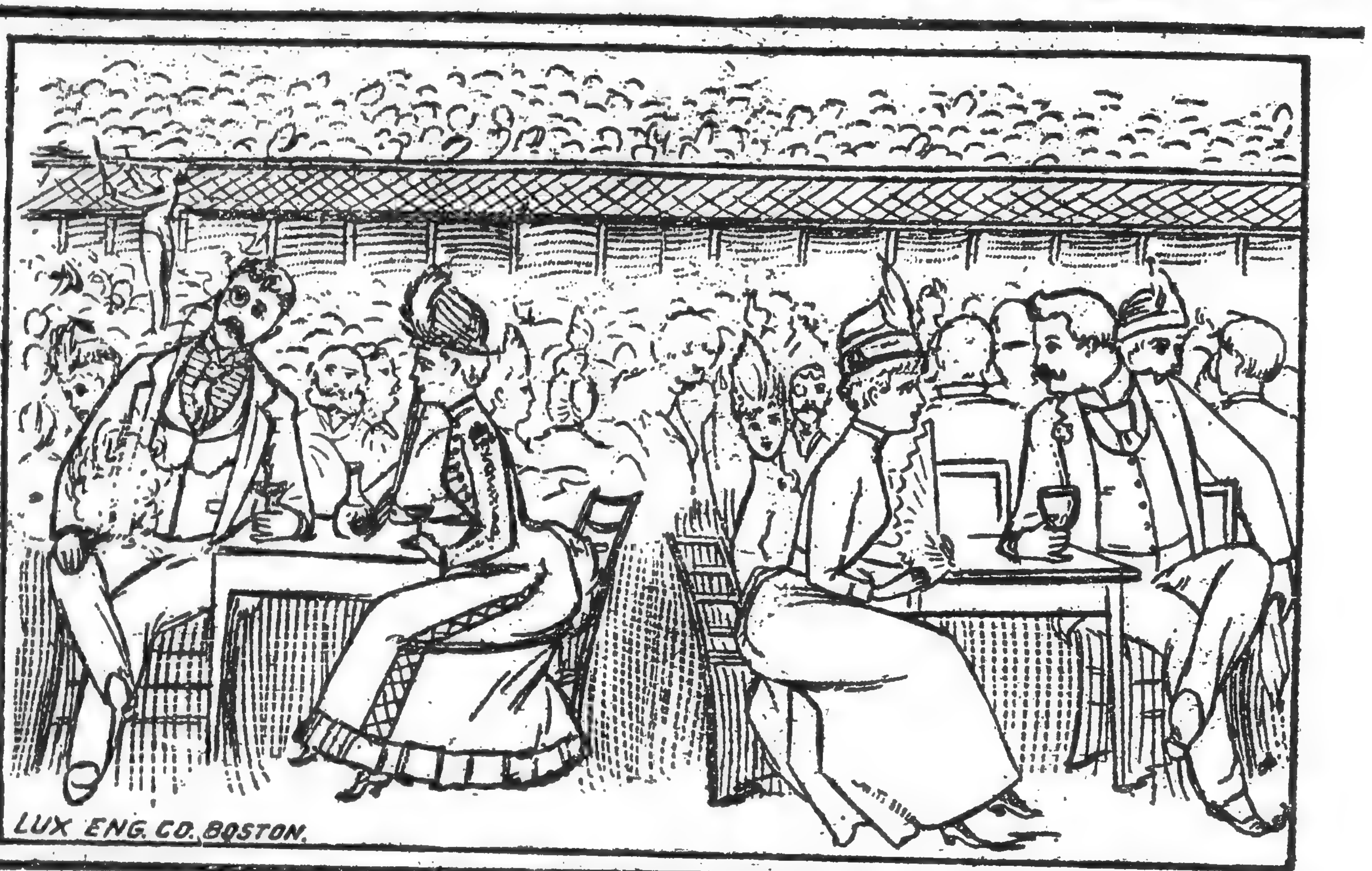
Other Times; Other Music

THIS MONDAY EVENING!

8 TO 11.

MUSIC HALL

PROMENADE CONCERTS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50 GRAND ORCHESTRA 50

MR. AD. NEUENDORFF - - CONDUCTOR

Monday, August 20, 1888.

PROGRAMME.

1	WEDDING MARCH	MENDELSSOHN
2	OVERTURE (Rakoczy)	KELER BELA
3	WALTZ (Freudenklaenge)	RESCH
4	GRAND SELECTION (from Aida)	VERDI
5	OVERTURE (In Memoriam)	SULLIVAN
6	*a VORSPIEL to the 5th act Manfred	REINECKE
	*b INTERMEZZO (from Ballet Music Naila)	DELIBES
7	WALTHERS PRIZE SONG (from Die Meisersinger)	WAGNER
8	VORSPIEL to Henry the Lion	KRETSCHMER
9	OVERTURE (Orpheus aux Enfers)	OFFENBACH
10	WALTZ (Freut euch des Lebens)	STRAUSS
11	MEDITATION	BACH-GOUNOD
12	GALOP (La Chasse Infernale)	KOELLING

* The audience is respectfully requested to preserve silence during this number.

SPECIAL—To-morrow (Tuesday) 75th Night. Gala Performance. Only appearance of MISS MARIE JANSEN.

Tickets, 25 cents. Reserved Seats on Floor or Balcony, 50 cents, now on sale at the Box Office, Music Hall.

Memento of the Pops, When They Were Yet a Novelty
(From the Collection at Symphony Hall)

ADVOCATE JUNE 11

Anticipate Record Attendance at the "Jewish Pops Night"

A record attendance is anticipated at the "Jewish Night" of the

AGIDE JACCHIA
Italian Jew, Conductor of the "Pops" Concerts

"Pops" at Boston Symphony Hal next Tuesday evening. It is the first time in the history of "Pops' concerts that a "Jewish Night" ha been designated. The program wil be devoted solely to Jewish foll

HENRY L. GIDEON
Under whose direction the choirs of Temple Israel, Temple Ohabei Shalom and Temple Mishkan Tefila will present intimate examples of Jewish folk music.

music and the works of a whole galaxy of immortal Jewish composers.

The Jewish Culture Club, of which Max Katzeff is president, has arranged a reception to be given immediately after the concert in honor of Conductor Jacchia, at Garrison Hall.

BOSTON, MASS.
HERALD
JUN 11 1925

NOTES and LINES

By PHILIP HALE

Mr. Percy N. Scholes, reviewing a concert of the London Symphony Orchestra led by Mr. Koussevitzky, spoke of him as one who "habitually spends himself on a single concert as though it were to be his last, and he were to appear before his Maker next day to give an account of his musical stewardship." It may be recalled that Mr. Koussevitzky said that no orchestra in the world played music by Beethoven, Brahms and Tchaikovsky as well as the London Symphony Orchestra. Mr. Ernest Newman recently declared that there was no first class orchestra in London. Mr. Scholes said of the L. S. O.: "The orchestra's habit of playing practically nothing but works it has played hundreds of times before and could play in its sleep, combined with its plan of employing a constant change of conductor, is proving fatal to the high aims it is always announcing. I have spoken of Koussevitzky's precision. It was in itself an inspiring thing, but it produced a machine-cut rhythm, with a big emphasis on the first of the bar—rudely expressed, rather the rhythm of a stick dragged along railings than that of a flowing river."

For his second concert in Paris, (May 30), Mr. Koussevitzky announced Denis Taylor's Suite "Through the Looking Glass." The other pieces were Bach-Steinberg, Concerto in D major for orchestra; Dukas, "The Peri;" Ravel, "The Waltz," and Miss Tailleperre's concerto played by her.

Mr. Koussevitzky or Mr. Furtwaengler or Mr. Mengelberg, viewing Mont Blanc for the first time, would exclaim that it was a sublime and unsurpassed example of the Creator's handiwork. Mr. Bodanzky would say that it was a pretty high hill. Mr. Koussevitzky, Mr. Furtwaengler and Mr. Mengelberg, in their conducting of Wagner, for example, err on the side of rhetoric and excessive emphasis. Their Wagner is generally too slow, too sentimental, too fussy, too loud or too soft. Mr. Bodanzky, on the other hand, though he is far more at home in this music than any of these particular colleagues of his, and has a truer instinct for its essential style, is inclined to scamp his Wagner. Too often he underplays it—perhaps for fear of sentimentalizing it.—Lawrence Gilman.

SCRANTON, PA.
REPUBLICAN
JUN 11

"The Boston Symphony Orchestra as the largest repertoire in the world ut it is my convinced opinion that he London Symphony Orchestra plays he works of Beethoven, Brahms and Tschaikowsky better than any orchestra in the world; they have cultivated hese particular composers to perfection. What is even more interestir is the fact that the London Symphor is composed almost entirely of English musicians, whereas that of Bo ton contains musicians from ever European country, with only a sprin kling of Americans. Besides, Bosto opens its arms to modern musician which is all the more strange sin London has modern composers of high order which America lacks."

o o o

ADVERTISER JUNE 12

Tech at Pops

Tonight will be Tech night at the Pops in Symphony Hall but the concert is open to the public. The program follows:

March, "Father of Victory" .... Ganne
Overture, "Light Cavalry" .... Suppe
Fantasia, "Mefistofele" .... Boito
"Tech" Songs
Bacchanale, "Samson and Delilah" ......
.... Saint-Saen
Second Slavonic Dance.............Dvo
Finale, Fourth Symphony ..... Tchaikov
"Tech" Songs
Selection, "Rose Marie" .... Friml-Stothart
Waltz, "Dream of Love" .... Fahrbach
Pomp and Circumstance .... Elgar

MONITOR JUNE 12

Tonight at the "Pops"

M. I. T. NIGHT

March, "Father of Victory"..Ganne
Overture, "Light Cavalry"...Suppé
Fantasia, "Mefistofele" ......Boïto
"Tech" Songs
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Second Slavonic Dance.......Dvořák
Finale, Fourth Symphony ......
Tschaikowsky
"Tech" Songs
Selection, "Rose-Marie" ....
Friml-Stothart
Waltz, "Dream of Love"..Fahrbach
"Pomp and Circumstance"...Elgar
"Stein Song"

MONITOR JUNE 11

Tonight at the "Pops"

TUFTS COLLEGE NIGHT

Rackoczy March ....Berlioz
Overture to "Zampa"........Herold
Excerpts Act III, "The Mastersingers" ....Wagner
Tufts Songs
Largo, "From the New World" Symphony ....Dvořák
Spanish Dance, "Panaderos"....
Glazounoff
Furlana from "La Gioconda"
Ponchie
Tufts Songs
Medley-Fantasia on Tufts Airs
J. W. Morton '11
altz, "La Barcarolle" ....
Waldteufel
oronation March from "The Prophet" ....Meyerbeer

ADVERTISER JUNE 11

Tu[illegible]ongs on [illegible]onight's [illegible]op Program

Tufts College will celebrate at the Pops tonight in Symphony Hall, but the concert will be open to the public as usual. Several Tufts songs are on the program, which follows:

Rackoczy March ....Berlioz
Overture to "Zampa"...............Herold
Excerpts, "The Mastersingers".....Wagner
Tufts Songs—
(a) "Fight" ....E. W. Hayes, '16
(b) "Spell It Out"......A. T. William, '19
(c) "Aren't You Glad?" E. W. Newton '90
Largo, "New World" Symphony.....Dvorak
Spanish Dance, "Panaderos".....Glazounov
Furlana, "La Goconda"..........Ponchielli
Tufts Song—
(a) "That Mascot" ....P. B. Lewis, '18
(b) "Brown and Blue"..E. W. Newton, '90
(c) "Dear Alma Mater"..L. R. Lewis, '87
Fantasa on Tufts Aira....J. W. Morton, '11
Waltz, "La Bacarolle"..........Waldteufel
Coronation March, "The Prophet".Meyerbeer

HERALD JUNE 11 PAGE NINETEEN

TONIGHT AT THE "POPS"

The "Pop" concert in Symphony hall tonight, which is a public occasion although Tufts College will be particularly represented, will be as follows:

Rackoczy March...................Berlioz
Overture to "Zampa"...............Herold
Excerpts Act III, "The Mastersingers"
Wagner
Tufts Songs
(a) Fight..............E. W. Hayes, '16
(b) Spell It Out......A. T. Williams, '19
(c) Aren't You Glad?.E. W. Newton, '90
Largo, "From the New World" Symphony ....Dvorak
Spanish Dance, "Panaderos"....Glazounov
Furlana from "La Giocanda"....Ponchielli
Tufts Songs
(a) That Mascot.........P. B. Lewis, '18
(b) Brown and Blue....E. W. Newton, '90
(c) Dear Alma Mater..L. R. Lewis, '87
Medley-Fantasia on Tufts Airs
J. W. Morton, '11
Waltz, "La Barcarolle".......Waldteufel
Coronation March from "The Prophet"
Meyerbeer

HERALD JUNE 12 PAGE TWENTY-SEVEN

AT THE POPS TONIGHT

Tonight will be the annual Tech night at the Pops concert in Symphony hall. The concert, however, is open to the public. The program follows:

March, "Father of Victory"..............Ganne
Overture, "Light Cavalry"...............Suppe
Fantasia, "Mefistofele"..................Boito
"Tech" Songs.
Bacchanale from "Samson and Delilah"..
Saint-Saens
Second Slavonic Dance..................Dvorak
Finale, Fourth Symphony..........Tchaikovsky
"Tech" Songs.
Selection, "Rose-Marie"..........Friml-Stothart
Waltz, "Dream of Love"................Fahrbach
Pomp and Circumstance....................Elgar

MISSING
PAGE(S)

parency of Mr. Gericke's or Dr. Muck's day. The recruits to the wind-choir augur well for the future. In particular, the new oboist and the new clarinetist excel their predecessors in warm richness and quick sensibility of voice. At every turn, moreover, the whole orchestra played with an equal humogeneity and plasticity of tone—a sound to gratify the conductor's as well as hearers' ears. Except as a convenient phrase it is hard to say what sacred fires really are. No one, however, that frequents Symphony Hall may now mistake the Koussevitzkian flame. With it, man by man and choir by choir, the orchestra burns.

As for Monsieur Serge (as some call him in Paris) at the head of these five-score-and-ten, he is quite his familiar self. Coming to his place he surveyed the audience from the edge of the stage with the calm eyes of a simple child; while not a few within it—if the truth may be politely written—surveyed, with wonder in their glance, a new fashion in trousers. Upon them, as light-hued garment of ceremonial afternoon, it lays a long, narrow, black and silken strip, like unto that which sometimes adorns evening clothes. Advanced, however, to the conductor's stand, Mr. Koussevitzky was no longer simple and bland and child-like. In the relatively brief space of his stay in Boston, he has seldom been more pantomimic upon music, orchestra and audience. He snatched tonal virtue from the air; gathered it in the hollow of his outstretched hand; upon the band outpoured it. He enjoined puissance or he commanded finesse; he caressed or he goaded; he stayed or he sped; he outflung the tonal mass like Jupiter thundering, or he subdued and opened it until a single detail whispered clear; he sopped up a melody, he whipped at a rhythm—all things to all men upon any music, with eyes, lips, hands, head, body, the crouching here, the up-leaping there for tireless instruments of this intense self-expression. If ever there was a "very personal" conductor, it is Serge Koussevitzky. Not only does he re-make orchestras; he also re-writes music—both in his own image.

Through the pieces of the day this conducting might range far and cut deep. Across Debussy's "Afternoon of a Faun" went Mr. Koussevitzky poetizing. His ear and his hand were super-sensitive to the curving of a melody, the shaping of a phrase, the blending of a euphony, the tempering of a timbre. Sensibility that was intuition paced, rhythmed, modulated, shaded; arrayed, dispersed, subdued or isolated the contributing voices. They became as the strands of a luminous web hanging in the serene air, flecked only by the moods of the Faun—remembering and troubled, visioning and sensuous. The memory of Mallarmé's prompting verses faded. Gone was the more immediate sense of human presences and human abilities releasing Debussy's tones. Here was the stripped essence of sound evoking beauty upon imagination. There can be few pieces of music in which fulfilment so rounds purpose as in this Prelude of the Faun. Sensuous subtlety quivers — perfectly achieved. Full and perfect circle came also Mr. Koussevitzky's performance.

These columns have already set forth the nature and the content of Monsieur Jacques Ibert's "Escales." Playing them, the conductor obliged his friend and also disclosed the new mettle—or, rather, finesse—of the reorganized wind-choir. Furthermore, he proved his ability to make a little go, if not a long, at least a pleasant, way. For Monsieur Ibert dispenses an exceeding slenderness of matter with an exceeding delicacy of hand. He plies the nicest of precisions; teems with playful little fancies about melody and modulation, prettifies them harmonically and instrumentally; tosses up rhythms like a gentle parlor-juggler; dips his fingers in local color that he may forthwith exhale atmosphere; recites his lesson from Ravel and Debussy so wistfully that there is no blaming him for learning it too well.

ful. Out of his own emotion, he watered the occasional dryness of the slow movement; while the reflective passion of the sober Brahms gave him no opportunity to languish. He poised the succeeding interlude at the golden mean of gentle musing and smiling progress. Into the beginning of the end, he infused the thrill of suspense expectant; his entering horns and trombones yielded a dusky and haunting splendor; the harmonic mists dissolved; in radiant panoply swung the finale of exultation. Beethoven outdone, it were almost reasonable to write. And certainly and truly, Mr. Koussevitzky master of himself and thereby master of the music.

As the luck of the day would have it, the "Leonora" Overture upturned the reverse of the medal. In no music that he has undertaken in Boston has the conductor been more the Koussevitzky of superfluous, studied, insatiable excesses. Hardly a measure escaped his manipulation, though pages of them are but transition and passage-work. He retarded, he sentimentalized, every melody till he had wrung it dry. He played tricks with each climax until the saving trumpet-call seemed but contrivance. To Beethoven's just emphases he added twenty exaggerations of his own. Upon an overture that is already music-drama distilled and concentrated he sprayed a showman's artifice. A dual personality is Mr. Koussevitzky conducting—his worse and his better self. A single concert may contain them both

H. T. P.

OPENS NEW SCHRAFFT'S STORE

F. G. Shattuck Company Adds Another Link, at 356 Boylston Street, to Chain of Attractive Stores and Restaurants

The F. G. Shattuck Company today opened a new Schrafft's store at 356 Boylston street, in which the restaurant has the appearance of a large dining room of the homes of quaint Spanish days.

This adds another link to the chain of stores and restaurants with which the Shattuck firm has already made its reputation. Occupying the space of three former stores, this new Schrafft's store includes a shop for the sale of candy and chocolates, a restaurant for breakfast luncheon, afternoon tea and dinner; a fountain for ices and sodas and a home-made bakery counter, where foods are offered for sale.

As one enters the store, he is impressed with the quaint effect, interior decorations, fixtures, fireplaces, oil paintings of the seventeenth century and travatine pillars. The walls are of cream color.

The restaurant will accommodate 250 people and, before long another restaurant will be opened upstairs, to seat 400 people. The restaurant on the street floor was designed by J. Harleston Parker of Parker, Thomas & Rice, architects, and harmonizes with the store and bakery. The fireplace is Spanish and Spanish trinkets are shown in a cupboard built ito the side wall.

The heads of the departments and their assistants are men and women of experience. The firm is spending some $2,500,000 on new stores and fixtures at present. Six other stores are being fitted up in New York. When they are completed, the chain will comprise thirty stores, doing nearly $15,000,000 of business in a year. The firm has two other Schrafft stores in this city, at 16 West street and at 11 Summer street

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MUSIC MUSIC

The Coming Symphony Season

The 45th season of the Boston Symphony Orchestra will begin Oct 9 and 10 with the first concerts of the regular Friday afternoon and Saturday evening series. There will be the usual 24 concerts in each series. Every seat for both series is sold for the season, except the 505 unreserved second balcony seats for Fridays. These will be sold at 50 cents, but only to people willing to wait in line for them for a period varying according to weather and program. You pay as you enter. There will be the usual five Monday evening concerts at popular prices. All seats are subscribed for this series also.

Serge Koussevitzky returned from a Summer in Europe last Monday, bringing with him new music to be heard this season, his second as conductor here. His success in pleasing last season's audiences is responsible for the unprecedented subscription list. The Friday concerts have for years always sold out in advance. But the Saturday and Monday concerts have never quite done so. As a box office attraction Mr Koussevitzky is superior to any of his predecessors.

No information except a list of names is forthcoming about the programs for the year. Rehearsals will begin Friday next. Koussevitzky told the interviewers on arrival that he had brought with him pieces by Hindemith, Roussel, Imbert, Respighi, Ravel and Steinbach, composed especially for the Boston Symphony. Ravel's name is dropped from this list in a subsequent official announcement from Symphony Hall.

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121

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AMERICAN Oct 10 '25

FIRST RECITAL OF SYMPHONY A DELIGHT

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A good deal of interest was centered on the new players which Mr. Koussevitzky has brought to the Symphony Orchestra. As far as one could tell from one concert, there is little change in the tonal quality of the band. It will take more familiarity to gauge the change properly. It is perfectly evident, however, that the orchestra has an oboe soloist of unusual excellence in Mr. Gillet. He played with exquisite phrasing the long solo in the second movement of "Escales," a new piece by the Frenchman, Jacques Ibert, produced yesterday for the first time in America.

This work, which is in three movements, proved to be of real worth musically, and the long applause which greeted its performance was deserved. Mr. Koussevitzky had previously opened the concert with a very dramatic rendition of the sec- nd "Leonore" Overture, and had ollowed this with Debussy's "Pre- ude to the Afternoon of a Faun."

The second half of the program vas devoted to Brahms First Sym- hony, the one in C minor. As was be expected. Mr. Koussevitzky ook his own way with this music, ramatizing everything so that none night miss the point.

It is to him that is due the phe- omenal record of selling out in ad- ance of the opening of the season ot only every seat for every con- ert that the orchestra is to give in oston this year, but also the seats r concerts to be given elsewhere.

"Best by attest"
Original Romeike
PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860
THIS CLIPPING FROM
HARRISBURG, PA.
NEWS

OCT 1 - 1925

Symphony Concerts Sold Out

That the advent of Serge Koussevitzky as leader of the Boston Symphony Orchestra has enabled that celebrated band to regain its former prestige is indicated by the fact that it is now impossible to obtain seats for any of the concerts in Boston or New York. The three series of concerts in Boston—twenty-four Friday afternoons and Saturday evenings, and five Monday evenings—as well as the two series in New York—five Thursday evenings and Saturday matinees—are now completely sold out.

Mr. Koussevitzky is now on his way from Europe and is expected to arrive at the beginning of this week to begin preparations for the forty-fifth season of the orchestra, which will open in Symphony Hall on October 9 and 10. Koussevitzky has had a striking and successful season in Europe, where he has repeated his series of Concerts Koussevitzky and his series as guest conductor of the London Symphony Orchestra. He is bringing a number of new scores of interest with him which will figure upon the programs of the coming season.

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121

Globe Sept 27 '25

MUSIC MUSIC

The Coming Symphony Season

The 45th season of the Boston Symphony Orchestra will begin Oct 9 and 10 with the first concerts of the regular Friday afternoon and Saturday evening series. There will be the usual 24 concerts in each series. Every seat for both series is sold for the season, except the 505 unreserved second balcony seats for Fridays. These will be sold at 50 cents, but only to people willing to wait in line for them for a period varying according to weather and program. You pay as you enter. There will be the usual five Monday evening concerts at popular prices. All seats are subscribed for this series also.

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By MOSES SMITH

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A good deal of interest was centered on the new players which Mr. Koussevitzky has brought to the Symphony Orchestra. As far as one could tell from one concert, there is little change in the tonal quality of the band. It will take more familiarity to gauge the change properly. It is perfectly evident, however, that the orchestra has an oboe soloist of unusual excellence in Mr. Gillet. He played with exquisite phrasing the long solo in the second movement of "Escales," a new piece by the Frenchman, Jacques Ibert, produced yesterday for the first time in America.

This work, which is in three movements, proved to be of real worth musically, and the long applause which greeted its performance was deserved. Mr. Koussevitzky had previously opened the concert with a very dramatic rendition of the second "Leonore" Overture, and had followed this with Debussy's "Prelude to the Afternoon of a Faun."

The second half of the program was devoted to Brahms First Symphony, the one in C minor. As was to be expected. Mr. Koussevitzky took his own way with this music, dramatizing everything so that none might miss the point.

It is to him that is due the phenomenal record of selling out in advance of the opening of the season not only every seat for every concert that the orchestra is to give in Boston this year, but also the seats for concerts to be given elsewhere.

"Best by attest"

Original Romeike
PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
HARRISBURG, PA.
NEWS

OCT 1 - 1925

Symphony Concerts Sold Out

That the advent of Serge Koussevitzky as leader of the Boston Symphony Orchestra has enabled that celebrated band to regain its former prestige is indicated by the fact that it is now impossible to obtain seats for any of the concerts in Boston or New York. The three series of concerts in Boston—twenty-four Friday afternoons and Saturday evenings, and five Monday evenings—as well as the two series in New York—five Thursday evenings and Saturday matinees—are now completely sold out.

Mr. Koussevitzky is now on his way from Europe and is expected to arrive at the beginning of this week to begin preparations for the forty-fifth season of the orchestra, which will open in Symphony Hall on October 9 and 10. Koussevitzky has had a striking and successful season in Europe, where he has repeated his series of Concerts Koussevitzky and his series as guest conductor of the London Symphony Orchestra. He is bringing a number of new scores of interest with him which will figure upon the programs of the coming season.

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Globe Sept 27 '25

MUSIC MUSIC

The Coming Symphony Season

The 45th season of the Boston Symphony Orchestra will begin Oct 9 and 10 with the first concerts of the regular Friday afternoon and Saturday evening series. There will be the usual 24 concerts in each series. Every seat for both series is sold for the season, except the 5C5 unreserved second balcony seats for Fridays. These will be sold at 50 cents, but only to people willing to wait in line for them for a period varying according to weather and program. You pay as you enter. There will be the usual five Monday evening concerts at popular prices. All seats are subscribed for this series also.

Serge Koussevitzky returned from a Summer in Europe last Monday, bringing with him new music to be heard this season, his second as conductor here. His success in pleasing last season's audiences is responsible for the unprecedented subscription list. The Friday concerts have for years always sold out in advance. But the Saturday and Monday concerts have never quite done so. As a box office attraction Mr Koussevitzky is superior to any of his predecessors.

No information except a list of names is forthcoming about the programs for the year. Rehearsals will begin Friday next. Koussevitzky told the interviewers on arrival that he had brought with him pieces by Hindemith, Roussel, Imbert, Respighi, Ravel and Steinbach, composed especially for the Boston Symphony. Ravel's name is dropped from this list in a subsequent official announcement from Symphony Hall.

Respighi, composer of "Fountains of Rome" and of a "Gregorian Concerto" for violin and orchestra previously heard at these concerts, is to visit America and presumably Boston this Winter. A new work of his "Pini di Roma" is announced to have its first American performance in New York by the Philharmonic Orchestra under Toscanini in January next.

New Compositions

Paul Hindemith is a young German of the extreme modernist school. He has composed a string quartet in quarter tones, and other highly experimental works. None of his music has yet been heard in Boston. It is highly praised and also harshly condemned by European critics, but this is true of all modernist music that attracts any attention.

Maximilian Steinbach is a German known here only by his arrangements of 18th century music played last season under Koussevitzky. The "new work" by him will probably turn out to be an arrangement, but arrangers have been known to blossom forth as composers.

Roussel is a living Frenchman, whose symphony Koussevitzky introduced last season here. His "Festin de l'araignee" had been heard here previously, also his "La Ville Rose." His music has never seemed especially interesting or important to the Globe reviewer.

Imbert is another minor Parisian, who has written about music as well as composing it. Ravel is, of course, one of the most noted of living composers, whose music has often figured on Boston programs.

It is not probable that Mr Koussevitzky contemplates giving his highly conservative audiences here any undue amount of modern music. Last season he was reported to have said that on every program there would be at least one piece by a modern composer, and it was true enough that except for the all-Beethoven program given as an excuse for a subsequent all-Stravinsky program living composers were always represented. But there are living composers whom nobody would designate as "modern" in the sense of dangerous. We have several of them right here in Boston.

There will be a number of new players, probably about 20. It has been more than once reported from Paris this Summer that lamentations were arising there over the departure for Boston of a number of leading members of the several Paris orchestras. So it would seem that the French contingent in the cosmopolitan body of 100 players is to be strengthened. Before the war French players were numerous only among the wood wind. Many of the strings were Germans.

Sustaining Reputation

There are two serious difficulties in the way of engaging American players for the Boston Symphony. Except for violinists and cellists there is likely to be a scarcity of performers of American birth or citizenship who have sufficient ability. And since the Boston Symphony Orchestra has never been willing to accept the somewhat rigorous conditions imposed upon other American orchestras by the Musicians' Union, membership in it does not improve an American's chance of ever getting another job if he loses his place in the Boston Symphony.

For Mr Koussevitzky this will be a season hardly less difficult than last. He has made a great reputation here. Now he will have to live up to it, in a city proverbially coldly critical of all performers, before an audience nearly all of which remembers the genuis of Muck and some of which still remembers the genuis of Nikisch, both men of far more firmly established reputation here and in Europe than is Mr Koussevitzky as a conductor.

Even last season there were many murmurs at the unprecedented changes of program and the obvious lack of a completely planned repertory for the season. This year Mr Koussevitzky has no doubt planned his complete season in advance, but unless his programs are as wide ranging in content and as clever in assembling related or contrasted pieces as were those of Monteux and Muck his programs will still afford ground for the fault finders.

His personality, his brilliant displays of nervous energy, and his superb sense of rhythm have been Mr Koussevitzky's great assets. He is not a scholarly musician like Muck. Tradition he ignores and despises. He conducts as he feels at the moment. At best he is magnificent, even at worst interesting. His personality will dominate this season's Symphony concerts as it did last season's. Nor does it seem probable that many of his audience will weary of him.

FIRST CONCERT OF SYMPHONY SEASON

Globe —— Oct 10

Koussevitzky Excels in Brahm's First Symphony

The 45th season of the Boston Symphony Orchestra began yesterday afternoon. Every seat for every concert in Boston and New York has been sold by subscription for the season. Yet the trustees in a statement printed in yesterday's programs are appealing for funds to meet a deficit estimated as likely to be $91,000 on the current season. Last season the net loss, as now announced, was $41,813.

But it has been necessary since the close of last season to increase the aggregate salaries by about $50,000, state the trustees in their appeal. There are 14 new players this season, replacing 10 who have left for various reasons, including several principals, but one surmises that Mr Koussevitzky has received a large increase in salary. His compensation has never been made public. Dr Muck is said to have been paid $28,500 a year as conductor here.

There was cordial applause for Mr Koussevitzky and the orchestra before the concert began. Each number on the program was applauded vigorously, especially Brahms' First Symphony and Debussy's "Afteroon of a Faun." Mr Laurent, first flute player, rose upon signal from Mr Koussevitzky at the end of Debussy's tone poem and was, of course, given a round of applause which his beautiful playing of the flute solo no doubt deserved.

The new first oboe, Fernand Gillet, formerly of the Lamoureux orchestra in Paris, was similarly honored at the conclusion of Ibert's "Ports of Call," in one section of which he had played a conspicuous solo in a way that proves him likely to be a worthy successor of Mr Longy. But one questions the expediency of permitting single players to acknowledge presonal applause. It is nearly always the orchestra as a unit, not any individual player, not even the conductor, which deserves applause.

Mr Koussevitzky began the concert with Beethoven's "Leonore No 2" overture. This is believed to be the first composed of the four written for his opera "Fidelio." The familiar "Leonore No. 3" is a rewritten version of this No. 2, which uses the same thematic material. "Leonore No. 2" like "Leonore No. 3" is really a tone poem, conveying the conflicting emotions of hero and heroine threatened with torture and death, then saved as by a miracle through the opportune arrival of an official bearing the King's pardon. The overture is the opera condensed and intensified.

Mr Koussevitzky failed to make the trumpet calls off stage, which here as in "Leonore No. 3" mark the arrival of the pardon, impressive. He did not seem to have studied the piece sufficiently to make anything out of it, though it is the sort of thing in which he might excel. The errors of tempi in particular were unfortunate. The tone of the orchestra in this number was harsh and scratchy, loud but not resonant.

The performance of Brahms' C minor Symphony, on the other hand, was remarkably effective, superbly vital in its rhythmic sweep and control, planned and carried out on broad lines. Mr Koussevitzky's conception of Debussy's "Afternoon of a Faun" is sharply different from that of other conductors. With him the faun disports himself in a languid perfumed atmosphere. He stresses the kinship of Debussy's music on its weakest side with that of Massenet. The music of Debussy is of too delicate a texture and too perfectly wrought and polished to stand the weight of stress and the turbid emotionalism Mr Koussevitzky puts upon it.

The one novelty on the program, "Ports of Call," a suite of three Mediterranean impressions, by Jacques Ibert, is the work of a winner of the Prix de Rome still in his early 30s, of the school of Ravel rather than that of Satie and the Six. The orchestration is highly ingenious. A pretty Oriental theme for oboe solo, depicting Tunis, and some vigorous bits of Spanish rhythms depicting Valencia made the music attractive. But the piece is not the work of a powerful creative imagination. M. Ibert, if one may judge from a single hearing of a single work, has everything a composer needs except genius. The performance was apparently faithful to the composer's intentions.

Again, as so often last season, one was left to contemplate half regretfully the inequalities, the undependable nature of Mr Koussevitzky's great talents as a conductor. No workaday mediocrity would have made such a botch of interpreting an unfamiliar Beethoven overture. No workaday mediocrity could ever give so thrilling a performance of Brahms. No workaday mediocrity would dare go so much his own way, and as it seemed yesterday a wrong way, in interpreting Debussy.

We are certain of an interesting Symphony season.—P. R.

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in the Flatbush Congregational Church on Oct. 2. The bridesmaids will be Miss Hazel Van Ridley, Mrs. Pierrepont Adams, Miss Irene King and Miss Luella McCormick.

Wilson Hewitt will be best man for Mr. Anderson, and the ushers will be Elliott Anderson, William Colford Anderson, Richard W. Charlock, DeHart Bergen, Jr., and Robert Hall Bergen.

The ceremony will be fol

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BOSTON TRAVELER

Oct 10th 1925

Serge Koussevitzky, Leader of the Boston Symphony Orchestra, Photographed in New York Just After His Arrival from Europe. M. Koussevitzky Conducted Yesterday Afternoon the First Symphony Concert of the Season in Boston.
(Underwood & Underwood)

Transcript

, OCTOBER 10, 1925

CONCERTS NEXT WEEK

Strauss and Berlioz

UPON Mr. Koussevitzky's program for the Symphony Concerts of next week stand two pieces in which he should excel—the Fantastic Symphony of Berlioz; Strauss's tone-poem, "Death and Transfiguration." Since a half-forgotten concert by Mr. Weingartner and the New York Symphony Orchestra, Boston has known no richly romantic performance of the Fantastic Symphony. A Concerto Grosso (No. 8) for Strings and Organ, by Corelli, will begin the concerts.

Strauss and Brahms

For the concert of the Symphony Orchestra at Sanders Theater in Cambridge on Thursday evening next Mr. Koussevitzky sets this program:

Overture to the Opera. "Figaro's Wedding" .... Mozart
Escales: Mediterranean Impressions (Rome to Palermo: Tunis to Nefta: (Palermo: Tunis, Valencia) .... Ibert
Tone-Poem, "Death and Transfiguration" .... Strauss
Symphony in C minor, No. 1 .... Brahms

The Nonpareil

CONCERT-CHRONICLE

Transcript —— Oct 5, 25

"Assisting Artists" at the Symphony Concerts — Departures from Custom — Koussevitzkian Idyls—A Tenor from Lithuania — Choral Plans — Return of Miss Hess

SO FAR as present arrangements go, there will be but six "assisting artists" at the Symphony Concerts. There is no singer among them; and all are men. Mr. Bauer, the pianist, will celebrate the twenty-fifth anniversary of his first appearance with the Boston Orchestra, playing the same Concerto of Brahms in which he took the solo-part in 1900. Mr. Lhévinne a rare visitor to Boston and a rarer guest at Symphony Hall, is the other pianist. The teachers bid their pupils take pattern from him as poised artist. Pianist, too is Mr. Prokoviev; but he will appear primarily as composer in a concert largely devoted to his own music. In Mr. Szigeti, a new and noted violinist will be heard for the first times in Boston. He has also modernistic leanings; whereas Mr. Thibaud, the other violinist upon the list, is firm-set in the classics—preferably from the elder masters. The violoncellist is Mr. Casals. Recollection, deepened by his every return, will welcome him. Playing concertos, these virtuosi share naturally and fittingly in the courses of the orchestra and in the program of the particular concerts that bring them. Singers, on the contrary, were always intruders—with their arbitrary numbers, often ill attuned to the preceding, or the following, music. If they were notable artists, they disclosed themselves too briefly and narrowly. If they were

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PAGE EIGHT

KOUSSEVITZKY GIVEN HEARTY WELCOME BACK

By E. F. HARKINS.

Serge Koussevitzky was heartily welcomed back yesterday at the opening of the 45th Symphony season.

Serge Kouusevitzky

On this threshold of his second year with the Hub's famous orchestra the distinguished Russian conductor finds himself in a heroic position.

Never before has the Symphony Orchestra started a season with all seats sold for every series, in Boston and other cities. That is remarkable proof of his drawing power, his personal prestige and the enjoyment that music-lovers here and elsewhere have derived from his programs and performances.

This season is also noteworthy for the unusual number of new players in the orchestra. There are about a dozen new members in all, including soloists engaged to replace retired veterans and new additions that bring the total membership figure up to around 110, the largest on record.

NEW SOLOIST APPLAUDED

One of the new soloists, F. Gillet, who has taken Mr. Longy's place, made a brilliant debut yesterday, playing the oboe obbligato part in the second movement of Ibert's "Ports of Call," an impressionistic tone picture of Mediterranean seaboard life. He was also soloist when the piece was first heard in Paris. Mr. Gillet's tone is colorful, haunting, and his technic is extraordinarily facile. An artist of the first rank, judging by his performance at this first matinee!

FRENCH NOVELTY

The Ibert piece, played for the first time in this country, was thoroughly enjoyed. The tone picture of Tunis-Nefta, with its Oriental atmosphere, and of Valencia, done in the Spanish rhapsody style, were particularly delightful; but there was a gorgeous display of rich orchestration in the Palermo sketch. It was like Palermo on a sunny, breezy day, gay and golden.

A dramatic performance of Beethoven's second "Lenore" overture opens the concert, which will be repeatd tonight. Mr. Laurent, the flute soloist, was given special applause for his masterful playing in Debussy's "Afternoon of a Faun." There was also an absorbingly fine performance of Brahms' first symphony.

American Oct 10 '25

FIRST RECITAL OF SYMPHONY A DELIGHT

By MOSES SMITH

The opening of the Symphony Orchestra season came off on schedule yesterday afternoon with very little of the sensational that some might have expected. Serge Koussevitzky was his well-known self on the conductor's stand, a little smoother, if anything, than last year. Coming on the stage at the start of the concert, and after every number, he was given long applause.

A good deal of interest was centered on the new players which Mr. Koussevitzky has brought to the Symphony Orchestra. As far as one could tell from one concert, there is little change in the tonal quality of the band. It will take more familiarity to gauge the change properly. It is perfectly evident, however, that the orchestra has an oboe soloist of unusual excellence in Mr. Gillet. He played with exquisite phrasing the long solo in the second movement of "Escales," a new piece by the Frenchman, Jacques Ibert, produced yesterday for the first time in America.

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ROMANTIC MUSIC AT SYMPHONY CONCERT

Globe ——— Oct 17

"Fantastic Symphony" Proves Genius of Berlioz

Mr Koussevitzky and the Boston Symphony Orchestra gave yesterday afternoon a performance of Berlioz' "Fantastic Symphony" so vivid, so romantic as to prove beyond doubt the often doubted genius of a misunderstood composer. The concert, the second in the regular subscription series, began with a beautiful performance of a concerto for strings by Corelli, and included Mr Koussevitzky's original interpretation of Strauss' "Death and Transfiguration."

All musicians admit that Berlioz had a gift for orchestration. Even as a quarter-educated boy he had a knack of finding the right instrumental blending to fit each and every passage of music he composed. In this respect he notoriusly excelled such great figures as Beethoven, Schumann and Brahms. The symphony played yesterday offers abundant confirmation of this received opinion.

But every musician has an opinion of his own about the merits of Berlioz' music. Many agree with Cherubini, himself dubbed by Beethoven the greatest composer of the day, that Berlioz was a crack-brained amateur, without thorough musical training, with no gift of melody, and no knowledge of the fundamental principals of musical theory. Cherubini was asked why he did not attend the first performance of this symphony, if only as head of the Conservatoire in which Berlioz had been an indocile pupil. He answered in his bad Italianate French that he did not need to go to hear how not to compose.

This Fantastic Symphony springs certainly from vehement and personal emotion as those who have read the composer's memoirs will recall. What is more important it conveys these emotions to the listener who will read the descriptive program about the lover disappointed in love haunted under the influence of a drug by visions of the beloved.

The melody which stands for the beloved is an "idee fixe," an obsession recurring again and again through the five movements, often not as a repetition but by suggestion. It is hauntingly beautiful to at least one listener.

The stirring rhythms of the "March to the Scaffold" and the "Witches Sabbat" gave Mr Koussevitzky a chance to employ his greatest musical gift, his vivid and subtle rhythmic sense. Yet no sheer virtuosity of performance could have so impressed one with a symphony. No conductor can successfully read into a score depths and splendors unless the composer embodied in it denths and splendors.

The conductor's vision may not be that of the composer. It did not seem so yesterday with Strauss' familiar "Tod und Verklaerung." Mr Koussevitzky built up an imposing climax at the end, with irresistible rhythmic impulse. But there seemed hesitancy in his treatment of the earlier sections.

Strauss is free from what is probably the only grave defect of Berlioz as a composer: inability to weave many strands into his tonal web, inability to think and write polyphonically. The "Fantastic Symphony," a work essentially homophonic, one-voiced, sounded thin and a bit pallid in texture after the gorgeous musical tapestry of Strauss, in which every thread of theme or development, every inner voice, will bear the closest scrutiny of its workmanship.

Mr Kouusevitzky has shown too little ability to think polyphonically as conductor here. He treats everything as a single line of melody and rhythm, emphasizing only occasional salient but isolated bits of acompaniment, unless the nature of the music sternly opposes him.

With Corelli yesterday, however, he caught the grave nobility of the solemn chords in the introduction and the stately melancholy sweep of the allegros to perfection.

Throughout the concert one wondered whether the latest revised seating of the orchestra had not distorted and roughened its tone.

P. R.

SYMPHONY HONORS KRAFFT'S MEMORY

Conductor Pays Tribute to Late Member

Traveler ——— Oct 8, '25

Before starting the final rehearsal for the opening of the season, the Boston Symphony Orchestra in Symphony hall today paid tribute to the memory of William W. Krafft, a member of the first violin section, who died in August.

The members stood up as Conductor Koussevitzky addressed them. He spoke of their late colleague as a good man, a fine musician, and a great artist; beloved by his fellow-members in the orchestra, and an example and influence both in conduct and in the truly exceptional quality of his musicianship.

The orchestra then played the funeral march from Beethoven's "Eroica" symphony.

Krafft had been a member of the orchestra for 25 years.

"Best by attest"

Original Romeike

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THIS CLIPPING FROM

BUFFALO, N. Y.

POST

OCT 3 - 1925

November 4.

The Boston Symphony orchestra, one of the most highly developed bodies of players in the world, will play under the direction of its famous Russian conductor, Serge Koussevitzky.

Prophet"

SYMPHONY VIVIFIES STRAUSS

Post ——— Oct 17 '25

"Death and Transfiguration" Given Historic Performance

BY WARREN STOREY SMITH

Music of a romantic, dramatic cast, music of that type in which Mr. Koussevitsky indubitably excels, made the bulk of yesterday's Symphony concert, and throughout the afternoon the orchestral performance was eloquent to a degree.

For stately beginning came a Concerto Grosso for strings and organ by Corelli, hitherto unplayed at the Symphony concerts, and upon it followed first Strauss' "Death and Transfiguration," then the "Fantastic Symphony" of Berlioz, both pieces to tempt the conductor's most exuberant powers.

STRAUSS' INTENTION BARED

The most theatrical as well as the least characteristic of the tone-poems of Strauss, "Death and Transfiguration" needs in these days a deal of conducting if it is wholly to escape the obviousness, even the banality, into which here and there it may so easily fall. And from such fate Mr. Koussevitzky yesterday successfully saved it, though in one or two instances his means to that end might by some be deemed extravagant.

Thus the introduction went with unprecedented slowness; yet thereby it gained needed solemnity, while the lyric passages, expressively sung by the oboe of Mr. Gillet and the violin of Mr. Burgin, had true poignancy. Again a slight dragging of the pace worked to the clear benefit of that section of the tone-poem in which the dying man recalls his childhood, while, per contra, the stormier sections of the music were played with all the necessary fury. And for the first time in many a day the final climax, slowly and relentlessly upbuilded, sounded in Symphony Hall with all the power and all the tonal splendor of Strauss' intention.

Outburst of Enthusiasm

That so masterful a performance should have aroused an outburst of enthusiasm was but natural; it seemed, indeed, that more spontaneous and more fervent were the plaudits than at any time in the concert of the preceding Friday.

But was it not an error in programme-making to follow Strauss' effulgent peroration with the Symphony of Berlioz? Surely there, in the eyes of the audience, had come the climax

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THIS CLIPPING FROM

BROOKLYN, N. Y.

EAGLE

OCT 4 1925

Serge Koussevitzky now begins his second season at the head of the Boston Symphony Orchestra. Under his direction the orchestra has retained its unique place in the symphonic field. For its 75 concerts in Boston, as well as for its regular season in New York, every seat has been subscribed for the season. The success enjoyed by this orchestra in Brooklyn during past seasons indicates that its annual five concerts at the Academy will also be oversubscribed. The dates for these are Friday evenings, Nov. 27, Jan. 8, Feb. 5, March 12 and April 9.

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THIS CLIPPING FROM

TIMES

OCT 3 1925

BOSTON SYMPHONY OPENS YEAR'S WORK

BOSTON, Oct. 3—Larger than ever before, the Boston Symphony orchestra assembled yesterday for the first rehearsal preparatory to the opening night, next Friday. Judge Frederick P. Cabot, president of the board of trustees, made a speech of welcome to the orchestra and its conductor, Serge Koussevitsky.

The conductor then introduced 14 new members, including four principals: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Jean Lefranc, first viola, and Joannes Rochut, first trombone.

It was announced that no more seats are to be had, since all the concert series are fully subscribed to for the season.

"Best by attest"

HENRY ORIGINAL ROMEIKE

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THIS CLIPPING FROM

PITTSBURG, PA.

Chronicle Telegraph

OCT 3 1925

ORCHESTRAS ARE BOOKED

Philadelphia and Boston Symphonies Among Features for New Season.

The symphony orchestra series this season brings the Philadelphia Orchestra, with Leopold Stokowski, conductor. This orchestra will be here after an absence of three seasons on Monday night, February 22. The other orchestras in this series will all give both a night and an afternoon concert, and the season will open with the Boston Symphony Orchestra, under their leader, Serge Koussevitzky. His Pittsburgh concerts will be given at Syria Mosque on Friday night and Saturday afternoon, November 6 and 7.

Serge Koussevitzky.

Following this orchestra, the Cleveland Orchestra, Nikolai Sokoloff, conductor, will give a pair of concerts on November 20 and 21, in conjunction with the Pittsburgh Mendelssohn Choir. On these occasions an entire Brahms program will be given, with the local choir singing the Requiem. The Cleveland Orchestra will give a second pair on January 22 and 23, with Josef Lhevinne, piano soloist.

Tel. Chelsea 8860

OLD RELIABLE

Henry Romeike

PRESS CLIPPINGS

106 SEVENTH AVE., N. Y.

BE SURE ITS HENRY

(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE

N Y **HERALD**

OCT 4 1925

League of Composers Opens Season Oct. 25

Koussevitzky and Mengelberg Will Appear Later in Town Hall

The League of Composers will open its third season with a program of new chamber music at the Anderson Galleries on Sunday afternoon, October 25. League members will be invited. The program features works from the festival of the International Society for Contemporary Music, held last month in Venice.

The league announces three evening concerts in Town Hall, devoted to music for chamber orchestra, each under a noted conductor. On Saturday, November 28, Serge Koussevitzky, appearing by special permission of the Boston Symphony's board of trustees, will conduct his first American performance outside of that orchestra's concerts, with a program of new American and European works.

In the second Tuesday

"Best by attest"

HENRY ORIGINAL ROMEIKE

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THIS CLIPPING FROM

WASHINGTON, D. C.

HERALD

OCT 4 - 1925

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Serge Koussevitzky, brilliant conductor of the Boston Symphony Orchestra, has returned from a summer abroad for the opening of the forty-fifth season of the orchestra in Boston, next Friday, October 9. Koussevitzky has brought with him a number of new scores which are to be presented by the Boston Symphony during the coming season including its appearance here in Mrs. Wilson-Greene's Artists course at Poli's on February 2. next

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THIS CLIPPING FROM

WASHINGTON, D. C.

STAR

OCT 4 - 1925

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ROMANTIC MUSIC AT SYMPHONY CONCERT

Globe — Oct 17

"Fantastic Symphony" Proves Genius of Berlioz

Mr Koussevitzky and the Boston Symphony Orchestra gave yesterday afternoon a performance of Berlioz' "Fantastic Symphony" so vivid, so romantic as to prove beyond doubt the often doubted genius of a misunderstood composer. The concert, the second in the regular subscription series, began with a beautiful performance of a concerto for strings by Corelli, and included Mr Koussevitzky's original interpretation of Strauss' "Death and Transfiguration."

All musicians admit that Berlioz had a gift for orchestration. Even as a quarter-educated boy he had a knack of finding the right instrumental blending to fit each and every passage of music he composed. In this respect he notoriusly excelled such great figures as Beethoven, Schumann and Brahms. The symphony played yesterday offers abundant confirmation of this received opinion.

But every musician has an opinion of his own about the merits of Berlioz' music. Many agree with Cherubini, himself dubbed by Beethoven the greatest composer of the day, that Berlioz was a crack-brained amateur, without thorough musical training, with no gift of melody, and no knowledge of the fundamental principals of musical theory. Cherubini was asked why he did not attend the first performance of this symphony, if only as head of the Conservatoire in which Berlioz had been an indocile pupil. He answered in his bad Italianate French that he did not need to go to hear how not to compose.

This Fantastic Symphony springs certainly from vehement and personal emotion as those who have read the composer's memoirs will recall. What is more important it conveys these emotions to the listener who will read the descriptive program about the lover disappointed in love haunted under the influence of a drug by visions of the beloved.

The melody which stands for the beloved is an "idee fixe," an obsession recurring again and again through the five movements, often not as a repetition but by suggestion. It is hauntingly beautiful to at least one listener.

The stirring rhythms of the "March to the Scaffold" and the "Witches Sabbat" gave Mr Koussevitzky a chance to employ his greatest musical gift, his vivid and subtle rhythmic sense. Yet no sheer virtuosity of performance could have so impressed one with a symphony. No conductor can successfully read into a score depths and splendors unless the composer embodied in it depths and splendors.

The conductor's vision may not be that of the composer. It did not seem so yesterday with Strauss' familiar "Tod und Verklaerung." Mr Koussevitzky built up an imposing climax at the end, with irresistible rhythmic impulse. But there seemed hesitancy in his treatment of the earlier sections.

Strauss is free from what is probably the only grave defect of Berlioz as a composer: inability to weave many strands into his tonal web, inability to think and write polyphonically. The "Fantastic Symphony," a work essentially homophonic, one-voiced, sounded thin and a bit pallid in texture after the gorgeous musical tapestry of Strauss, in which every thread of theme or development, every inner voice, will bear the closest scrutiny of its workmanship.

Mr Kouusevitzky has shown too little ability to think polyphonically as conductor here. He treats everything as a single line of melody and rhythm, emphasizing only occasional salient but isolated bits of acompaniment, unless the nature of the music sternly opposes him.

With Corelli yesterday, however, he caught the grave nobility of the solemn chords in the introduction and the stately melancholy sweep of the allegros to perfection.

Throughout the concert one wondered whether the latest revised seating of the orchestra had not distorted and roughened its tone.

P. R.

SYMPHONY VIVIFIES STRAUSS

Post — Oct 17 '25

"Death and Transfiguration" Given Historic Performance

BY WARREN STOREY SMITH

Music of a romantic, dramatic cast, music of that type in which Mr. Koussevitsky indubitably excels, made the bulk of yesterday's Symphony concert, and throughout the afternoon the orchestral performance was eloquent to a degree.

For stately beginning came a Concerto Grosso for strings and organ by Corelli, hitherto unplayed at the Symphony concerts, and upon it followed first Strauss' "Death and Transfiguration," then the "Fantastic Symphony" of Berlioz, both pieces to tempt the conductor's most exuberant powers.

STRAUSS' INTENTION BARED

The most theatrical as well as the least characteristic of the tone-poems of Strauss, "Death and Transfiguration" needs in these days a deal of conducting if it is wholly to escape the obviousness, even the banality, into which here and there it may so easily fall. And from such fate Mr. Koussevitzky yesterday successfully saved it, though in one or two instances his means to that end might by some be deemed extravagant.

Thus the introduction went with unprecedented slowness; yet thereby it gained needed solemnity, while the lyric passages, expressively sung by the oboe of Mr. Gillet and the violin of Mr. Burgin, had true poignancy. Again a slight dragging of the pace worked to the clear benefit of that section of the tone-poem in which the dying man recalls his childhood, while, per contra, the stormier sections of the music were played with all the necessary fury. And for the first time in many a day the final climax, slowly and relentlessly upbuilded, sounded in Symphony Hall with all the power and all the tonal splendor of Strauss' intention.

Outburst of Enthusiasm

That so masterful a performance should have aroused an outburst of enthusiasm was but natural; it seemed, indeed, that more spontaneous and more fervent were the plaudits than at any time in the concert of the preceding Friday.

But was it not an error in programme-making to follow Strauss' effulgent peroration with the Symphony of Berlioz? Surely there, in the eyes of the audience, had come the climax

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SYMPHONY HONORS KRAFFT'S MEMORY

Conductor Pays Tribute to Late Member

Traveler — Oct 8, '25

Before starting the final rehearsal for the opening of the season, the Boston Symphony Orchestra in Symphony hall today paid tribute to the memory of William W. Krafft, a member of the first violin section, who died in August.

The members stood up as Conductor Koussevitzky addressed them. He spoke of their late colleague as a good man, a fine musician, and a great artist; beloved by his fellow-members in the orchestra, and an example and influence both in conduct and in the truly exceptional quality of his musicianship.

The orchestra then played the funeral march from Beethoven's "Eroica" symphony.

Krafft had been a member of the orchestra for 25 years.

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THIS CLIPPING FROM
BUFFALO, N. Y.
POST

[illegible]

November 4.

The Boston Symphony orchestra, one of the ~~most highly~~ developed bodies of players in the world, will play under the direction of its famous Russian conductor, Serge Koussevitzky.

Prophet"

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

OCT 4 1925

Serge Koussevitzky now begins his second season at the head of the Boston Symphony Orchestra. Under his direction the orchestra has retained its unique place in the symphonic field. For its 75 concerts in Boston, as well as for its regular season in New York, every seat has been subscribed for the season. The success enjoyed by this orchestra in Brooklyn during past seasons indicates that its annual five concerts at the Academy will also be oversubscribed. The dates for these are Friday evenings, Nov. 27, Jan. 8, Feb. 5, March 12 and April 9.

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THIS CLIPPING FROM
TIMES

OCT 3 1925

BOSTON SYMPHONY OPENS YEAR'S WORK

BOSTON, Oct. 3—Larger than ever before, the Boston Symphony orchestra assembled yesterday for the first rehearsal preparatory to the opening night, next Friday. Judge Frederick P. Cabot, president of the board of trustees, made a speech of welcome to the orchestra and its conductor, Serge Koussevitsky.

The conductor then introduced 14 new members, including four principals: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Jean Lefranc, first viola, and Joannes Rochut, first trombone.

It was announced that no more seats are to be had, since all the concert series are fully subscribed to for the season.

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THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

OCT 3 1925

ORCHESTRAS ARE BOOKED

Philadelphia and Boston Symphonies Among Features for New Season.

The symphony orchestra series this season brings the Philadelphia Orchestra, with Leopold Stokowski, conductor. This orchestra will be here after an absence of three seasons on Monday night, February 22. The other orchestras in this series will all give both a night and an afternoon concert, and the season will open with the Boston Symphony Orchestra, under their leader, Serge Koussevitzky. His Pittsburgh concerts will be given at Syria Mosque on Friday night and Saturday afternoon, November 6 and 7.

Serge Koussevitzky.

Following this orchestra, the Cleveland Orchestra, Nikolai Sokoloff, conductor, will give a pair of concerts on November 20 and 21, in conjunction with the Pittsburgh Mendelssohn Choir. On these occasions an entire Brahms program will be given, with the local choir singing the Requiem. The Cleveland Orchestra will give a second pair on January 22 and 23, with Josef Lhevinne, piano soloist.

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THIS CLIPPING FROM THE
HERALD

OCT 4 19

League of Composers Opens Season Oct. 25

Koussevitzky and Mengelberg Will Appear Later in Town Hall

The League of Composers will open its third season with a program of new chamber music at the Anderson Galleries on Sunday afternoon, October 25. League members will be invited. The program features works from the festival of the International Society for Contemporary Music, held last month in Venice.

The league announces three evening concerts in Town Hall, devoted to music for chamber orchestra, each under a noted conductor. On Saturday, November 28, Serge Koussevitzky, appearing by special permission of the Boston Symphony's board of trustees, will conduct his first American performance outside of that orchestra's concerts, with a program of new American and European works.

In the second Tuesday

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THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

OCT 4 1925

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HERALD Oct 10' 25

45TH SYMPHONY SEASON BEGINS

Hall Filled at First Concert —Every Number Enthusiastically Received

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 45th season of the Boston symphony orchestra, Mr. Koussevitzky, conductor, opened yesterday afternoon in Symphony hall. The program was as follows: Beethoven, Overture to "Leonore," No. 2; Debussy, Prelude to "The Afternoon of a Faun"; Ibert, "Escales" ("Ports-of-Call")—first time in America; Brahms, Symphony No. 1, C minor.

The expectant audience—it filled completely the hall—came in enthusiastic mood. There was curiosity to know how Mr. Koussevitzky would treat the first symphony of our old friend, Johannes Brahms; curiosity to see the new players; eagerness to hear again the superb orchestra. Perhaps there were some who hoped to be shocked by the music of Jacques Ibert, for is he not a Parisian and probably one of the ultra-modern "anarchists" in music? If there were persons thus disposed, they were disappointed, for Mr. Ibert, whatever one may think of "Ports of Call," is not flagrantly vicious in the use of dissonances, and his "Ports of Call" is not without form.

Ibert is now in his 36th year. He is a prix de Rome man whose list of works is of some importance. Judged by the titles, he is of a literary, poetic turn of mind. If he has read the prose of Jules Laforgue, he is also acquainted with Oscar Wilde, for he has written a symphonic poem, "The Ballad of Reading Gaol," which has been performed in London as well as in Paris.

The score of "Ports of Call" bears no titles to the three movements, but when they were first played in Paris, it was said that the music was suggested in turn by impressions of Palermo, Tunis-Nefta and Valencia, so this music should have a geographical and ethnological interest.

"Palermo." What demon of perversity reminded us while the music was playing that the first barber to enter Italy came out of Sicily in the 454th year after the foundation of Rome; that he was brought in by P. Ticinius Mena; that the first Roman to be shaved every day was Scipio Africanus. There was no thought of Theocritus; no memory of the Sicilian Vespers; only this miserable fact that before the advent of the Sicilian barbers, the Romans did not have their hair cut, and, unfortunately, Iberts' music for Palermo did not hold our attention. A port-of-call is a port where vessels revictual or take in coal. A certain boisterous section of the movement led one to believe that the sailors had at least an hour of shore leave.

But "Tunis-Nefta" was worth hearing and not only by reason of the musical and poetic playing of the long and charming melodic sentence by Mr. Gillett, the new first oboist, whose reputation as an accomplished artist had preceded him. Discreetly and effectively accompanied, this theme has Oriental languor. In this movement rhythm and color disclose a composer of imagination.

Given the title "Valencia," the hearer naturally expects Spanish rhythm and what is loosely called national color, although many years ago the Parisian critic, Johannes Weber, tried to prove that there is no such thing as "color" peculiar to a nation's music. There is the requisite rhythmic excitement in "Valencia," but other Frenchmen have been far more successful in putting musical Spain before one. Richard Ford, visiting Valencia in the Forties, characterized the town and province as being of "unsubstantial disrepute." The years have passed; perhaps the music of Ibert is sufficiently representative of

To us the feature of the concert was the performance of Beethoven's overture which had not been played at a Symphony concert since 1904; the performance and the music itself. It is not necessary to compare the overture with the more famous No. 3, though it is true that the trumpet passage in the latter is more dramatic. Mr. Koussevitzky gave a thrilling reading, not bound by tradition—"traditions" are the ruin of many performances—not extravagant, not theatrical, but eloquent in dramatic intensity. And Mr. Koussevitzky knows the dramatic value of pauses, to confirm a previous effect, to awaken anticipation of mighty effects to come.

One might say that a little faster tempo would have given still greater charm to the opening measures of Debussy's "Prelude," but the beauty of Mr. Laurent's tone and phrasing was the more apparent. Mr. Koussevitzky interprets music as he feels it. He is a man of marked emotional nature, whose individual conception of a composition may differ from that of another conductor, but it is his own. The composer as a rule gains thereby.

So one might, remembering preceding performances of Brahm's symphony, take exception to this or that ruling of Mr. Koussevitzky. We are all, like Charles Lamb, men of imperfect sympathies. To us this first symphony of Brahms has not the ingratiating qualities of the three that followed. Like the celebrated interpretation of Hamlet, discussed in "Great Expectations" it is, no doubt, "massive and concrete"; it is also granitic. There are fine moments, as the cantilena for violins towards the end of the first movement: as the introduction to the finale. The symphony as a whole leaves us cold. The faster a conductor leads the movements, the more grateful to us is his reading.

The audience was enthusiastic throughout. There was warm applause for Mr. Gillet when Mr. Koussevitzky asked him to rise at the end of "Ports-of-Call."

The concert will be repeated tonight. The program for next week comprises Corelli's Concerto Grosso ("Christmas" Concerto)—first time at these concerts: Strauss's "Death and Transfiguration" and the "Fantastic" Symphony of Berlioz.

Old 'Left Tackle' Wilbur to See Princeton Game

[Special Dispatch to The Herald]

WASHINGTON, Oct. 9—Curtis D. Wilbur, secretary of the navy, was a midshipman at the Annapolis Naval Academy in 1887, and that year played left tackle on the academy football eleven. One of the big games of the year was against Princeton, which beat Annapolis by a score of 16 to 5. Secretary Wilbur announced today that he would attend the Navy-Princeton game a week from Saturday, in the hope that on this occasion Annapolis would defeat the old-time opponents of the midshipmen.

The Ninth Symphony

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave a concert yesterday afternoon in Symphony Hall in aid of its pension fund, presenting Beethoven's "Egmont" Overture and Ninth Symphony. It was assisted in the symphony by the Harvard Glee Club, the Radcliffe Choral Society, and Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass.

The performance of the symphony was magnificent. Everybody concerned seemed inspired by this great music. Mr. Koussevitzky was in his most eloquent and poetic mood, and players, chorus and soloists alike clearly caught fire from him. Building on the foundation laid two years ago by Mr. Monteux and Dr. Davison, he reared a resplendent edifice of sound. G. Wallace Woodworth, actinug conductor of the choruses, and Mrs. Robert Winternitz, his assistant, share the honors.

An innovation that added much to the effectiveness of the final movement was the placing of the quartet behind the orchestra, in the midst of the chorus. The soloists have really a minor, though an important, rôle to play. Their withdrawal from the edge of the crowded platform enhanced the beauty of the solo voices and greatly improved the ensemble by correcting a disproportionate visual and tonal emphasis.

Detailed criticism of such a superb performance seems out of place. It is sufficient to say that the first movement was thrilling, the Scherzo delightful, the Adagio charming; while the Finale renewed these pleasures and added a stirring expression of noble aspiration.

The overture was admirably played. The audience, which overflowed along the walls, was warmly appreciative. The concert will be repeated this evening. L. A. S.

Monitor Nov 23' 25

9TH SYMPHONY FOR PENSION FUND

Oct 18 Herald

A large part of the fame of Serge Koussevitzky in Europe before his coming to America rested on his remarkable performances of Beethoven's Symphony No. 9. He will now perform the symphony at the coming annual autumn concert for the benefit of the Boston Symphony Orchestra's pension fund. The concert will be given on Sunday afternoon, Nov. 22. The full orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of soloists soon to be announced.

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be given.

Prov. Journal · Nov 22 '25

Koussevitsky Expected to Renew Contract

An announcement that Serge Koussevitzky probably would not continue with the Boston Symphony Orchestra after the expiration of his present contract in the spring of 1927, made recently in a music magazine, is utterly without foundation, W. H. Brennan, the manager, declared while in this city Tuesday evening for the first concert of the local series by the orchestra.

The article stated that Koussevitzky "is said to balk at so heavy a schedule as that which confronts him." The conductor, according to Mr. Brennan, has never intimated to the management that his schedule was overcrowded, and indeed he is given an important part in deciding how many concerts shall be played. Because of the increasing popularity of the orchestra and the demand for concerts in the larger cities, many smaller places have already been eliminated from the schedule, Providence now being one of the few cities in New England, outside of Greater Boston, that the organization continues to visit regularly.

Mr. Koussevitzky's present contract calls for a three year engagement as conductor of the Boston Symphony, and according to Mr. Brennan, it is not customary to negotiate for the renewal of a contract until a year before it expires. While the conductor is strongly attached to Paris, he has found great artistic pleasure in conducting in this country, Mr. Brennan says, and it is expected that he will continue at the head of the orchestra at least for another three-year period after 1927. The orchestra schedule this season includes 112 concerts.

2D IN SYMPHONY CONCERT SERIES

Herald —— Oct 17 '25

Feature of Koussevitzky's Program, Strauss's 'Death and Transfiguration'

PIECES BY CORELLI AND BERLIOZ ALSO

By PHILIP HALE

The program of the second concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, which took place in Symphony hall yesterday afternoon, was as follows: Corelli, Concerto Grosso, No. 8 ("Christmas" Concerto); Strauss' "Death and Transfiguration"; Berlioz, "Fantastic" Symphony.

The concerto was performed for the first time by this orchestra. Mr. Martino brought out Aleco Toni's arrangement, the one used yesterday, at one of his 18th century concerts at the St. James Theatre early last year. The music is interesting in more ways than one. In a slow movement there is the suggestion of the angelic host, passages that Handel may have remembered in writing the "Messiah." Handel had met Corelli at Rome, thought highly of him, and knew his music. It was the habit of Handel to help himself in a lordly manner to whatever in music seemed good to him. Not that in this case there was deliberate plagiarism of measures, but the scheme and the spirit are much the same, though Corelli, fine person that he was, could not reach the sublime height that Handel attained in his concertos, on a few transitional measures of apparently great simplicity, nor has any one approached during the years Handel in this respect. Corelli's music also served to display the beautiful sonority of the great string band.

Mr. Cecil Gray in his recent volume of destructive criticism says of "Death and Transfiguration" that the first section is admirable. "It is full of the very stench of death and the menace of approaching dissolution," while the transfiguration section is "cold, sophisticated, effusive, shameless, reminding one irresistibly of the cafe in Montmartre representing Heaven, in which one is served by waiters dressed as angels in white robes and holding harps." Mr. Gray has a right to his opinion, and he may be permitted his little joke, though his comparison seems rather far-fetched.

To me the death section is most imaginative in its gruesome realism (realism in music as in the drama falls flat and is commonplace unless it is quickened by imagination.)

For this section might bear as a motto the speech of Brachiano in Webster's "White Devil":

> "On pain of death, let no man name
> death to me:
> It is a word infinitely terrible."

If the Transfiguration section is "diffuse," it might be said that Strauss's man is a long time dying, and unlike Charles the Second does not have the grace to apologize for the delay. They say that Ritter wrote his explanatory poem after he heard the music. Did he consult Strauss? To some this poem does not in any way enlarge the power of the music. It is a good thing once in a while to allow a hearer to find out what he can in musical contents, especially as no two persons hear music with the same ears or dilate with exactly the same emotion.

As for the Transfiguration section which Mr. Gray finds "cold," "sophisticated"—why, "shameless"?—the effect depends largely on the manner in which it is interpreted. Excellent conductors have here come to grief. They have anticipated the great climax, have hurried in their impatience for the expected applause, have not built the crowning measures upon a solid structure.

Mr. Koussevitzky's reading was intensely dramatic, well-considered from beginning to end, vital in all respects. Does one say "theatrical?" Well, the music itself is largely theatrical

tragedy of "Hamlet" or "Othello" is theatrical in the better meaning of the word. The death of the humblest man or woman is an episode in the great theatre of the world. Mr. Koussevitzky made all details an inevitable part of the whole. At the beginning there was shuddering, sinister anticipation of what was to come. There was the passionate, spasmodic revolt. If there was undue sentiment in the recollections and the bitter regrets, the fault was with Strauss, not Mr. Koussevitzky, for Richard in his choice of thematic material is often amazingly tasteless, incline dtowards mush. The great feature of the interpretation was the magnificent preparation of the overwhelming climax with the long preceding crescendo. We do not recall so remarkable example of interpretative skill.

The "Fantastic" symphony was finely and sympathetically read, but the concert was a long one, so that many left before the end; some thus missed the astounding "March to the Scaffold," one of the most wildly impressive movements in musical literature. As for the Witches' Sabbath, it is the one weak spot in the symphony. Here Berlioz was no more successful than Boito with his witch music in "Mefistofele" or Moussorgsky in his "Night on Bald Mountain." As fo rthe Ball Scene, it should be remembered that the dance music in the Paris of the '20's and '30's of the 19th century was chiefly rhythm and glitter; there was little or no sensuousness. And so it was with the ballets at the opera houses: witness "Giselle," with its singularly vapid measures, a ballet applauded to the echo by those who first saw it in 1841 and in after years. In the "Scene in the Meadow" Mr. Speyer played the English horn with poetic feeling.

The concert will be repeated tonight. The program of next week is as follows: Liadov, "From the Apocalypse," symphonic picture (first time in Boston); Tchaikovsky, "Pathetic Symphony"; Chabrier-Mottl, Bourree Fantasque; Debussy, First Rhapsody for clarinet and orchestra (Mr. Allegra, clarinetist); Dukas, "The Sorcerer's Apprentice."

CONCERT-CHRONICLE

Transcript Oct 5 '25

Continued from Preceding Page

mediocrities, they were bores. At best and at worst, they remained excrescences upon a symphony concert. There should be no regrets at their absence through the coming season. For some also it will be a pleasure to see only men assembled. After all, they accord better with the background of Symphony Hall on a Friday afternoon or a Saturday evening. H. T. P.

Arms and The Man

Two Parisian composers have lately sketched in words Mr. Koussevitzky conducting. In Musique et Théater, a new magazine, Monsieur Albert Roussel wrote:

> With his straight figure, his dominating eye, he summons with an irresistible gesture all that is in the orchestra — unloosing sonorities which nevertheless are shaped by his will into a perfect balance. He has recalled to some the memory of Nikisch, and surely it can be said of him what has been said of the Magyar leader: "He plays on the orchestra."
>
> If Mr. Koussevitzky's gestures are admirable in clarity and persuasion, they never involve exaggeration or superfluity. Every motion has a definite intention and attains a definite goal. His position changes little; it is by means of his arms and hands, and by his magnetic glance that he obtains the most surprising effects. At times, by a total cessation of movement, he underlines and makes more vivid the mechanical and regular rhythm of a Scherzo. Motionless, his hands at his sides, in an attitude of meditative composure, he seems to listen to the beating pulse of the orchestra.

And in "L' Eclair," the daily newspaper, Monsieur Roland-Manuel lets himself go in this fashion:

> Mr. Koussevitzky's left arm is magic; often stretched towards a certain instrumental group, taut, the fingers clenched, in a movement of frenetic appeal. Yet at times he can also forget and efface hmiself, with a graceful relaxation. His right arm carries a wand of enchantment, diversely undulating by which the very essence of the music is revealed.

From Lithuania

harm, the delicacy, the dramatic culmination of the latter, all mark J. Gruodis a composer by the grace of God." And as composer and singer were one, Mr. Bobrovitch gave forth his songs. Special comment is also deserved for the exquisite artistry shown in singing of Petrauskas's "Softly, Softly Niemen Pivor Flows." With beautiful pianissimos, gradual ascents, gorgeous warmths did he clothe this song. A tower of strength, a mountain-top of grandeur and dignity was his version of Rachmaninov's "I Am No Prophet." Tosti's "April"—a good song by the way—received gorgeously spirited treatment. The other song of Tosti, "Vorrei Morrire" smacked more of the clichés one usually associates with this composer. Chopin's "La Tristesse" proved to be an arrangement of the lyric parts of the Etude in E major. The various opera airs rose somewhat though not greatly above the conventional. The chromaticisms in the air from Chaikovsky's "Eugen Onegin" and in Rimsky-Korsakov's "Hymn to the Sun" from "The Golden [illegible] always absolutely in tune. H. M.

Incidents and Prospects

There will be no performance this season of Monsieur Honegger's "King David" under the auspices of the Boston Orchestra. With Dr. Davison on leave in Europe, the essential chorus from Harvard and Radcliffe is unobtainable. In his absence, the only choral prospect at Symphony Hall is a concert for the Pension Fund at which Mr. Koussevitzky will conduct through Beethoven's Ninth Symphony. His version is his own.

Late in the winter or early in the spring Miss Hess, the admired pianist, will play once or twice in Boston. She will [illegible] again for two years since she purposes in the intervening time to renew her reputation in Europe.

The Westminster Choir from Dayton—of Ohio, not Tennessee—is about to make a tour of Eastern cities. Sixty "working people" compose it, giving their time voluntarily to practice in church-music. It will be heard at Symphony Hall on Wednesday evening, Nov. 11.

SIGNS, WONDERS, STRAUSS, BRAHMS, MR. KOUSSEVITZKY

CAMBRIDGE HEARS A MEMORABL CONCERT

"Death and Transfiguration" and the Symphony in C Minor by the Conductor Raised Full and High—Mr. Levine Whets Interest with a Program—Beethoven's Choral Symphony Again Impending—To Introduce a Clarinetist

WHEN we listeners, in Sanders Theater at Cambridge yesterday, had welcomed Mr. Koussevitzky to a r twined music stand and to a series of concerts; when we had heard him leading the orchestra with eighteenth-century gayety and eighteenth-century precision through Mozart's Overture to "Figaro's Wedding"; when, finally, we had observed him doing what he might with the neatly modelled surfaces and meaningless tumults of Monsieur Ibert's "Escales"—then he and we passed to the events of the evening; performances of Strauss's tone-poem, "Death and Transfiguration" and of Brahms's Symphony in C minor that filled the reverberant room with the substance and the spirit, the illusion and possession, of either music. Through thirty years, "Tod und Verklärung" has been repertory-piece at the Symphony Concerts. Within that time, not a conductor, worth his salt, has overlooked it. For many a reason it is tempting; not least, in these immediate days, because it has aged above Strauss's other tone-poems; seems rather a culmination of the Lisztian species than a step in the illustrious line stretching from "Don Juan" and the "Eulenspiegel" to "Don Quixote" and the "Domestica." As for the Symphony of Brahms, memories of last Friday and Saturday at Symphony Hall prepared the way for a third fulfillment.

The insight that is imagination, the mastery that is proclamation, the justice that is power measured and controlled, informed Mr. Koussevitzky's version of the tone-poem. The sapping years were stayed; the crust of formula fell away; a music, "still living," resumed its sway. With a far-seeing sense of design, the conductor began low-pitched. Wan and pallid was the tone-color upon the desolate room of the dying. Sounded upon Mr. Gillet's oboe, the melody of youth remembered was poignant anew. It was the bitterness and the futility of the struggle with Death, not the sound and slither and fury that Mr. Koussevitzky stressed. Ominously, not savagely, dissolution knocked and menaced. Repeated and amplified, the song of youth wet listening eyes; superb was the stride of the measures that summon the joy of living and doing, of faith fulfilled in conflict.

Composer and conductor set the Death motiv to burrowing; the vision of transfiguration struggled into tonal speech. Not Lisztian melodrama, but life rent and quenched was the final deed of Death. With all Strauss's clearness of design and precision of purpose the hymn of transfiguration depends in these days upon the conductor. It has been known to sound like a welter of commonplace—an ascending tune in C major plus an augmenting orchestra; or like an operatic [illegible] less only platforms and an ap [illegible] vitzky infused the music with the elegiac note. In subdued radiance it mourned a hero. "Death and Transfiguration" stood saved from itself. If telepathy may reach to Vienna, Strauss surely returned thanks.

Of another mettle, but with conductor and orchestra undiminished, was the performance of Brahms's Symphony. The streaming strings, the reiterated drum-beats seemed the preface and herald of greatness. The choirs phrased tense, sharp; the rhythmic accents beat high; like a sea of power tossed measures; like a wave up-flung returned and re-entered the dominant theme. It was Brahms released from the middle-grayness that was once the chilly tradition; Brahms still terse and austere, but Brahms also epic. There is might in him, given the conductor to set him free. The long-breathed melody of the slow movement was a marvel of instrumental phrasing, of ascending progression from depth to depth, from light to light—a Brahms reaffirmed, grave yet songful. Into grace

Continued on Following Page

Amusements

SIGNS, WONDERS, STRAUSS, BRAHMS, MR. KOUSSEVITZKY

Continued from Preceding Page

and charm Mr. Koussevitzky molded the melodic line of the little Allegretto; yet never finicked or dawdled.

The introduction to the Finale was music become a living, flaming, all-possessing thing. The agitated phrases, the suspensive rhythms lashed imagination; the melody of horn and flutes into music led a beauty that after fifty years and a thousand repetitions remains strange, piercing, ineffable. The entering trombones sounded as powers and portents. From music rivened and opened upsprang the theme of joy. They said in his Vienna that Brahms could not rejoice. Fools and slow of heart! For here is music that to the very end knows the divine madness, as only Beethoven knew it in his other hymn. Brahms infused with a Russian temperament, life-giving and epic-making. . . . For once Cambridge knew a memorable evening; for once Mr. Koussevitzky was unalloyed. H. T. P.

124

Music and Musicians ==

FOR PLAIN MEN A PLAIN MUSIC IN FULL COURSE

KOUSSEVITZKY AND THE NINTH SYMPHONY

The Occasion, the Audience and a Deep-Set Faith—Simple, Lucid, Direct and Vital Performance—The Conductor Again Goes Back to Beethoven, Putting by Precedent and Tradition—Less Excitement, More Truth

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The aspect of the hall, the arrangement of the program, the mood of the audience are each exceptional. Thrust beyond the proscenium frame, the orchestra seems seated in the hall rather than on the stage, and thereby of less tempered tone. Behind it rises the chorus, tier on tier; while in the fore-front of these singing voices Mr. Koussevitzky yesterday placed the solo-quartet that neither band nor choir might overshadow it. For once, too, the chorus was a black rather than a black-and-white mass. The women of the Radcliffe Choral Society wore the black frocks, edged here and there with white, of Dr. Davison's chapel choir; the men of the Harvard Glee Club followed the American custom of dark-clothed masculinity. . . . In turn, the program was like no other: an overture from Beethoven—this time to "Egmont"—that late-comers might not interrupt the progress of the Symphony; then the Symphony itself; next the pause for return to earth; finally the long and loud applause, acknowldged in cumulation by conductor, solo-singers, orchestra and chorus. A concert hardly an hour and a half long, yet filled to brimming.

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H. T. P.

Of This Day and Land

Aaron Copland

New Talent and Temperament in American Music, Discovered and Applauded at the Symphony Concerts

CONCERT-CHRONICLE

"Made in America"

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THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

OCT 10 1925

BOSTON ORCHESTRA FIRST

Local Season to Open November 6 With Serge Koussevitzky Conducting.

Serge Koussevitzky will open the symphony orchestra season in Pittsburgh with his Boston Symphony Orchestra on Friday night and Saturday afternoon, November 6 and 7. His "Concerts Koussevitzky" in Paris last summer culminated in the decoration of the "Chevalier of the Legion of Honor" bestowed by the French government. To celebrate this event the principal composers of France grouped together and participated in a concert of tribute, for which they wrote special music.

For the season now opening the entire series in New York and in Boston are completely sold out in subscription, and the demand for the orchestra in other cities is more than they can fill.

Other orchestras in this series, for which subscriptions are now open, are the Cleveland Orchestra, under Nikolai Sokoloff, on November 20 and 21, when they will combine with the

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SUN
PITTSBURG, PA.

OCT 10 25

Symphony Orchestra Concerts

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THIS CLIPPING FROM
LANCASTER, PA.
NEW ERA
OCT 15 1925

BOSTON ORCHESTRA GETS NEW PLAYERS

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, introduced 14 new players, including four choir leaders to complete the personnel of the orchestra as follows: Fernand Gillet, first oboe; Edmond Allegre, first clarinet; Jean Lefranc, first viola, and Joannes Rochut, first trombone.

Mr. Gillet is the son of Ernest Gillet, composer and conductor, and the nephew of Georges Gillet, the oboist who, as teacher at the Paris Conservatory, produced such distinguished musicians as M. Georges Longy, Louis Speyer, and his nephew who now succeeds Mr. Longy as first oboe of the Boston Symphony orchestra. Fernand Gillet took first prize at the conservatory at the age of 15. For 23 years he has been oboe soloist at the Concerts Lamaureux and with the orchestra of the Opera.

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For the third pair of Symphony Concerts, on Friday and Saturday of next week, Oct. 23 and 24, Mr. Koussevitzky has promised Liadov's Fragment from the Apocalypse, a symphonic picture; Chaikovsky's Sixth Symphony, "the Pathetic"; Chabrier's "Bourrée Fantasque," orchestrated by Felix Mottl; Dukas's Scherzo, "The Sorcerer's Apprentice"; and Debussy's First Rhapsody for Orchestra and Clarinet. This last piece will offer opportunity to Mr. Edmo

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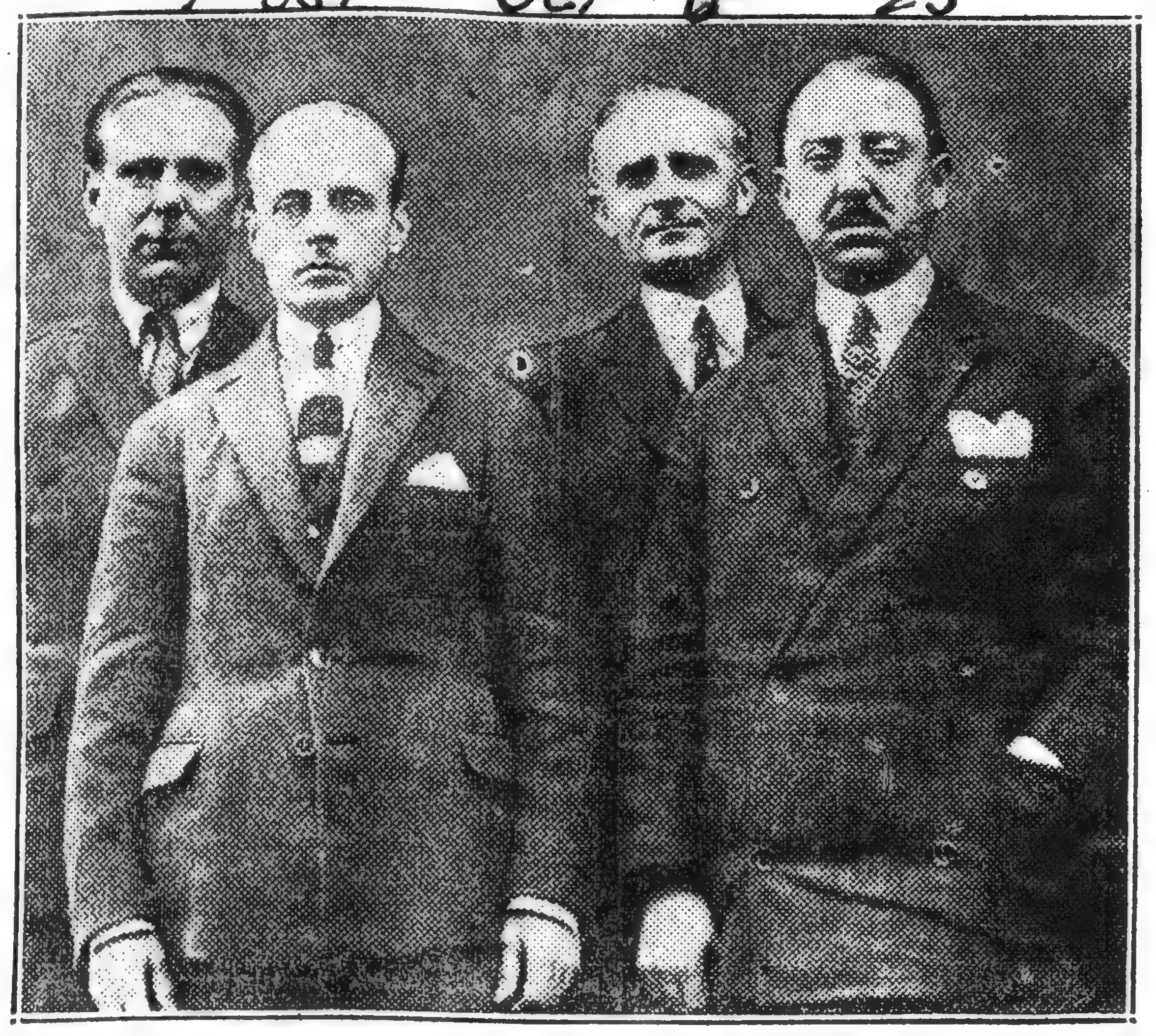
NEW SYMPHONY VIRTUOSOS

Post Oct 6th '25



Four new artists of the Boston Symphony Orchestra, who will make their first Boston appearance Friday. Left to right: Edmond Allegra, first clarinet; Fernand Gillet, first oboe; Joannes Rochut, first trombone; Jean Lefranc, first viola. All four have had distinguished careers.

MONITOR, OCTOBER 17, 1925

Boston Symphony Concert

THE Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its second concert yesterday afternoon in Symphony Hall, Boston. The program:

Corelli—Concerto Grosso No. 8.
Strauss—Tone Poem, "Death and Transfiguration."
Berlioz—"Fantastic" Symphony.

Corelli's "Christmas" concerto was played for the first time at these concerts, although it has been previously performed in this city by Mr. Martino's excellent Eighteenth Century Orchestra. On hearing it, as well as compositions of the seventeenth and eighteenth centuries, the question arises as to whether or not these ancient pieces are effective when played by a large body of strings; whether some of the intimacy of this music is not lost by the increase of tonal power; whether, in fact, they are altogether suited to the large spaces of a modern concert hall.

In any event, the playing of this music yesterday was far from satisfactory, possibly for the above reasons and undoubtedly because of the flamboyant style of the performance. Mr. Koussevitzky has been known to play such ancient music with more feeling for its character, more careful attention to the shading of its melodic lines, more taste in his choice of nuance than he displayed yesterday. But then, yesterday afternoon did not find Mr. Koussevitzky in the exalted poetic mood of last week. He is a man who delights in sharp contrasts. Not content with surprise in a single composition, he must contrast whole programs. Perhaps he feels that a departure now and again from the refined and highly emotional heights which he is at times able to command will make these moments more appreciated because of their rarity.

Strauss' Tone Poem

For as the concert continued it became more and more difficult to realize that the same orchestra and conductor were playing who gave such an eloquent and moving performance of Brahms' First Symphony a week ago. For all the stupendous and astonishing genius of Richard Strauss, it must be admitted that his music gains immeasurably if certain characteristics are not too sharply defined. There is a certain exaggeration, one is almost tempted to say vulgarity, in much of the thematic material of his tone poems which hardly adds to their musical value. But this defect, if not insisted upon, is concealed and lost sight of in admiration of the composer's wonderful handling of his material and almost unbelievable dexterity in his command of orchestral resources.

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S. M.

Weekly Comment

HERALD Oct 11th '25

Mme. Melba has written her autobiography. It is appearing in serial form, entitled "Melodies and Memories," in the Daily Telegraph of London. She had a beautiful time in New York when she first sang there. She enjoyed the society of John Jacob Astor, though he had a "metallic voice which seemed to snip his sentences rather than to say them." "In spite of his wealth there were moments when one felt that the epithet 'Scotch' would be almost too generous to give him."

She has delightful memories of Mrs. Ogden Mills, Mrs. Whitelaw Reid and Mrs. W. K. Vanderbilt, "although in those days these families were newer than they are today." She also remembers by name Mrs. Ogden Goelet.

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the social life of Boston totally different
ican cities, a quality which can best be

"Best by attest"
Original Romeike
PRESS CLIPPINGS
220 WEST 19TH ST., NEW YORK
Tel. Chelsea 8860
THIS CLIPPING FROM
ALBANY, N. Y.
NEWS
FEB 25 1925

Boston Symphony Orchestra Coming to Albany

Good news to Albany music lovers is imparted in the announcement made by Ben Franklin to the effect that he will present the famous Boston Symphony Orchestra in concert, at the Capitol theatre, Wednesday evening, March 11. This event will mark the first appearance of Serge Koussevitzky in this city, and his appearance will lend tremendous interest to the occasion. His fame as the greatest of all conductors, his great success with the Boston Symphony Orchestra, and his unique standing among the musicians of the world are all well known, and without the least doubt he will receive a warm welcome in this coming concert. Albany gives enthusiastic welcome to the Bostonians whenever they appear here, and the orchestra management gives this city preference to many others demanding concerts. Mr. Franklin announces that the mail order seat sale for the event will open at once.

THIS CLIPPING FROM
NEW YORK
TELEGRAM
OCT 12 1925

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It is worthy of note that though the Debussy piece and the symphony are played continually in Boston as in New York, performances of the second of Beethoven's "Leonore" overtures (as goes the misnumbering of the three) are few and far between. The last previous performance of the work at a Boston Symphony concert was on April 2, 1904, under the direction of Wilhelm Gericke.

The program chosen by Mr. Koussevitzky for his Boston concerts of this week comprises the "Christmas Concerto" for string orchestra with organ by Corelli, the "Death and Transfiguration" of Richard Strauss, and the "Fantastic" symphony of Berlioz.

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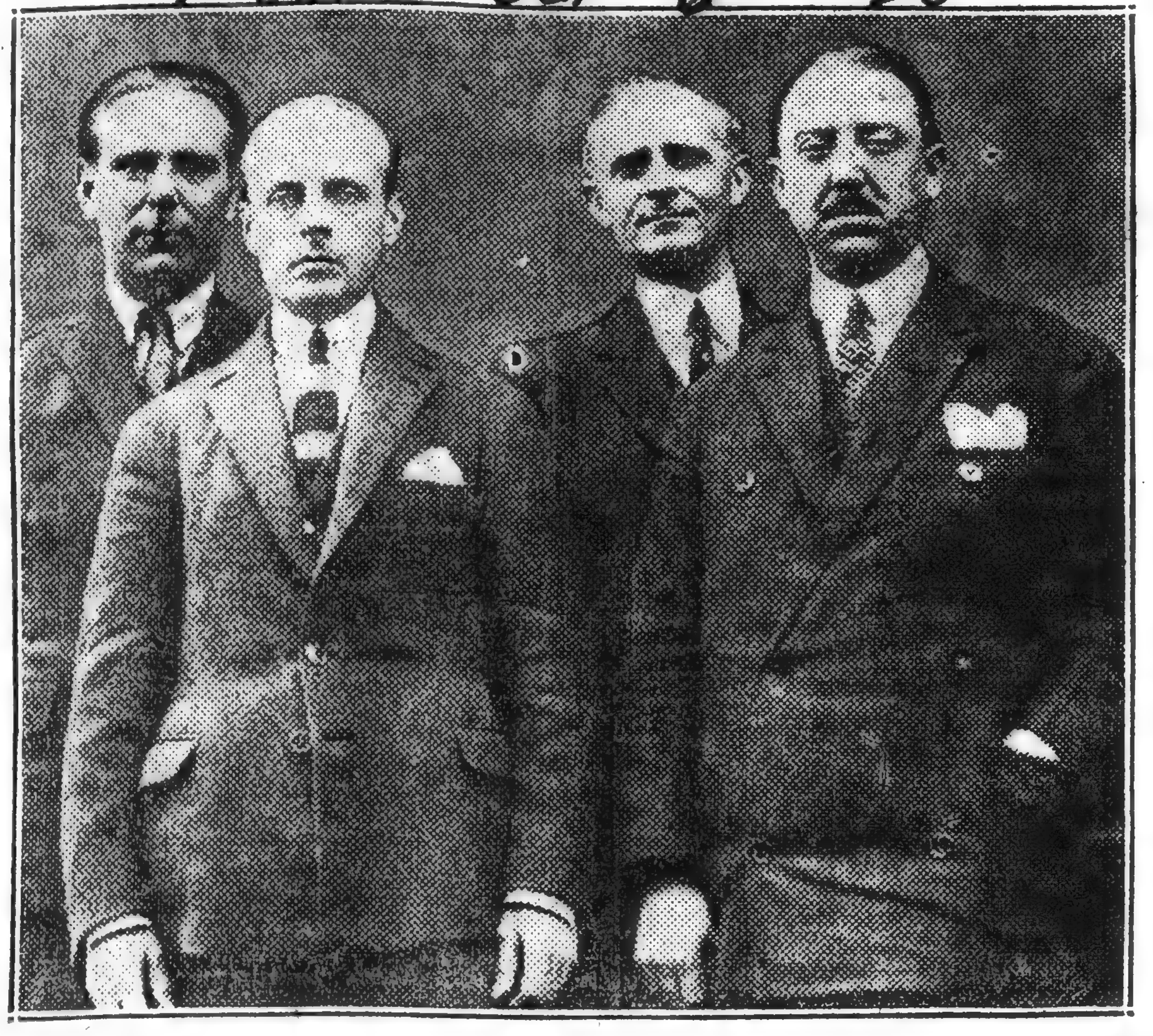
ew New Eng-
organization.

125

NEW SYMPHONY VIRTUOSOS

Post Oct 6th '25



Four new artists of the Boston Symphony Orchestra ,who will make their first Boston appearance Friday. Left to right: Edmond Allegra, first clarinet; Fernand Gillet, first oboe; Joannes Rochut, first trombone; Jean Lefranc, first viola. All four have had distinguished careers.

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"I have always been perfectly happy whether my host is a millionaire or a bootmaker, a sense of humor and a sprinkling of brains.

Mme. Melba just dotes on Boston, though she names no names of our prominent citizenesses.

"I should probably not have visited Boston so early—the spring of 1894—had it not been for the enormous success of the New York season, which prompted Mr. Abbey to arrange this special tour. But I shall never be sufficiently thankful that I did go, for it was to be my introduction to the world's finest body of musicians—the Boston Symphony Orchestra.

"I wonder if the average reader to whom an orchestra is just an orchestra, a collection of instruments and nothing more, can realize the great soul which animated that superb institution? I grew to love that orchestra almost as though it had been a single human being instead of a collection. And from the very first moment I admired and venerated its patron and inspirer, Maj. Higginson.

"Yes, Boston knew the best in music, and it has always had it. Indeed, all American audiences are audiences before which it is a delight to sing. Their praise is worth as much as, if not more, than that of any audience in the world.

"What is there about Boston that makes its society so charming, with the same quiet appeal which one finds among one's friends in England" There is a quality about the social life of Boston totally different from that of most great American cities, a quality which can best be descr[illegible] one of repose."

MONITOR, OCTOBER 17, 1925

Boston Symphony Concert

THE Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its second concert yesterday afternoon in Symphony Hall, Boston. The program:

Corelli—Concerto Grosso No. 8.
Strauss—Tone Poem, "Death and Transfiguration."
Berlioz—"Fantastic" Symphony.

Corelli's "Christmas" concerto was played for the first time at these concerts, although it has been previously performed in this city by Mr. Martino's excellent Eighteenth Century Orchestra. On hearing it, as well as compositions of the seventeenth and eighteenth centuries, the question arises as to whether or not these ancient pieces are effective when played by a large body of strings; whether some of the intimacy of this music is not lost by the increase of tonal power; whether, in fact, they are altogether suited to the large spaces of a modern concert hall.

In any event, the playing of this music yesterday was far from satisfactory, possibly for the above reasons and undoubtedly because of the flamboyant style of the performance. Mr. Koussevitzky has been known to play such ancient music with more feeling for its character, more careful attention to the shading of its melodic lines, more taste in his choice of nuance than he displayed yesterday. But then, yesterday afternoon did not find Mr. Koussevitzky in the exalted poetic mood of last week. He is a man who delights in sharp contrasts. Not content with surprise in a single composition, he must contrast whole programs. Perhaps he feels that a departure now and again from the refined and highly emotional heights which he is at times able to command will make these moments more appreciated because of their rarity.

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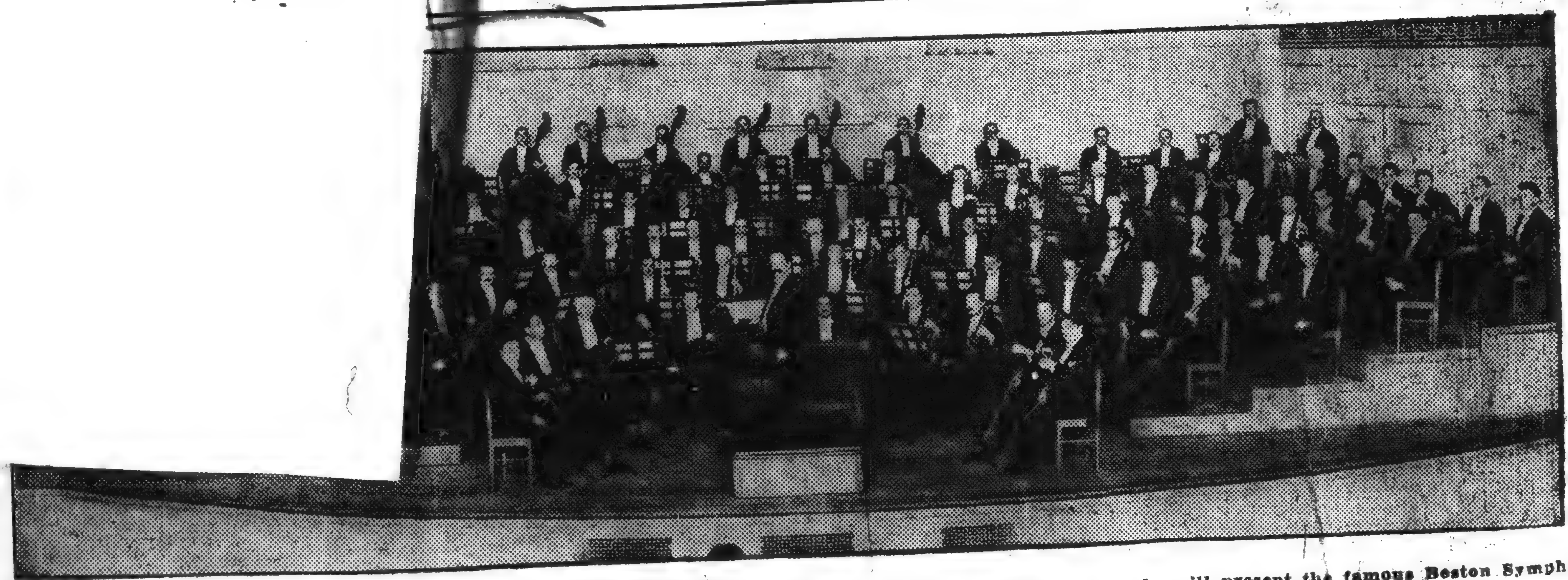

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organization.

1806

The Jewish Tribun

e, September 26, 1924

Music

By ALFRED LIEBAN

Bayreuth and New York

The resumption of the Wagner Festival at Bayreuth, after a silence of ten years, due to the war's ravages, constituted the chief musical event of the past summer. Siegfried Wagner, on his return from his American trip, designed to win financial support for the undertaking, bent all his energies to insure the artistic success of the festival, and judging from all reports, accomplished wonders, in spite of certain factors, inimical to the highest artistic achievement.

A large part of the festival's success was due to the guiding genius of the veteran Bayreuth conductor Dr. Muck, whose admirable record at the head of the Boston Symphony Orchestra will not soon be forgotten. Dr. Muck conducted "Parsifal," and needless to say, he conducted it with the authority, and the marvellous lucidity, that one associates with his name. The "Meistersinger" was conducted by Fritz Busch, a young and promising conductor from Dresden, while Michael Balling, a tried leader, steeped in the Bayreuth traditoin, conducted the "Ring."

Balling, from all accounts, gave an eminently satisfying reading of the "Ring" dramas, even though his climaxes never reached the emotional intensity of Bruno Walter's famous readings, a conductor known in this country only through his association with the New York Symphony Orchestra. His conducting of the Tristan "Prelude and Lovedeath," at one of these concerts, however, revealed to discerning listeners his potentialities as a Wagner conductor.

The playing of the orchestra at Bayreuth, an orchestra, composed of the best players, selected from the major German Opera, and Symphony-Orchestras, headed by Anton Witek, former concert master of Boston, was a feature of the festival. Equally, if not more impressive, was the singing of the chorus, trained by Prof. Ruedel of the Berlin Domchoir, who achieved marvels in "Meistersinger," "Parsifal" and "Gotterdaemmerung."

The singers were uneven. Some of the most highly priced German stars could not be lured to Bayreuth. They did not seek for glory, and Bayreuth offered no fees to its artists this year. The unselfish few, who returned to the place of their former triumphs, were Herman Weil, (the admirable Hans Sachs) Carl Braun (the Wotan, who is a fine basso, but insists on singing baritone), both well remembered from their Metropolitan days, Edward Habich, the Alberich of both London and Bayreuth, Soomer, a former Metropolitan Sachs and Wotan, now a basso, singing Fasolt and Hagen, and singing both parts admirably to boot.

Richard Mayr, a London "Ochs von Lerchenau" was "Gurnemanz." This excellent basso, a Mozart singer of Salzburg and Paris fame, is badly needed at our Metropolitan. Elschner of Leipsic was a new "Mime," and a good "Mime," if not quite up to the standard of Carl Seydel, of Munich, who has no peer in the part. His

(*Continued on page* 94)

Music

(*Continued from page* 93)

"David" in "Meistersinger" is said to be equally fine.

Of the tenors Lauritz Melchior as "Parsifal" and "Siegmund" created a sensations. There is only one voice as to this young Danish singer's qualifications, and that is one of unqualified approval. Would, that the Metropolitan listen to the voice! There is crying need for him, here!

The women at Bayreuth were not nearly as capable as the men. London, with Frida Leider, a glorious "Bruehnhuelde" and "Isolde," and Maria Olszewska, splendid "Waltraute" and "Brangaene," easily outshone their "Festival" rivals.

There is the lesson for New York. The Metropolitan has had no soprano capable to portray the Wagnerian heroines in the "grand" manner, since Olive Fremstad left it's sacred confines.

Mme. Matzenauer is an excellent contralto, but she sings the high Wagnerian soprano parts by dint of sheer violence only. Florence Easton, a delightful artist in her way, is not the dramatic type necessary to Wagner.

Curt Taucher, a painstaking artist, has little distinction, and is no convincing "Tristan" or "Walter."

Finally, there is Mr. Bodanzky, an excellent Mozart and Weber conductor, but lacking in that sweep, which is essential to the full significance of the Wagner music drama. A Mahler or Toscanini he is not.

Bayreuth is a pillar of conservatism! So is our own Metropolitan! The need for reform in the ancient stage-business is evident in both houses. Boris Anisfeld, and Nemirowitsch-Dantschenko have given valuable hints. The screen has shown a way. Imaginative lighting direction, the poetry of illusion, projected through the medium of a true poet, will do the rest.

Bayreuth is awake again after its long slumber! We hail it's re-birth! Let us pray that there will be a similar awakening here, too! We shall not fail to rejoice, and cheer.

A Standard for piano quality—no pr

SOHM

THIS CLIPPING FROM
BROOKLYN CITIZEN

OCT 4 1925

Boston Symphony in Brooklyn

A year ago Serge Koussevitzky was known to our musical public only by hearsay. Now, as he begins his second season at the head of the Boston Symphony Orchestra, he holds the attention of America as a force and a striking personality in music. Under his direction, the Boston Symphony continues to affirm its traditional fame. For its seventy-five concerts in Greater Boston, and for its regular series in Manhattan every ticket has been taken for the season. Never before in the history of the orchestra has there ben no single seat available for its Boston and Manhattan concerts.

The great success enjoyed by both orchestra and conductor in Brooklyn last season indicates that its annual series of five Philharmonic concerts at the Academy will also be oer-scribed. The dates for these are Friday eenings. November 27, January 8, February 5, March 12 and April 9. In the choice of soloists for the Brooklyn concerts, Mr. Koussevitzky will adopt in Brooklyn the policy which has been so successful in New York and Boston. They will be selected not only for their abilities as virtuosi, but in the interest of special works for which their genius is particularly fitted. Thus the programes will maintain their symphonic integrity, and be free to embrace the magnificent range of orchestral music. The programes and soloists will be announced before each concert.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT 1 0 1925

BOSTON SYMPHONY COMING.

As the Boston Symphony Orchestra, scheduled to play in Massey Hall on Tuesday evening, Nov. 3, is the only large orchestra to be heard in Toronto this season, there is bound to be an exceedingly heavy demand for seats. The Boston Symphony, greatest of all orchestras, would attract a capacity audience at any time, and its Toronto concert, under the leadership of Serge Koussevitzky, the new conductor, will eclipse anything we have heard before. Those desirous of positively securing seats may order now by mail direct to Massey Hall.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT5 1925

BOSTON SYMPHONY ORCHESTRA

The Boston Symphony Orchestra is coming ~~to Toronto~~ to give a concert in Massey Hall under the local management of Norman M. Withrow on Tuesday evening, Nov. 3. This announcement is particularly interesting, first because no other large orchestra is scheduled to play in Toronto this season, and second because it brings to Toronto, for the first time, the new conductor, Serge Koussevitsky, who in his first season [illegible] the head of this famous organiza[illegible]on became one of the most con[illegible]cuous figures in our world of [illegible]ic. It is probably that Koussevit[illegible] genius has found its finest ex[illegible]n in the famous Boston [illegible] Orchestra which he now [illegible] The Boston Symphony [illegible]ncerts have never in [illegible] distinguished history [illegible] Indeed, each [illegible]ork and Boston hav[illegible]bed last May, there [illegible] seat to sell for [illegible]ities during the [illegible] Mail orders

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LA PRESSE, MONTREAL, SAMEDI 22 AOUT 1925

SERGE KOUSSEVITZKY EST HONORE PAR LA FRANCE ET FETE PAR LES MUSICIENS

Le tout-Paris musical s'amuse aux dépens du nouveau chevalier et le divertit.

L'AMERIQUE ARTISTIQUE

Les circonstances les plus solennelles sont parfois marquées par des manifestations où, inconsciemment peut-être l'humour bruyant atténue les dehors imposés par les conventions sociales. La Légion d'Honneur est incontestablement une institution grave, mais les Parisiens modernes se plaisent à y trouver prétexte à réjouissances, où l'ironie l'emporte sur le sérieux.

Lorsque Serge Koussevitzky fut nommé chevalier de la Légion d'Honneur, des compositeurs et des musiciens se groupèrent pour l'honorer et pour lui prouver qu'ils étaient assez ses amis pour se réjouir à ses dépens. Ce fut une soirée où la caricature et le délassement musicaux furent à l'honneur. Serge Koussevitzky fut portraituré dans toutes ses attitudes et jouant des instruments les plus divers.

Le conférencier, Henri Casadesus, qui à ses moments de sérieux est à la tête de la Société des anciens instruments, s'improvise bouffon de la soirée et prit chacun à partie, y compris André Messager, dont le discours de bienvenue avait été des plus posés.

Une pièce pour trombone, de Arthur Honegger, jouée au piano par Alfred Cortot, marqua le début des hostilités. Le compositeur y exprimait, en mesures dolentes, son regret de ne pouvoir prendre part au concert et la gaité clownesque dont il manquerait le spectacle.

Au piano, Paul Dukas confia les pompeuses protestations amicales que lui inspirait l'occasion et la spontanéité avec laquelle il se rendait compte de l'importance de la solennité. Horrifié à la pensée qu'on ne pourrait l'entendre sans le voir, Albert Roussel esquisse une pièce pour basson et contrebasse, en y révélant un don de la facétie que sa courte barbe ne pouvait faire soupçonner.

Le rideau de l'intermède se leva sur la tête rouge de Serge Prokofieff, attelé à un piano automatique dont les accords reconstituaient l'atmosphère artistique de Coney Island. Une céleste volée de harpes, que ponctua du cri de: "Ah! c'est donc ça le ciel!" un auditeur surexcité, fut suivie d'une personnification idyllique de Koussevitzky par Carlos Salzedo. Roland-Manuel et Raymond Charpentier démontrèrent bientôt qu'un instrument aussi inoffensif que la harpe sait être malin.

Alexandre Tansman exprima l'hommage de la Pologne en une pièce de piano; Félia Lidvinne chanta deux airs russes et Paul Le Flem fit entendre un quatuor.

M. Casadesus annonça alors qu'un solennel tribut de respect et de vénération allait être présenté. Une fillette de douze ans avait écrit, en Angleterre, une lettre d'appréciation et une pièce pour clarinette en hommage au célèbre maître d'orchestre. Lorsque le naïf solo eût charmé les tendres oreilles, un choeur de volontaires vint chanter une berceuse, dont le compositeur reste anonyme. Mme Germaine Taillefer, toutefois, tint à décliner toute responsabilité à ce sujet.

Les choristes se plurent pourtant à dire bien haut leurs noms: Hanri Casadesus, soliste; Germaine Taillefer, Madeleine Grovlez, Carlos Salzedo, Maurice Ravel, Florent Schmitt, Albert Roussel, Félia Litvinne, Berthe Bert, Nadia Boulanger, Serge Prokofieff, Alfred Cortot et Marie Miller.

Serge Koussevitzky dut ensuite embrasser chacun des participants sur les deux joues et répondre à ces cérémonies. Il se plut à reconnaître le bon esprit de ces artistes de réputation internationale qui prennent plaisir à oublier leur "soi" pour rire d'eux-même et les uns des autres.

Jacques Rouché, directeur de l'Opéra, ayant l'aspect de Gatti-Casazza et celui d'un directeur d'opéra, était là. D.-E. Ingelbrecht et Jacques Ibert, aussi.

L'Amérique était bien représen[illegible] Wladimir Shavitch, de l'orches[illegible]

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

OCT 1 1 1925

Boston Symphony Announces Dates for Brooklyn Concerts.

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N. Y. TELEGRAPH

OCT 1 1 19

Welcome for Koussevitzky.

Serge Koussevitzky was greeted with tremendous applause when the Boston Symphony Orchestra opened its season at Symphony Hall yesterday afternoon. The Russian Conductor who so warmly won over the Boston music lovers on his first appearance here last season promises some very interesting programs for the Fall and Winter.

1206

The Jewish Tribun

e, September 26, 1924

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SOHM

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OCT 4 1925

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GLOBE
TORONTO, CAN.

OCT 5 1925

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LA PRESSE, MONTREAL, SAMEDI 22 AOUT 1925

SERGE KOUSSEVITZKY EST HONORE PAR LA FRANCE ET FETE PAR LES MUSICIENS

Le tout-Paris musical s'amuse aux dépens du nouveau chevalier et le divertit.

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L'Amérique était bien représen-
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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

OCT 1 1 1925

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fitted

THIS CLIPPING FROM
N. Y. TELEGRAPH

OCT 1 1 19

Welcome for Koussevitzky.

Serge Koussevitzky was greeted with tremendous applause when the Boston Symphony Orchestra opened its season at Symphony Hall yesterday afternoon. The Russian Conductor who so warmly won over the Boston music lovers on his first appearance here last season promises some very interesting programs for the Fall and Winter.

1206

The Jewish Tribun

e, September 26, 1924

Music

By ALFRED LIEBAN

Bayreuth and New York

The resumption of the Wagner Festival at Bayreuth, after a silence of ten years, due to the war's ravages, constituted the chief musical event of the past summer. Siegfried Wagner, on his return from his American trip, designed to win financial support for the undertaking, bent all his energies to insure the artistic success of the festival, and judging from all reports, accomplished wonders, in spite of certain factors, inimical to the highest artistic achievement.

A large part of the festival's success was due to the guiding genius of the veteran Bayreuth conductor Dr. Muck, whose admirable record at the head of the Boston Symphony Orchestra will not soon be forgotten. Dr. Muck conducted "Parsifal," and needless to say, he conducted it with the authority, and the marvellous lucidity, that one associates with his name. The "Meistersinger" was conducted by Fritz Busch, a young and promising conductor from Dresden, while Michael Balling, a tried leader, steeped in the Bayreuth traditoin, conducted the "Ring."

Balling, from all accounts, gave an eminently satisfying reading of the "Ring" dramas, even though his climaxes never reached the emotional intensity of Bruno Walter's famous readings, a conductor known in this country only through his association with the New York Symphony Orchestra. His conducting of the Tristan "Prelude and Lovedeath," at one of these concerts, however, revealed to discerning listeners his potentialities as a Wagner conductor.

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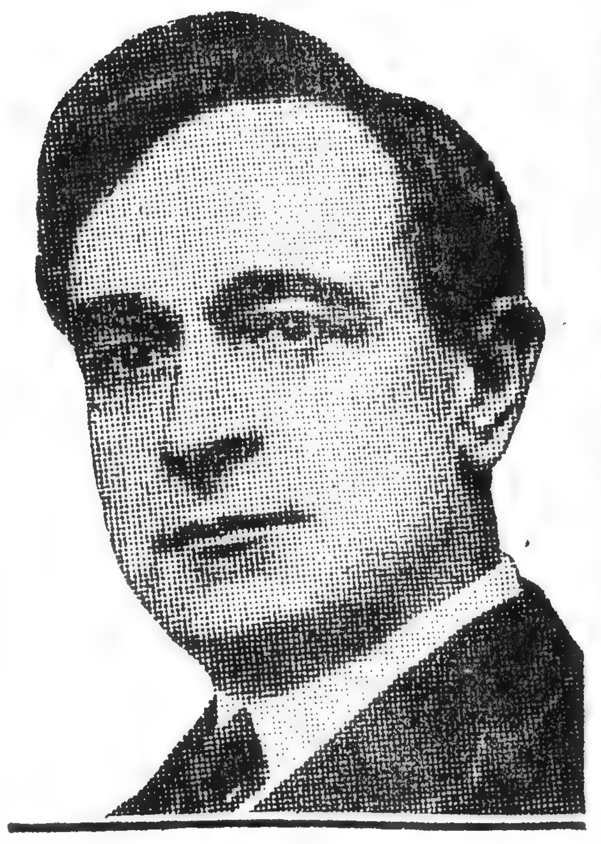
L'AMERIQUE ARTISTIQUE



Le grand chef d'orchestre Serge Koussevitzky, Chevalier de la Légion d'Honneur.

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Paris reste encore le centre d'attraction des musiciens. Leur inspiration y trouve toujours sa pâtée, leur tempérament, sa satisfaction musicale.

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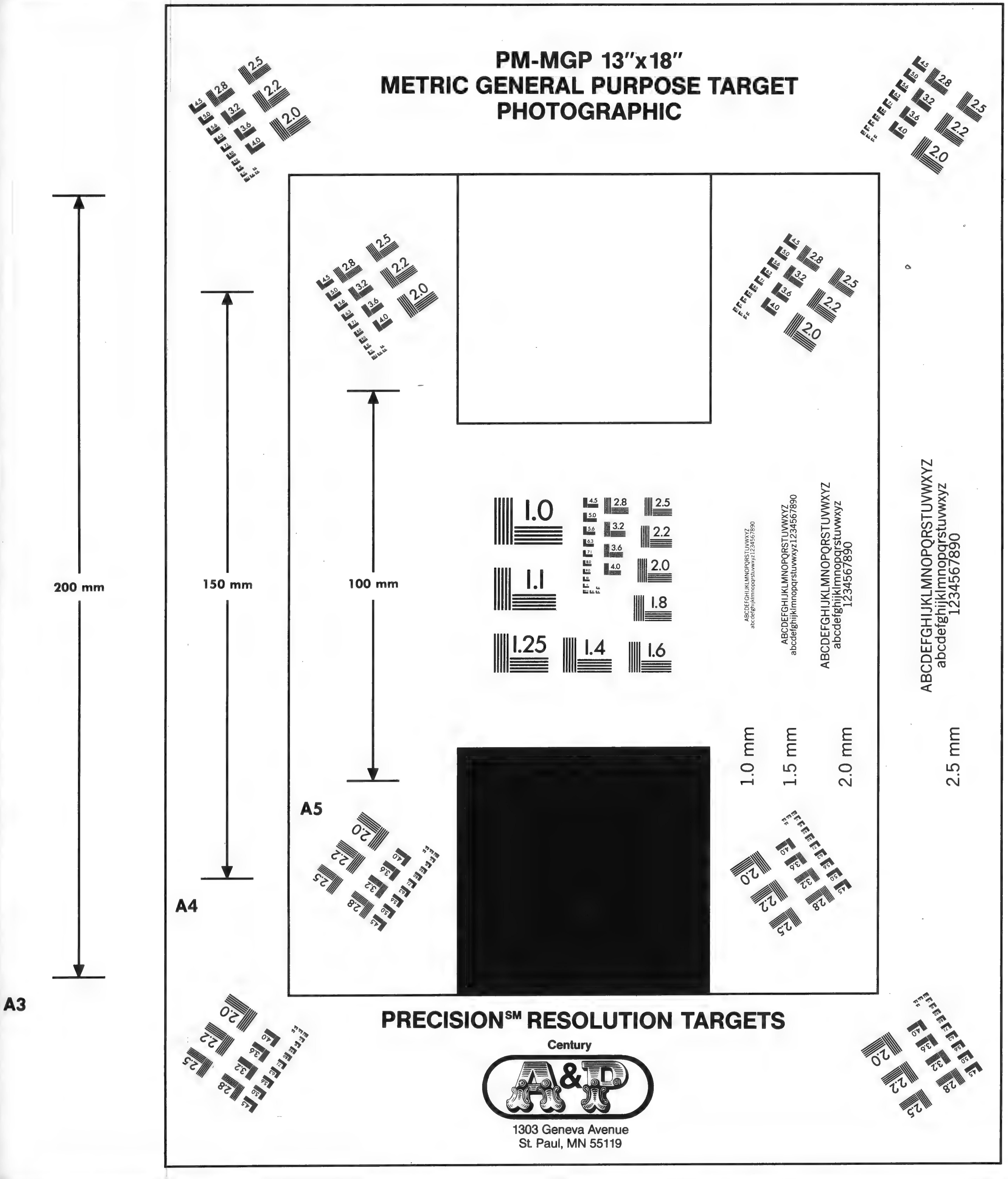
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THIS CLIPPING FROM
MAIL
TORONTO, CAN.

OCT 17 1925

Boston Symphony Orchestra.

The first appearance here of Serge Koussevitsky, the new conductor of the Boston Symphony Orchestra, adds great interest to the concert to be given in Massey Hall under the local management of Norman M. Withrow, on Tuesday evening, November 3rd. Many interesting stories about this distinguished musician are going the rounds and already Toronto has a pretty good idea of the importance of the man who will conduct the orchestra on this noteworthy occasion. Those who would make sure of accommodation for this concert are well advised to order their seats by mail now.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 17 1925

this newcomer is a master.

Serge Koussevitzky and the 107 men of the great Boston Symphony orchestra will open the foundation's series of six symphonic concerts Wednesday evening, November 4.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST

OCT 18 1925

KOUSSEVITZKY'S PROGRAMS

Programs of brilliance, variety and musical interest have been arranged by Serge Koussevitzky, the celebrated conductor of the Boston Symphony orchestra, for his coming appearances here, at Syria Mosque, on Friday evening, November 6, and Saturday afternoon, November 7.

For the Friday evening program Mr. Koussevitzky will perform Weber's overture to "Euryanthe," Tchaikovsky's sixth symphony, the most popular and best known work of this composer, known as the "Pathetic"; three numbers from Berlioz's "Damnation of Faust"—"Minuet of the Will-o'-the-Wisps," "Ballet of the Sylphs" and "Rakoczy March"—and, for a notable novelty, Ibert's "Escales." This latter work, given its first American performance at the opening Boston Symphony concerts of the season in Symphony Hall last Friday and Saturday, October 9 and 10, proved a delightful and skillful picturing in music of various Mediterranean ports. The second movement consists of an oboe solo of much charm, while the last abounds in the rhythms of Spain.

The Russian conductor's interpretation of the "Pathetic" symphony, which he will perform for the first time in Boston and America, is eagerly anticipated, since he has already evidenced a special eloquence and sympathy with the music of this composer.

At the Saturday matinee Koussevitzky will perform Glinka's overture to "Russlan and Ludmilla," Schumann's Fourth Symphony in D minor and three excerpts from the music dramas of Richard Wagner—the "Ride of the Valkries" from "The Valkyrie" prelude to "Lohengrin" and the overture to "Tannhauser."

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

OCT 18 1925

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PHILADELPHIA, PA.

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1207

PART ONE Transcript Oct 17

The Symphony

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JOURNAL

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Serge Koussevitzky, a year ago known to the American public only by hearsay, begins his second season at the head of the Boston orchestra holding the attention of the country as a rare force and a striking personality. His success in Providence last year was duplicated in every city where he appeared, and in a country recently visited by all of Europe's foremost conductors, the concensus of opinion about no other seems to have been so high.

In Europe, the conductor likewise remains one of the great figures in music. Last summer his "Concerts Koussevitzky" in Paris and his series of guest appearances with the London Symphony Orchestra were among the important events of the season. Shortly after his return from America he was decorated by France as "Chevalier of the Legion of Honor." The principal French composers grouped together in a concert of felicitation for which they wrote and performed special music.

Names of soloists to appear in Providence have not been announced, but in the choice of these artists Mr. Koussevitzky will adopt in Providence the ploicy which has been successful in Boston and New York. They will be selected not only for their abilities as virtuosi; but in the interest of special works for which their genius is particularly fitted. Within five years the number of concerts in Greater Boston has incerased from 58 to 75, and this has led to a curtailment of the orchestra's schedule elsewhere. Providence remains one of the few New England cities visited by the organization.

* * *

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
MAIL
TORONTO, CAN.

OCT 1 7 1925

Boston Symphony Orchestra.

The first appearance here of Serge Koussevitsky, the new conductor of the Boston Symphony Orchestra, adds great interest to the concert to be given in Massey Hall under the local management of Norman M. Withrow, on Tuesday evening, November 3rd. Many interesting stories about this distinguished musician are going the rounds and already Toronto has a pretty good idea of the importance of the man who will conduct the orchestra on this noteworthy occasion. Those who would make sure of accommodation for this concert are well advised to order their seats by mail now.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 1 7 1925

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THIS CLIPPING FROM
PITTSBURGH, PA.
POST

OCT 1 8 1925

KOUSSEVITZKY'S PROGRAMS

Programs of brilliance, variety and musical interest have been arranged by Serge Koussevitzky, the celebrated conductor of the Boston Symphony orchestra, for his coming appearances here, at Syria Mosque, on Friday evening, November 6, and Saturday afternoon, November 7.

For the Friday evening program Mr. Koussevitzky will perform Weber's overture to "Euryanthe," Tchaikovsky's sixth symphony, the most popular and best known work of this composer, known as the "Pathetic"; three numbers from Berlioz's "Damnation of Faust"—"Minuet of the Will-o'-the-Wisps," "Ballet of the Sylphs" and "Rakoczy March"—and, for a notable novelty, Ibert's "Escales." This latter work, given its first American performance at the opening Boston Symphony concerts of the season in Symphony Hall last Friday and Saturday, October 9 and 10, proved a delightful and skillful picturing in music of various Mediterranean ports. The second movement consists of an oboe solo of much charm, while the last abounds in the rhythms of Spain.

The Russian conductor's interpretation of the "Pathetic" symphony, which he will perform for the first time in Boston and America, is eagerly anticipated, since he has already evidenced a special eloquence and sympathy with the music of this composer.

At the Saturday matinee Koussevitzky will perform Glinka's overture to "Russlan and Ludmilla," Schumann's Fourth Symphony in D minor and three excerpts from the music dramas of Richard Wagner—the "Ride of the Valkries" from "The Valkyrie" prelude to "Lohengrin" and the overture to "Tannhauser."

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In Europe, the conductor likewise remains one of the great figures in music. Last summer his "Concerts Koussevitzky" in Paris and his series of guest appearances with the London Symphony Orchestra were among the important events of the season. Shortly after his return from America he was decorated by France as "Chevalier of the Legion of Honor." The principal French composers grouped together in a concert of felicitation for which they wrote and performed special music.

Names of soloists to appear in Providence have not been announced, but in the choice of these artists Mr. Koussevitzky will adopt in Providence the ploicy which has been successful in Boston and New York. They will be selected not only for their abilities as virtuosi; but in the interest of special works for which their genius is particularly fitted. Within five years the number of concerts in Greater Boston has incerased from 58 to 75, and this has led to a curtailment of the orchestra's schedule elsewhere. Providence remains one of the few New England cities visited by the organization.

* * *

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THIS CLIPPING FROM
MAIL
TORONTO, CAN.

OCT 17 1925

Boston Symphony Orchestra.

The first appearance here of Serge Koussevitsky, the new conductor of the Boston Symphony Orchestra, adds great interest to the concert to be given in Massey Hall under the local management of Norman M. Withrow, on Tuesday evening, November 3rd. Many interesting stories about this distinguished musician are going the rounds and already Toronto has a pretty good idea of the importance of the man who will conduct the orchestra on this noteworthy occasion. Those who would make sure of accommodation for this concert are well advised to order their seats by mail now.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 17 1925

This newcomer is a master.

Serge Koussevitzky and the 107 men of the great Boston Symphony orchestra will open the foundation's series of six symphonic concerts Wednesday evening, November 4.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST

OCT 18 1925

KOUSSEVITZKY'S PROGRAMS

Programs of brilliance, variety and musical interest have been arranged by Serge Koussevitzky, the celebrated conductor of the Boston Symphony orchestra, for his coming appearances here, at Syria Mosque, on Friday evening, November 6, and Saturday afternoon, November 7.

For the Friday evening program Mr. Koussevitzky will perform Weber's overture to "Euryanthe," Tchaikovsky's sixth symphony, the most popular and best known work of this composer, known as the "Pathetic"; three numbers from Berlioz's "Damnation of Faust"—"Minuet of the Will-o'-the-Wisps," "Ballet of the Sylphs" and "Rakoczy March"—and, for a notable novelty, Ibert's "Escales." This latter work, given its first American performance at the opening Boston Symphony concerts of the season in Symphony Hall last Friday and Saturday, October 9 and 10, proved a delightful and skillful picturing in music of various Mediterranean ports. The second movement consists of an oboe solo of much charm, while the last abounds in the rhythms of Spain.

The Russian conductor's interpretation of the "Pathetic" symphony, which he will perform for the first time in Boston and America, is eagerly anticipated, since he has already evidenced a special eloquence and sympathy with the music of this composer.

At the Saturday matinee Koussevitzky will perform Glinka's overture to "Russlan and Ludmilla," Schumann's Fourth Symphony in D minor and three excerpts from the music dramas of Richard Wagner—the "Ride of the Valkries" from "The Valkyrie" prelude to "Lohengrin" and the overture to "Tannhauser."

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

OCT 18 1925

tion.

Serge Koussevitzky and the 107 men of the Boston Symphony orchestra series will open the six symphonic concerts by visiting orchestras on Wednesday evening, November 4. The Foundation announces that it has almost doubled its record of season sales over that of last year, with a genuine appreciation of these beautiful orchestral concerts growing throughout the city.

THIS CLIPPING FROM
EVE. PUBLIC LEDGER
PHILADELPHIA, PA.

OCT 17 1925

THE orchestra has been defined as a body of strings with woodwind and brass instruments for incidental color. Despite the efforts of Mr. Stravinsky and other extreme modernists in orchestration as well as in harmonization, to relegate the strings to a secondary position, even banishing them entirely in a few singular compositions, the strings are still the main body of the orchestra and probably will so remain for some time to come.

And in the ensemble, the strings of all the great orchestras sound pretty much alike. Of course, there is a vast advantage in having a concertmaster with the tone of Thadeus Rich when Rimsky's "Scheherazade" is on the program, or exceedingly able solo viola and violoncello players if a conductor desires to play Strauss' "Don Quixote." But, in the main, there is not a vast deal of difference among the really great orchestras, in the tone of the strings in the tuttis and such differences as exist are largely due to the ideas of the conductor as regards pianissimos, fortissimos and general dynamic effects.

But each orchestra will play the same composition with an entirely different effect, even though the interpretation of the various conductors does not differ materially as to general conception. A striking instance of this was given last season when the New York Philhramonic Society Orchestra, under Mr. Mengelberg, played the Beethoven "Erioca" symphony, which was also performed by Mr. Stokowski with the Philadelphia Orchestra. The same thing might have been noted in the Debussy "Nocturnes" as played by the Boston Symphony, under Mr. Koussevitsky, and the Philadelphia Orchestra under Mr. Stokowski.

THEREFORE, it makes for musical breath of thought to hear as many orchestras as possible during a season. No matter if the compositions on each program do not duplicate by a single number, there is a new musical viewpoint for the listener.

Due to the efforts of the indefatigable Dr. Charles S. Hirsch, the local Philharmonic Society will provide Philadelphians with the opportunity of hearing three of the great orchestras of the country this year, each under its own permanent leader—so far as any leader of any orchestra can be permanent, always excepting Mr. Stock and Mr. Damrosch. These orchestras will be the New York Philharmonic, under Mr. Mengleberg; the Bostons, under Mr. Koussevitsky, and the Cincinnati Orchestra under Fritz Reiner.

The New York Philharmonic was here last season and will be here again in a few days through the efforts of the Forum. Last year the Bostons were here under the same auspices. But the Cincinnati Orchestra has not given a concert in Philadelphia for a long time, the last appearance being at a singular—and the word is used advisedly—concert conducted by the then leader, Eugene Ysaye. The Cesar Franck symphony given that evening will linger long in the memory of the more discriminating attendants for more than one reason.

THERE are also rumors that Toscanini will conduct a concert in Philadelphia during his engagement with the New York Philharmonic. He has not led an orchestra in this city since the visit of the "La Scala" Orchestra some years ago, when he introduced to Philadelphia the exquisite "The Fountains of Rome" of Respighi, who will be one of the guest conductors of the Philadelphia Orchestra during the winter vacation of Mr. Stokowski.

Incidentally, since that time Maestro Respighi has composed another tone poem, "The Pines of Rome," which was produced with immense success in Italy last spring. He may possibly conduct this work when he leads the Philadelphia Orchestra, as the program will doubtless be made up largely, if not entirely, of his own compositions. Respighi is today the sole creative talent of Italy in the orchestral forms who really seems to have something to say without expressing it in a distorted form. Those who heard "The Fountains of Rome" under Toscanini will long remember certain phrases of superlative beauty which were interpreted with the utmost musicianship.

The projected series of concerts by the Boston Symphony Orchestra, of which a lot was heard after its visit last spring, seems to have fallen through. And in passing, a glimpse at the personnel of this organization shows many changes in some of the leading instruments. Georges Longy, the first of the great French oboe players to come to America, coming about 1898, retires as solo oboe in favor of Francois Gillet, son of the composer. Clement Lenom, second oboe for an equal length of time, has also left the orchestra, and Andre Sand, first clarinet, is succeeded by Emil Allegra. There is also a new first viola and Alwin Schroeder retires from the cellos. Max Hess also retires from the horns and there are numerous changes in the strings.

127

PART ONE Transcript Oct 17

The Symphony

AN ANCIENT, A ROMANTIC, AND STRAUSS

TRIPLE MEASURE OF MUSIC FROM MR. KOUSSEVITZKY

A Changeful Conductor Upon One and the Same Piece—"Death and Transfiguration" Newly Placed—The Pleasure of Old Corelli and the Infinite Tedium of Berlioz—The "Fantastic Symphony," Now Wizened and Sapless

IT IS not the least of the pleasures of Mr. Koussevitzky as conductor that in repetitions of a given piece he is seldom one and the same. On Thursday evening he included Strauss's tone-poem, "Death and Transfiguration," in the concert of the Symphony Orchestra at Cambridge. Yesterday afternoon, it was middle item upon the program at Symphony Hall. Less than eighteen hours separated the two performances; yet here and there—with every allowance for tricks in the hearer's memory—the second was unlike the first. In Boston, as at Harvard, the conductor kept to the wan and desolate tonal color of the introduction; but the pace was slower as though he would have the music suggest also the monotony of suffering. More furious was the instrumental onslaught of Death. The havoc, more than the bitterness, now engrossed Mr. Koussevitzky. Upon Strauss's violence he pressed his own vehemence. Not so poignant as at Cambridge was the return of the melody of youth remembered; ever so little dulled strode the measures of life in conflict a-making; less apocalyptic was the unfolding of the theme of the transfiguration.

Seemingly, from a sub-conscious change of mood in the conductor sprang deviations in pace, rhythm, graduation, coloring, that in turn altered subtly the hearer's impression. At Cambridge Mr. Koussevitzky tended to subdue the grandiloquence that, in these days, haunts the tone-poem. Through the surfaces, he would pierce to the quick of it; while one or another hearer was moved beyond anticipation. In Boston, those surfaces preoccupied him. To the grandiloquence he lent a more willing ear. Only in the final ascent did the two performances seem identical. Again Mr. Koussevitzky clothed this Transfiguration-Music with a sombre splendor, heroic, elegiac. So doing, he also transfigured a rhetoric of tones into a poetry of music.

Between them, with now and then a visiting conductor to aid, Mr. Monteux and Mr. Koussevitzky have passed in relatively recent review nearly all of Strauss's tone-poems. Of them, "Death and Transfiguration" seems least to endure the wear and change of time, the chance and wastage of the years. "Don Juan," "Eulenspiegel," "Don Quixote," are no whit impaired. Firm and high they sit among the masterpieces of music in these days. Pages that pulse with the sensuous passion of sound, vivid with imagery, surcharged with emotion, plumbing deep and sweeping high, still abound in "Ein Heldenleben" and the "Sinfonia Domestica." In both are pages acrid and riotous; upon both at will and need Strauss lays the balm of beauty. By the board go the occasional bombast and bitterness. Aloof rests "Zarathustra," on a lonely height, where meditation and mental process—an action within a mind—become the matter and the voice of music; tour de force by Strauss when he is mos cerebral, tour de force, likewise, of the few conductors who with him may go the course.

"Death and Transfiguration," however, too readily invites questioning. A Koussevitzky must transfigure transfiguration or it becomes very like thick-voiced and glowing rhetoric. Need Death slam and slither, crash and storm through a chromatic fever of tonal melodrama? Not so steals the drum of his step through the wainscot; or falls his creeping, cold-sweating hand. As they now appear, the scheme and the substance of the whole tone-poem are obvious, rhetorical, Lisztian. True, there are saving measures: the melody of youth remembered still pierces the ear to wring the heart; both tingle to the music of life fulfilled; permeating the orchestra, the theme of transfiguration disperses the chromatic mists, stretches wide the tonal horizon. It is the custom to say that the tone-poems of Strauss are the fruition of the symphonic poems of Liszt. "Don Juan" continues them enriched and intensified by younger, ampler, more ardent powers. It also opens the way to "Ein Heldenleben" and the "Domestica." The rondo of Eulenspiegel does not wholly discard the Lisztian precedent, but it sets the course toward the tonal characterization of "Don Quixote" and "Zarathustra." Between the two groups "Death and Transfiguration" stands solitary—Strauss waving the cap of farewell to the best and the worst of all things Lisztian. Henceforth he will be his own Richard.

Before "Death and Transfiguration," strings and organ played a Concerto of Corelli—a Christmas Concerto as he chose to call it, though with no discoverable implication. In 1712 he published it; in modern days Casa Ricordi transcribed it, recently and after a fashion a few heard it in this town from Mr. Martino's orchestra. In turn, Mr. Koussevitzky serves the art of music and the pleasure of audiences equally well when he restores these ancients to conspicuous place in the Symphony Concerts. Into Bostonian ears he has poured afresh Bach and his sons, Handel and his contemporaries; while large are his deserts and theirs. Modernist that he righteously is, he would go himself, and take us listeners with him, to the springs of music. A bath in that source fortifies and purifies us. We slough away thick coats of romantic dross. We wash the scales of habit from our eyes—or rather from our ears. By faith and by works we perceive that from these ancients do our modernists descend and derive.

Yet there are more stimulating ancients than Corelli of yesterday. In spite of our reason, we ask instinctively for another Handel striding in tonal pomps, sounding the depths and scaling the heights of instrumental song; for another Bach from whom music withheld few secrets; whereas Corelli in this Concerto did no more than fashion an ingenious, agreeable music. It was gravely songful and serenely contrapuntal. He made it with scholarship, sentiment, taste and skill. No doubt, his Roman patron, Cardinal Ottoboni, heard it gladly, surrounded by "an elegant circle." It was as welcome in 1925 to the larger and more miscellaneous company of Symphony Hall. Well within the prowess of Mr. Koussevitzky's string choir it also remained. Our twentieth-century imaginations touched it with melancholy.

The other half of the concert fell to Berlioz's "Fantastic Symphony," which music it is incumbent upon every conductor to revive—at decent intervals. According to the composer, it covers 2300 sheets. By the watch, with the shortest of pauses, it consumes five-and-fifty minutes—"precious minutes" as teachers in kindergarten and Sunday School used to call them. Yet double those sheets and thrice that hour seems the tedium of this withered and creaking symphony—tedium unrelieved save in the briefest of the five episodes, "The March to the Scaffold." There the rhythms still bite; the massed tone pounds; Berlioz evokes the desired phantasmagoria; while for once he is short-breathed. But the rest, the monotonous, endless, exasperating and exhausting rest—those sapless melodies diagrammed, those wizened modulations underscored; that harmonic and instrumental color forever writing labels; that whole musical structure and substance by a precisian's lean and bony hand laboriously articulated.

Down the wind long since blew the romantic frippery that passes for Berlioz's poetic scheme—"l'idée fixe," or the bright and beautiful vision; Monsieur le jeune artiste tossed on "le vague de passion," mooning about the ball-room and the hedge-rows, plunging into the tonal debauchery of Marches to the Scaffold and Infernal Sabbaths. The second-rate romanticism of the Parisian thirties wound, re-wound and wound again into a music as creaking, stripped and lifeless as dead boughs in autumn. As well resurrect Dumas's "Tour de Nesle" out of the melodrama of those vanished thirties as this "Fantastic Symphony" of Berlioz. Twenty Koussevitzkys and ten Boston Orchestras could not prevail against these dry and marrowless bones. True, all the books and most of the traditions say that they are a classic; while every "dean" of reviewing salutes them as a hallowed masterpiece. Cheerfully we outcasts and outlaws sit in contempt of court. Less bored, we might even thumb our mannerless noses.

H. T. P.

New! From Stravinsky

Boston at Last to Hear "The Song of the Nightingale"

BEFORE LONG, Mr. Koussevitzky will include in the Symphony Concerts a celebrated piece by Stravinsky as yet unheard in Boston—"The Song of the Nightingale," final distillation into a tone-poem of music first written as opera, next transformed into ballet-pantomime. It is not music in the manner of "The Fire-Bird" or "Petrushka" or "The Rite of Spring." Yet it partakes of the nature of all three. At moments it stirs with bustle, or runs sharp with characterization. Again it touches beauty; while everywhere imagination quickens or glamours it. Two years ago New York first heard the tone-poem. Many times it was repeated there.

VIOLINIST FROM PORTUGAL

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concerts

season has just been received

city. The programmes by Serge Koussevitzky's orchestra of 107 musicians will be given at 8:15 o'clock on Tuesday evenings, Nov. 17, Dec. 15, Jan. 19, Feb. 16 and March 16. There were rumors in local musical circles that the concer would not be given in Infantry Hall year, following announcement that building was to be razed soon, but management says the orchestra will appear at the hall one more season, as the structure is not be demolished until next spring.

Serge Koussevitzky, a year ago known to the American public only by hearsay, begins his second season at the head of the Boston orchestra holding the attention of the country as a rare force and a striking personality. His success in Providence last year was duplicated in every city where he appeared, and in a country recently visited by all of Europe's foremost conductors, the concensus of opinion about no other seems to have been so high.

In Europe, the conductor likewise remains one of the great figures in music. Last summer his "Concerts Koussevitzky" in Paris and his series of guest appearances with the London Symphony Orchestra were among the important events of the season. Shortly after his return from America he was decorated by France as "Chevalier of the Legion of Honor." The principal French composers grouped together in a concert of felicitation for which they wrote and performed special music.

Names of soloists to appear in Providence have not been announced, but in the choice of these artists Mr. Koussevitzky will adopt in Providence the ploicy which has been successful in Boston and New York. They will be selected not only for their abilities as virtuosi; but in the interest of special works for which their genius is particularly fitted. Within five years the number of concerts in Greater Boston has incerased from 58 to 75, and this has led to a curtailment of the orchestra's schedule elsewhere. Providence remains one of the few New England cities visited by the organization.

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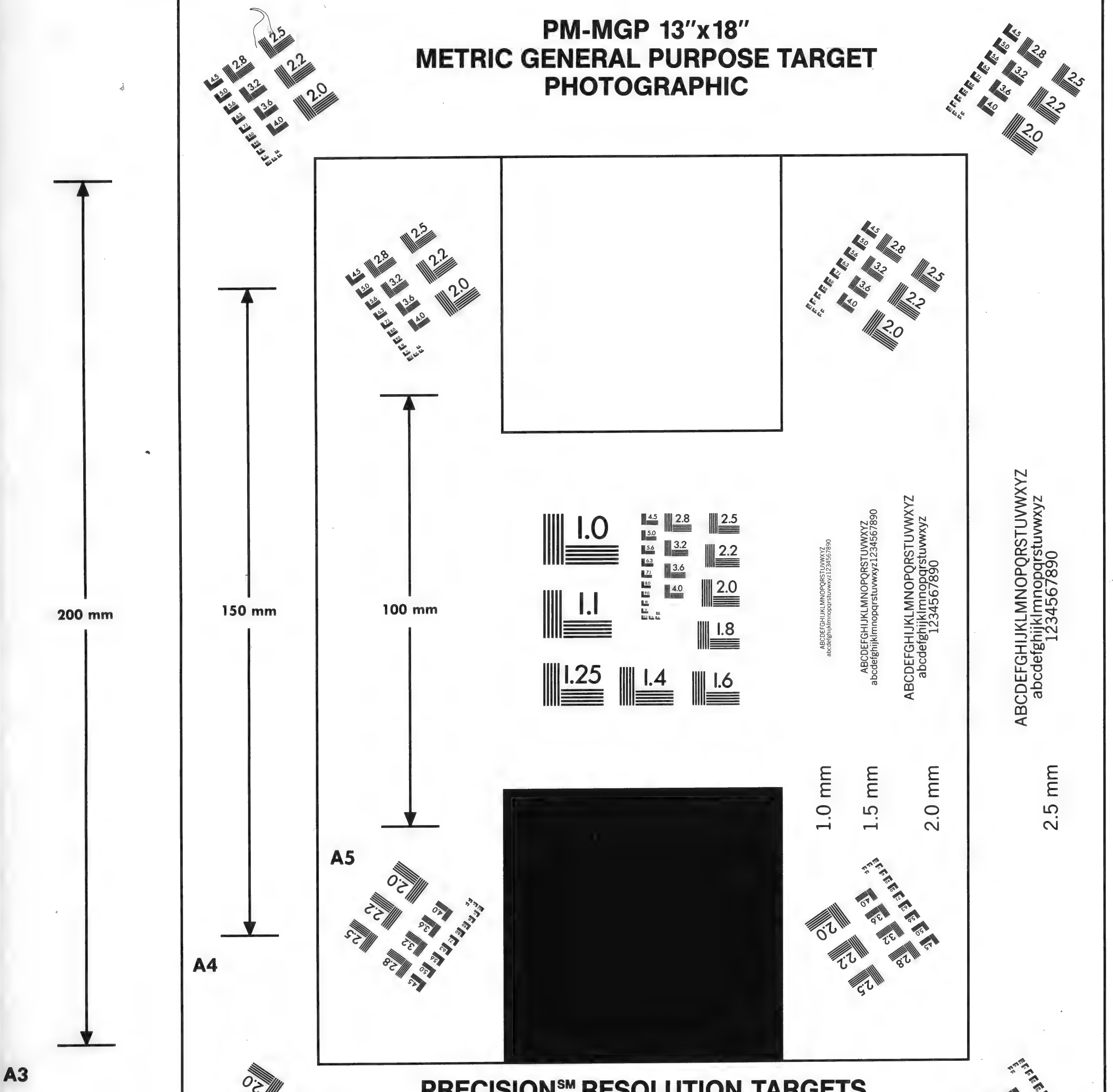
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THIS CLIPPING FROM
BROOKLYN CITIZEN

1258

OCT 18 1925

Eminent Soloists for Boston Symphony Concerts

In the choice of soloists for the Philharmonic concerts by the Boston Symphony Orchestra at the Academy of music this season, Serge Koussevitzky, conductor, will adopt the policy which has been so successful in Boston, selecting soloists not only for their ability as virtuosi, but in the interests of special works for which their genius is particularly fitted. Thus the programs will maintain their symphonic integrity and be free to embrace the magnificent range of orchestral music. The programs and soloists will be announced before each concert.

All seats for the Boston Symhhony concerts in Manhattan, Boston an Cambridge have been sold for the sea son, a situation unprecedented, in th history of the orchestra. The succe of both orchestra and conductor Brooklyn last season indicates that th Academy of Music series will also oversubscribed.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

OCT 18 1925

In selecting soloists for the Boston Symphony concerts at the Academy of Music this season, Serge Koussewitsky will consider not only the artists' virtuosity and fame but also their special qualification for the performance of works selected. Both programs and soloists will be announced some time before each concert.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT 17 1925

BOSTON SYMPHONY ORCHESTRA—MASSEY HALL.

The first appearance here of Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, adds great interest to the concert to be given in Massey Hall under the local management of Norman M. Withrow on Tuesday evening, Nov. 3. The New York and Boston, as well as other leading musical papers, have had columns of space devoted to the career of Koussevitzky.

THIS CLIPPING FROM
NEW YORK
ZITS

OCT 17 1925

HUB WELCOMES CONDUCTOR

Boston, Oct. 14.—Serge Koussevitzky was welcomed back this week at the opening of the 45th symphony season. On this threshold of his second year with the Hub's famous orchestra the distinguished Russian conductor finds the Symphony Orchestra started a season with [illegible]

THIS CLIPPING FROM
MONTREAL, CANADA
GAZETTE

OCT 17 1925

NUMBERS 112 MUSICIANS
Boston Symphony Orchestra at Forum November 2

At the concert to be given in the Forum on Monday evening, November 2nd, the Boston Symphony Orchestra will be composed of one hundred and twelve musicians, which will make it the largest orchestra that has ever visited Montreal. The coming of this organization is of special interest to the musical public, because with it will come for the first time, Serge Koussevitzky, who is considered today one of the outstanding conductors of the present day.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

OCT 18 1925

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itzky, brilliant
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of that fam
will be unable to

PITTSBURGH, PA.
GAZETTE TIMES

OCT 18 1925

Boston Symphony Orchestra Program

The Boston Symphony Orchestra will give concerts in Syria Mosque on Friday evening, November 6, and Saturday afternoon, November 7. Serge Koussevitsky, conductor, has arranged programs that will combine musical brilliance with variety, it was announced.

For the Friday evening concert the orchestra will perform Weber's overture to "Euryanthe," Tchaikovsky's Sixth Symphony, "Pathetic," and other orchestral numbers of equal brilliance. Glinka's overture to "Russian and Ludmilla," and the overture to "Tannhauser," are included in Saturday's program.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.

OCT 19 1925

BOSTON SYMPHONY
Koussevitzky Conducts Twice

Koussevitzky, who will conduct the Boston Symphony Orchestra on each of its two appearances in Washington this season, under the management of Mrs. Wilson-Greene has become, in his first season at the head of this famous organization, one of the most conspicuous figures in our world of music. In Europe likewise, Koussevitzky remains the dominating personality among conductors.

Last summer his "Concerts Koussevitzky" in Paris and his series of "guest" appearances with the London Symphony Orchestra were again the event of the season. These concerts culminated in the decoration of the "Chevalier of the Legion of Honor" bestowed by the French government. To celebrate this event, the principal composers of France grouped together and participated in a concert of tribute for which they wrote special music. Probably no conductor has ever received so striking a mark of esteem.

The orchestra's first appearance will be as one of the attractions of Mrs. Wilson-Greent's Artist's Course while its second appearance will be as one of the concerts in that manager's philharmonic series.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 21 1925

SEDGWICK CONCERT COURSE
To Bring Many Notables Here for Season 192[illegible]-1926.

The subscription [illegible] for the Sedgwick concert course [illegible] 1925-1926 is now open and seats [illegible] be obtained in person or by mail [illegible] McCoy's Inc., No. 89 Asylum street. All checks should be addressed to F[illegible]k A. Sedgwick. The Sedgwick course offers for this season two of the world's greatest musical attractions, both [illegible] which will be heard on Sunday afternoons at the Capitol theater. The first concert offers Giovanni Martinelli, the world renowned tenor of the Metropolitan Opera company on January 24, and the second concert on February 7 offers the ranking orchestra of the world—the famous Boston Symphony orchestra under the direction of Serge Koussevitzky, the distinguished Russian conductor.

The return [illegible] Martinelli to the season's list of musical attractions is certain to find high favor with local music lovers. He is easily the most popular and colorful [illegible] all operatic tenors and a rara avis among them, for he is as famous for his song recitals as for his work on the stage of the world's greatest opera house. Whether in London, Milan, Havana, Mexico City, Buenos Aires [illegible] New York city, where he has appeared for the tenth successive season as one of the leading tenors of the Metropolitan Opera company, the youthful vibrant quality of Martinelli's magnetic tenor voice has gained him world-wide renown.

A year ago Serge Koussevitzky was known only to our public by hearsay. Now, as he begins his second season at the head of the Boston Symphony orchestra, he holds the attention of America as a rare force and a striking personality in music. His conquest of America has been electric and complete. In a country recently visited by all of Europe's foremost conductors, the consensus of opinion about no other seems so high and so unqualified. On the occasion of his first visit to Hartford last season, he was the recipient of the greatest ovation ever accorded a conductor and the press and public agreed that here was the outstanding musical event of the decade.

Owing to the large capacity of the Capitol theater, [illegible] is possible to show these great attractions at a very reasonable scale of prices; in fact, the

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THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 2[illegible] 1925

FRENCH TRIBUTE TO KOUSSEVITZKY
Famous Conductor Coming to Hartford Next February.

Serge Kousevitzky, who will come to Hartford next February with the Boston Symphony orchestra, of which he is the distinguished leader, in the Sedgwick concert course, is declared to be esteemed by the principal musicians of Europe above any conductors of his day.

Albert Roussel, famous French composer, wrote the following in tribute to Koussevitzky, in "Musique et Theatre" last June:

"M. Serge Koussevitzky is again in Paris, and the four symphony con which he has announced, will brin gether once more, in the Opera h his following of musicians and teurs. They are drawn as much the constantly renewed interest of programs as by the undeniable att tion which he holds on his audien Important musical events are certa not lacking in Paris. Among the priests of this religion which in country is increasing daily in devot M. Serge Koussevitzky is one of th whose ministrations are most punc ally attended, even though they t place only at rare intervals. The r son is doubtless in the accent of mod nity in these particular rites, and a in the personality of the ministrant a the order of ceremonies, which awak the curiosity and hold the attention.

"It will be remembered that M. Koussevitzky gave his first concerts in Paris in 1921. He was then already known as a marvelous virtuoso of the double-bass, since revealed as a conductor of the first order. It was known that he had formed in 1907 chestra with which he had given concerts, not only in Moscow and Petrograd, but also in outlying towns where symphony concerts had never been heard. It was thus that he had made all of Russia acquainted with the music of his younger countrymen, as well as the classical repertory, and likewise with such French composers as Debussy, Dukas, and Ravel. It was also known that he had founded in Moscow a music publishing house devoted to the publication of most striking and audacious works of contemporary Russian composers.

"He came to France, then, preceded by a reputation which he justified in his first contact with the French public. He also made an impression as one of the most remarkable leaders of men, one of the most magnificent animating spirits who has consecrated to the service of music his sympathetic faculties and his persuasive powers.

"In fact, it is impossible to see him at the conductor's desk without being struck by the impression of calm authority, concentrated energy, which is an expression of an imperious and essentially original personality. With his straight figure, his dominating eye, he summons with an irresistible gesture all that is in the orchestra—unloosed sonorities which nevertheless are shaped by his will into a perfect balance. He has recalled to some the memory of Nikisch, and surely it can be said of him what has been said [illegible] Magyar leader—the plays on the orchestra,

"This man, vibrating, enthusiastic,

COURIER

OCT 22 1925

Boston Symphony Has 14 New Players

There are fourteen new players with the Boston Symphpony Orchestra this season including four new leaders: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Joan Lefranc, first viola, and Joannes Rochut, first trombone. Mr. Gillet is the son of Ernest Gillet, composer and conductor, and the nephew of Georges Gillet, oboist and teacher at the Paris Conservatoire. Fernand Gillet has been for twenty-three years oboe soloist with the Concerts Lamoureux and the orchestra at the Paris Opera. Edmond Allegra, born in Switzerland of Italian parents, attended the conservatories at Geneva and Lyons, where he took the first prize. He was for nine years solo clarinet with the Tonhalle Orchestra at Zurich.

Jean Lefranc was graduated from the Paris Conservatory with the first prize in 1907. He became the solo viola of the Opera Comique orchestra in that year, and since 1911 has been first viola in the Colonne Orchestra of Gabriel Pierne.

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PROVIDENCE, R. I.
BULLETIN

[illegible]24 1925

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Chronicle Telegraph

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BUFFALO, N. Y.
POST

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BROOKLYN CITIZEN

1258

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MONTREAL, CANADA
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The return of Martinelli to the season's list of musical attractions is certain to find high favor with local music lovers. He is easily the most popular and colorful of all operatic tenors and a rara avis among them, for he is as famous for his song recitals as for his work on the stage of the world's greatest opera house. Whether in London, Milan, Havana, Mexico City, Buenos Aires or New York city, where he has appeared for the tenth successive seasons as one of the leading tenors of the Metropolitan Opera company, the youthful vibrant quality of Martinelli's magnetic tenor voice has gained him world-wide renown.

A year ago Serge Koussevitsky was known only to our public by hearsay. Now, as he begins his second season at the head of the Boston Symphony orchestra, he holds the attention of America as a rare force and a striking personality in music. His conquest of America has been electric and complete. In a country recently visited by all of Europe's foremost conductors, the consensus of opinion about no other seems so high and so unqualified. On the occasion of his first visit to Hartford last season, he was the recipient of the greatest ovation ever accorded a conductor and the press and public agreed that here was the outstanding musical event of the decade.

Owing to the large capacity of the Capitol theater it is possible to show these great attractions at a very reasonable scale of prices; in fact, the

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"He came to France, then, preceded by a reputation which he justified in his first contact with the French public. He also made an impression as one of the most remarkable leaders of men, one of the most magnificent animating spirits who has consecrated to the service of music his sympathetic faculties and his persuasive powers.

"In fact, it is impossible to see him at the conductor's desk without being struck by the impression of calm authority, concentrated energy, which is an expression of an imperious and essentially original personality. With his straight figure, his dominating eye, he summons with an irresistible gesture all that is in the orchestra—unloosed sonorities which nevertheless are shaped by his will into a perfect balance. He has recalled to some the memory of Nikisch, and surely it can be said of him what has been said [illegible] Magyar leader—the plays on the orchestra,

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COURIER

OCT 2 2 1925

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COURIER

OCT 22 1925

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The personnel of the orchestra this season is uarger than ever before. There are now 18 first violins, 16 second violins, 13 violas and 10 basses.

PROVIDENCE, R. I.
BULLETIN

[illegible] 4 1925

SALE OF SYMPHONY CONCERT TICKETS EXCEEDS LAST Y

Advance Subscriptions Indicate Capacity Audiences for Series.

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Serge Koussevitzky will select the soloists for the Providence concerts this season according to the policy which he adopted so successfully in New York and Boston the beginning of last season. They will be chosen not only for their merits as virtuosi, but in the interest of special scores for which their genius is especially suited. This gives the conductor freedom to make his five programmes embrace the vast and rich repertory of orchestral music. Serge Koussevitzky opened his second season in America, in Boston, on Oct. 9.

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THIS CLIPPING FROM
SUN
PITTSBURG, PA.

OCT 24 1925

Boston Symphony Orchestra

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THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

OCT 24 1925

KOUSSEVITZKY TO DIRECT ORCHESTRA

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spinning wheel weaving the hempen thread and spinning the silken skein." Quoted from Minneapolis Symphony orchestra programme notes:

"From this fantastic trifle" continues the description, "Liadov has constructed a whimsically delicate piece in the form of a scherzo with slow introduction. The orchestration contains no parts for trombones or tuba, but the celesta and xylophone have prominent parts."

INFORMATION OBSCURED

THIS CLIPPING FROM
BROOKLYN CITIZEN

1258

OCT 1 8 1925

Eminent Soloists for Boston Symphony Concerts

In the choice of soloists for the Philharmonic concerts by the Boston Symphony Orchestra at the Academy of music this season, Serge Koussevitzky, conductor, will adopt the policy which has been so successful in Boston, selecting soloists not only for their ability as virtuosi, but in the interests of special works for which their genius is particularly fitted. Thus the programs will maintain their symphonic integrity and be free to embrace the magnificent range of orchestral music. The programs and soloists will be announced before each concert.

All seats for the Boston Symhhony's concerts in Manhattan, Boston and Cambridge have been sold for the season, a situation unprecedented, in the history of the orchestra. The success of both orchestra and conductor in Brooklyn last season indicates that the Academy of Music series will also be oversubscribed.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

OCT 18 1925

In selecting soloists for the Boston Symphony concerts at the Academy of Music this season, Serge Koussewitsky will consider not only the artists' virtuosity and fame but also their special qualification for the performance of works selected. Both programs and soloists will be announced some time before each concert.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT 1 7 1925

BOSTON SYMPHONY ORCHESTRA—MASSEY HALL.

The first appearance here of Serge Koussevitzky, the new conductor of the Boston Symphony Orchestra, adds great interest to the concert to be given in Massey Hall under the local management of Norman M. Withrow on Tuesday evening, Nov. 3. The New York and Boston, as well as other leading musical papers, have had columns of space devoted to the career of Koussevitzky.

THIS CLIPPING FROM
NEW YORK
ZITS

OCT 1 7 1925

HUB WELCOMES CONDUCTOR

Boston, Oct. 14.—Serge Koussevitzky was welcomed back this week at the opening of the 45th symphony season. On this threshold of his second year with the Hub's famous orchestra the distinguished Russian conductor finds the Symphony Orchestra started a season with

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THIS CLIPPING FROM
MONTREAL, CANADA
GAZETTE

OCT 1 7 1925

NUMBERS 112 MUSICIANS

Boston Symphony Orchestra at Forum November 2

At the concert to be given in the Forum on Monday evening, November 2nd, the Boston Symphony Orchestra will be composed of one hundred and twelve musicians, which will make it the largest orchestra that has ever visited Montreal. The coming of this organization is of special interest to the musical public, because with it will come for the first time, Serge Koussevitzky, who is considered today one of the outstanding conductors of the pre-t day.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

OCT 1 8 1925

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PITTSBURGH, PA.
GAZETTE TIMES

OCT 1 8 1925

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For the Friday evening concert the orchestra will perform Weber's overture to "Euryanthe," Tchaikovsky's Sixth Symphony, "Pathetic," and other orchestral numbers of equal brilliance. Glinka's overture to "Russian and Ludmilla," and the overture to "Tannhauser," are included in Saturday's program.

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TIMES
ASHINGTON, D. C.

CT 1 9 1925

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Last summer his "Concerts Koussevitzky" in Paris and his series of "guest" appearances with the London Symphony Orchestra were again the event of the season. These concerts culminated in the decoration of the "Chevalier of the Legion of Honor" bestowed by the French government. To celebrate this event, the principal composers of France grouped together and participated in a concert of tribute for which they wrote special music. Probably no conductor has ever received so striking a mark of esteem.

The orchestra's first appearance will be as one of the attractions of Mrs. Wilson-Greent's Artist's Course while its second appearance will be as one of the concerts in that manager's philharmonic series.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 2 1 1925

SEDGWICK CONCERT COURSE

To Bring Many Notables Here for Season 192[illegible] 1926.

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The return [illegible] Martinelli to the season's list of [illegible]sical attractions is certain to find h[illegible] favor with local music lovers. He i[illegible] easily the most popular and colorful [illegible] all operatic tenors and a rara avis [illegible]ong them, for he is as famous for [illegible] song recitals as for his work on [illegible]e stage of the world's greatest ope[illegible] house. Whether in London, Mila[illegible], Havana, Mexico City, Buenos Aires [illegible] New York city, where he has appea[illegible]ed for the tenth successive season as one of the leading tenors of the [illegible]etropolitan Opera company, the you[illegible]ful vibrant quality of Martinelli's ma[illegible]etic tenor voice has gained him wor[illegible]-wide renown.

A year ago Serge Koussevitsky was known only to our public by hearsay. Now, as he begins his second season at the head of the Boston Symphony orchestra, he holds the attention of America as a rare force and a striking personality in music. His conquest of America has been electric and complete. In a country recently visited by all of Europe's foremost conductors, the consensus of opinion about no other seems so high and so unqualified. On the occasion of his first visit to Hartford last season, he was the recipient of the greatest ovation ever accorded a conductor and the press and public agreed that here was the outstanding musical event of the decade.

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HARTFORD, CONN.
TIMES

OCT 2

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COURIER

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BULLETIN

24 1925

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THIS CLIPPING FROM
TIMES
PAWTUCKET

OCT 2 4 1925

Boston Symphony

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PITTSBURG, PA.
Chronicle Telegraph

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PITTSBURGH, PA.

GAZETTE TIMES

OCT18 1925

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TIMES

WASHINGTON, D. C.

OCT19 1925

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THIS CLIPPING FROM

HARTFORD, CONN.

TIMES

OCT21 1925

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HARTFORD, CONN.

TIMES

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"It will be remembered that M. Koussevitzky gave his first concerts in Paris in 1921. He was then already known as a marvelous virtuoso of the double-bass, since revealed as a conductor of the first order. It was known that he had formed in 1907 [illegible] chestra with which he had given concerts, not only in Moscow and Petrograd, but also in outlying towns where symphony concerts had never been heard. It was thus that he had made all of Russia acquainted with the music of his younger countrymen, as well as the classical repertory, and likewise with such French composers as Debussy, Dukas, and Ravel. It was also known that he had founded in Moscow a music publishing house devoted to the publication of most striking and audacious works of contemporary Russian composers.

"He came to France, then, preceded by a reputation which he justified in his first contact with the French public. He also made an impression as one of the most remarkable leaders of men, one of the most magnificent animating spirits who has consecrated to the service of music his sympathetic faculties and his persuasive powers.

"In fact, it is impossible to see him at the conductor's desk without being struck by the impression of calm authority, concentrated energy, which is an expression of an imperious and essentially original personality. With his straight figure, his dominating eye, he summons with an irresistible gesture all that is in the orchestra—unloosed sonorities which nevertheless are shaped by his will into a perfect balance. He has recalled to some the memory of Nikisch, and surely it can be said of him what has been sa[illegible] [illegible] Magyar leader—the plays on the orchestra,

"This man, vibrating, enthusiastic, whose interpretations reflect a combative ardor in the cause of music and a profound love of it, this subtle magician whose skill leaves no secret of his art untouched, is at rehearsal the most smiling and courteous of symphonic conductors; is there need of saying that he has won, quite naturally and without effort, the sympathy and devotion of the artists whom he directs?

"Consulting the programs of the concerts which M. Koussevitzky has given in Paris since 1921, we find there besides the overtures and classical symphonies, many works new or little known, for having revealed whose beauties, to us, he deserves our gratitude. His initiative has brought to us the first hearings of "Chant de joie" of Honegger, and of the celebrated "Pacific 231." He also gave us the first performance of "Tableaux d'une Exposition" of Moussorgsky, orchestrated by Ravel; the Classic Symphony of Prokofieff, his First Concerto for Vi and his Second Concerto for Piano; "Poeme de l'extase" of Scriabin; "Liturgie de Saint-Jean-Chrysosto" of Gretchaninoff; "l'Octuor" of Stravinsky, and his Concerto for Pian; the "Ouverture pour un ballet de l'avenir" of Delage; and the "Temp ballo" of Roland Manuel. I could mention other French works more or less known in which he has divined the least intentions of the composers with

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a justness of stress, a depth of expression, and a vehemence which quite transfigured them.

BULLETIN

2 4 1925

SALE OF SYMPHONY CONCERT TICKETS EXCEEDS LAST Y

Advance Subscriptions Indicate Capacity Audiences for Series.

The advance subscription sale for the concerts by the Boston Symphony Orchestra, to be given in Infantry Hall on five Tuesday evenings, Nov. 17, Dec. 15, Jan. 19, Feb. 16, and March 16, is at this time 25 per cent. greater than last year, an indication that when the public subscription sale opens on Monday, Nov. 2, at Steinert's, these concerts will be oversubscribed by the season. A similar interest has been manifest in such cities as Boston and New York, where every seat for each series was taken in advance by subscription last spring. The excessive demand has made necessary the curtailment of New England cities, of which Providence remains one of the few to be visited.

Serge Koussevitzky will select the soloists for the Providence concerts this season according to the policy which he adopted so successfully in New York and Boston the beginning of last season. They will be chosen not only for their merits as virtuosi, but in the interest of special scores for which their genius is especiall suited. This gives the conductor freedom to make his five programmes embrace the vast and rich repertory of orchestral music. Serge Koussevitzky opene his second season in America, in Boston, on Oct. 9.

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ive will b[illegible] subscribed. The remarkable suc cess of the orchestra and its condu tor in Providence last season poin to this conclusion, which is confirme by the advance season sale. At t present date the renewal of seats 25 per cent. greater than last year.

Koussevitzky will select the solois for the Providence concerts this se son according to the policy which adopted so successfully in New Yo and Boston the beginning of last se son. They will be chosen not only f their merits as singers or virtuo but in the interest of special scor for which their genius is

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THIS CLIPPING FROM

SUN

PITTSBURG, PA.

THIS CLIPPING FROM

PITTSBURG, PA.

Chronicle Telegraph

OCT24 1925

KOUSSEVITZKY TO DIRECT ORCHESTR

Russian Conductor Will Appea With Boston Symphony Here Twice.

A significant figure in the comin concerts to be given by the Bosto Symphony Orchestra in Syri Mosque, Friday night and Saturda afternoon, November 6 and 7, will b Serge Koussevitzky, its Russian co ductor, now beginning his seco season in America.

Many reports of the striking ab ities of Serge Koussevitzky preced his arrival in this country l autumn. He was called the domin ing figure in the concerts of Lond the concerts and opera of Paris a previously in Russia, where he h traveled with the orchestra that b his nome.

The Friday night program w include Weber's Overture to "Eur anthe," Tchaikovsky's sixth sym

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THIS CLIPPING FROM

BUFFALO, N. Y.

POST

OCT24 1925

One of the numbers which the oston Symphony orchestra under erge Koussevitzky will offer for its uffalo concert in Elmwood Music ll on the evening of November , is in the nature of a novelty hough it was played in this coun more than twelve years ago. s is Kikimora by Anatole Liadov, sian composer. Mr. Liadov was associated with Balakirev and Liapounov in making researches for the Imperial Geographical society into the folklore of Russia. In thi way he unearthed many ancient fol and fairy tales that lived, no one knows for how long, in remote Russian villages. Among them was Ki mora, of which the story is as f lows: "Kikimora is a strange bei who lives and grows up with t magician, Kater Bjam, beyond t starry hills. From dawn till de eve Kikimora is the joy of the magician to whom she relates fa tales from far-off lands. From de e till morn Kikimora is rocked a cradle of pure crystal. Seven ye she stays with the magician Ka Bjam. Thin as a straw and black a coal is Kikimora, with a head small as a thimble, yet ever b over her spinning wheel wea

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COURIER

OCT22 1925

Boston Symphony Has 14 New Players

There are fourteen new players with the Boston Symphpony Orchestra this season including four new leaders: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Joan Lefranc, first viola, and Joannes Rochut, first trombone. Mr. Gillet is the son of Ernest Gillet, composer and conductor, and the nephew of Georges Gillet, oboist and teacher at the Paris Conservatoire. Fernand Gillet has been for twenty-three years oboe soloist with the Concerts Lamoureux and the orchestra at the Paris Opera. Edmond Allegra, born in Switzerland of Italian parents, attended the conservatories at Geneva and Lyons, where he took the first prize. He was for nine years solo clarinet with the Tonhalle Orchestra at Zurich.

Jean Lefranc was graduated from the Paris Conservatory with the first prize in 1907. He became the solo viola of the Opera Comique orchestra in that year, and since 1911 has been first viola in the Colonne Orchestra of Gabriel Pierne.

Joannes Rochut first came to America as trombone soloist with the French Army Band in 1918. He was graduated with first prize at the Paris Conservatory in 1905, and has since been prominent as the first trombonist in the orchestra of the Opera Comique and the Concerts Lamoureux.

The personnel of the orchestra this season is uarger than ever before. There are now 18 first violins, 16 second violins, 13 violas and 10 basses.

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season in America. Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he had traveled far and wide with the orchestra that bore his name. In America Serge Koussevitzky has made another conquest, both sudden and complete. The Friday evening program in this city will include Weber's Overture to "Euryanthe," Tchaikovky's Sixth Symphony (Pathetic), bert's "Escales" (Ports of Call), and hree numbers from Berlioz's "Damnaon of Faust." Minuet of the "Will 'o the Wisps," "Ballet of the Sylphs," and "Rakoczky March.' The program for Saturday afternoon will include Glinka's Overture to "Russlan and Ludmilla." Schumann's Symphony No. 4, and three selections from the music dramas of Wagner. "Ride of the Valkyries. "prelude to "Lohengrin," and the overture to "Tannhauser."

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 24 1925

WITH an Ibert number, which is being introduced to America this season and with the Brahms Symphony No. 1, as the event of the program, the Boston Symphony orchestra will play in Elmwood Music hall Wednesday evening, November 4, at 8:15 o'clock. This will be the first in the series of orchestra concerts of the Buffalo Musical foundation.

Following is the complete program in which Sergei Koussevitzky, the noted Russian conductor, will lead his men:

Overture to Euryanthe............Weber
Kikimora to Folk Fairy-tale, Op. 63..Liadov
Prelude to The Afternoon of a Faun......
......................Debussy
Escales (Port of Call)..............Ibert
Symphony No. 1 in C Minor, Op. 68......
......................Brahms

By no other score is Brahms so widely known and loved, it is said, as by his First Symphony. When he composed it at the age of 47 he was much influenced by the Ninth Symphony of Beethoven, which led von Bulow to remark, "At last we have a Tenth Symphony." Certainly, of the four Brahms symphonies, the first is the most dramatic in its broader lines, the most uplifting in its surging and exultant finale, the most wondrous in the beauties of its infinite detail.

The first to make Debussy's music known in Russia, Koussevitzky is famous as an interpreter of the Frenchman's music. Here is music of mood and subtle suggestion. The faun, characterized by the flute, tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This setting in tones of the Mallarme poem in its way is

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THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER

OCT 24 1925

Boston Symphony

With an Ibert number, which is being introduced to America this season and with the Brahms Symphony No. 1 as the event of the program, the Boston Symphony orchestra will play in Elmwood Music hall on Wednesday evening, November 4, at 8:15 o'clock. Thus will be the first in the series of orchestra concerts of the Buffalo Musical Foundation.

With Serge Koussevitzky, the great Russian conductor wielding the baton, the 107 men of the Boston Symphony will play an attractive program.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

OCT 24 1925

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There are fourteen new players with the Boston Symphony orchestra during the present season, including four new leaders: Fernand Gillet, first oboe; Edmund Allegra, first clarinet; Lean Lefranc, first viola, and Joannes Rochut, first trombone. The personnel of the orchestra is larger this season than ever before, there being eighteen violins, sixteen second violins, thirteen violas and ten basses.

THIS CLIPPING FROM
N. Y. TIMES

OCT 25 1925

The foremost composers of France gathered together in a notable assemblage last Summer in Paris to honor Serge Koussevitzky, the celebrated conductor of the Boston Symphony Orchestra, who had just been decorated by the French Government with the emblem of the "Chevalier of the Legion of Honor." Speeches of praise were made by the musicians, Charpentier and Messager. Music composed especially for the occasion was also performed. These were as follows: A piece by Paul Dukas, for piano solo; a piece by Albert Roussel, given to the bassoon and double bass; by M. Honegger, for the trombone; Mr. Prokofieff, for the harp; Mr. Alexandre Tansman, for the piano; M. Salzedo, for the harp; M. Roland-Manuel, for four harps; M. Charpenti for four harps with percussion, an Paul Le Flem, for double bass a poser, Other composers who were ry ma- did not contribute music ra which Schmitt, Aubert, Gretchani of per- erre, Boulanger, Samir America eorges, Laparra and Bo

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THIS CLIPPING FROM THE
CHRONICLE

OCT 24 1925

FIRST SYMPHONY CONCERT

The first of the series of concerts for the season of 1925-26 at Sanders theatre by the Boston Symphony orchestra was given on Thursday evening of last week. Serge Koussevitzky conducted. The program included these numbers: Overture, "The Marriage of Figaro," Mozart; "Escales," ("Ports of Call"), Ibert; Tone poem, "Death and Transfiguration," Strauss; Symphony No. 1, Brahms.

There was a nearly capacity audience present which enthusiastically welcomed Mr. Koussevitsky on his appearance. In the orchestra, many old friends are missed, including Mr. Longy, Mr. Lenom, Mr. Schroeder and others. The new first oboe, Mr. Gillet, is said to be a nephew of the composer of the popular "Loin de Bal."

The program presented one novelty, the "Escales" of Jacques Ibert, a young French composer, who has written a number of works in various forms, unfamiliar to American audiences. The "Escales," first heard in Paris about two years ago, is a set of three pieces, each one of which is supposed to picture musically the impressions received at three "ports of call," where a vessel is supposed to call for the purpose of getting supplies. The ports of call were Palermo, Tunis-Nefta and Valencia.

On a first hearing, the best impressions were received by the second number. Tunis must have been a good place to visit, for the music suggests much of Oriental life with strong rhythms, an especially animated middle section, with much of the ultra modern French effects in the instrumentation. The Valencia scene is more or less Spanish in its general character, but Ibert's Spanish picture is commonplace beside that of Chabrier in his Rhapsody. The three numbers were brilliantly played and well received.

Mr. Koussevitsky gave one of the best interpretations of Strauss' rather gruesome work that one can well remember. The great and gradual climatic period of the transfiguration was brought out more logically than most conductors do it. The work, however, is not Strauss at his greatest, though there are many impressive pages.

Brahms is still in evidence and the first symphony received the greatest applause of the evening. Some think it is ageing somewhat, but it appears good for a few seasons yet. And as they say "and then some." The ever popular "Marriage of Figaro" overture made a most acceptable opening number.

The second concert in the series will be given on Thursday evening, November 2.

H. J. Storer.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

OCT 25 1925

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THERE are 14 new players with the Boston Symphony orchestra this season, including four new leaders: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Jean Lefranc, first viola, and Joannes Rochut, first trombone. Mr. Gillet is the son of Ernest Gillet, composer and conductor, and the nephew of Georges Gillet, oboist and teacher at the Paris Conservatoire. Fernand Gillet has been for 23 years oboe soloist with the Concert Lamoureux and the orchestra at the Paris Opera. Edmond Allegra, born in Switzerland of Italian parents, attended the conservatories at Geneva and Lyons, where he took the first prize. He was for nine years solo clarinet with the Tonhalle orchestra at Zurich.

Jean Lefranc was graduated from the Paris conservatory with the first prize in 1907. He became the solo viola of the Opera Comique orchestra in that year, and since 1911 has been first viola in the Colonne orchestra of Gabriel Pierne.

Joannes Rochut first came to America as trombone soloist with the French army band in 1918. He was graduated with first prize at the Paris conservatory in 1905, and has since been prominent as the first trombonist in the orchestra of the Opera Comique and the Concerts Lamoureux.

The personnel of the orchestra this season is larger than ever before. There are now 18 first violins, 16 second violins, 13 violas and 10 basses.

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CHICAGO'S Civic Opera company will open a season of 12 weeks November 3 Giorgio Polacco,

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

OCT 25 1925

Serge Koussewitsky, who was introduced to Brooklyn last season as conductor of the Boston Symphony Orchestra, was recently decorated by the French Government with the emblem of "Chevalier of the Legion of Honor." The entire group of modern French composers gathered at the time to honor Mr. K sky, and a special progr

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THIS CLIPPING FROM
BUFFALO, N. Y.
~~POST~~
Express

OCT 25 1925

Brahms's symphony No. 1, opus 68, in C minor, has been chosen by Mr. Koussevitzky for performance by the 107 men of the Boston Symphony orchestra on Wednesday evening, November 4th, in Elmwood Music hall. This is the first concert of six by visiting orchestras arranged for Buffalo this season by the Buffalo Musical Foundation. The complete programme for the evening will be:

Overture to Euryanthe..........Weber
Kikimora (folk fairy tale), op. 63..
..............................Liadov
Prelude to The Afternoon of a Faun
..........................Debussy
Escales (Ports of Call)............Ibert
Symphony No. 1 in C minor, op. 68
..............................Brahms

By no other score is Brahms so widely known perhaps, as by his first symphony. When he composed it at the age of 47 he was much influenced by the ninth symphony of Beethoven, which led von Bulow to remark, "At last we have a tenth symphony." Many have disputed this characterization of the Brahms symphony, and with reason, for the genius of the two masters was so different. But certainly, of the four Brahms symphonies, the first is the most dramatic in its broader lines, the most uplifting in its surging and exultant finale, the most wondrous in the beauties of its infinite detail. Among its countless fine passages are the wood-wind and violin solos in the slow movement, and the French horn solo in the last movement. Koussevitzky is famous as an interpreter of Debussy's music. Here is music of mood and subtle suggestion. The faun, characterized by the flute, tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This setting in tones of the Mallarme poem in its way is more potent than any poetry of words could be. The Ibert score is introduced to America by Mr. Koussevitzky, having had its first performance in this country at the opening of the Boston Symphony season on October 9th. It has attracted considerable attention and interest as a notable achievement of the modern French school. Ibert calls his music Three Mediterranean Impressions; Rome to Palermo; Tunis to Nefta; Valencia. For this concert mail orders are now being received at the Foundation office and the public sale will open on Monday, November 2d. The Foundation is also filling orders for the entire orchestra series, including concerts by the Detroit, Cleveland and Cincinnati orchestras.

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

OCT 25 1925

Boston Symphony Again Foremost

The halcyon days of the Boston Symphony Orchestra under Doctor Karl Muck, when that organization was rated as the premier orchestra of the world, are rapidly returning under the regime of Serge Koussevitzky, the brilliant Russian conductor, according to word from Boston and New York.

Again, the Boston Symphony Orchestra has attained a popularity in the two cities mentioned that exceeds all facilities available. In Boston and New York this autumn, reservations for the Boston Symphony Orchestra are being purchased by music enthusiasts at a premium from the fortunate holders and all 1925-26 concerts of the orchestra, both in Boston and New York were sold out late last spring.

The Boston Symphony Orchestra, under Koussevitzky, will visit Washington twice this season, first as an attraction of Mrs. WilsonA-Greene's Artists' Course and later in that manager's Philharmonic Course. Mrs. Wilson-Greene's Artists' Course include Dusolina Giannini, mezzo soprano; Rachmaninoff, famous Russian pianist and composer; Mme. Galli-Curci, world's greatest coloratura, and Beniamino Gigli, leading tenor of the Metropolitan Opera Company.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

OCT 25 1925

MUSIC

Most dramatic and wondrous of the four Brahms symphonies, the Symphony No. 1 in C minor, 68, will be played by the 107 men of the Boston Symphony Orchestra on any poetry of words could be.

The Ibert score is being intro-Wednesday evening, November 4, at 8:15 o'clock at Elmwood Music hall, under the baton of the Russian conductor, Serge Koussevitzky. This is the first concert of six by visiting orchestras arranged for Buffalo this season by the Buffalo Musical Foundation.

The complete program for the evening will be:

Overture to "Euryanthe" ....Weber
Kikimora to Folk Fairy tale, Op.
63 ....Liadov
Prelude to "The Afternoon of a
Faun." ....Debussy
Escales (Ports of Call) ....Ibert
Symphony No. 1 in C minor, Op
68 ....Brahms.

By no other score is Brahms so widely known and loved, it is said, as by his First Symphony. When he composed it at the age of forty-seven years he was much influenced by the Ninth Symphony of Beethoven, which led von Bulow to remark, "At last we have a Tenth Symphony."

Certainly, of the four Brahms symphonies, the first is the most dramatic in its broader lines, the most uplifting in its surging and exultant finale, the most wondrous in the beauties of its infinite detail. Among its countless fine passages are the wood-wind and violin solos in the slow movement, and the famous French horn solo in the last movement.

The first to make Debussy's music known in Russia, Koussevitzky is famous as an interpreter of the Frenchman's music. Here is music of good and subtle suggestion. The faun, characterized by the flute, tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This setting in tones of the Mallarme poem in its way is more potent than duced to America by Mr. Koussevitzky, having had its first performance in this country at the opening of the Boston Symphony season on October 9. It has attracted considerable attention and interest as a notable achievement of the modern French school. Ibert calls his music "Three Mediterranean Impressions—Rome to Palermo; Tunis to Nefta Valencia."

THIS CLIPPING FROM
PITTSBURGH, PA.
POST

OCT 25 1925

BOSTON SYMPHONY ORCHESTRA

A significant figure in the coming concerts to be given by the Boston Symphony Orchestra in Syria Mosque, Friday evening and Saturday afternoon, November 6 and 7, will be Serge Koussevitzky, its conductor.

The Friday evening program will include Weber's Overture to "Euryanthe," Tchaikovsky's Sixth Symphony ("Pathetic"), Ibert's "Escales" ("Ports of Call"), and three numbers from Berlioz's "Damnation of Faust"—Minuet of the Will-o-the Wisps, Ballet of the Sylphs, and Rakoczky March. The program for Saturday afternoon will include Glinka's Overture to "Russian and Ludmilla," Schumann's Symphony No. 4, and three selections from the music dramas of Wagner—Ride of the Valkyries, Prelude to "Lohengrin" and the Overture to "Tannhauser."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 25 1925

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Because of the demand for concerts by the Boston Symphony Orchestra in Boston and its suburbs and in New York, the organization has been forced to curtail visits to other New England and Eastern States cities. In addition to the five concerts in Providence, on Nov. 17, Dec. 15, Jan. 19, Feb. 16 and March 16, New England appearances of the orchestra outside of Greater Boston will probably be limited to such college towns as Wellesley, Northampton, Holyoke and New Haven. Patronage of the concerts in Providence warrants their continuation, according to the management, which announces that the number of seats re-engaged by subscription is already 25 per cent. greater than in previous seasons. The public sale of season tickets opens Monday, Nov. 2.

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THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES

OCT 25 1925

Finale .... Wolstenholme
Mr. Hardy.

Most dramatic and wondrous of the four Brahm symphonies, the Symphony No. 1 in C minor, Op. 68, will be played by the 107 men of the Boston Symphony Orchestra on Wednesday evening, November 4th, at 8:15 o'clock at Elmwood Music Hall, under the baton of the Russian conductor, Serge Koussevitzky. This is the first concert of six by visiting orchestras arranged for Buffalo this season by the Buffalo Musical Foundation.

The complete program for the evening will be:

Overture to Euryanthe .... Weber
Kikimora to "Folk Fairy Tale", Op.
63 .... Liadov
Prelude to "The Afternoon of a Faun"
.... Debussy
Escales ("Ports of Call") .... Ibert
Symphony No. 1 in C Minor, Op. 68...
.... Brahms

By no other score is Brahms so widely known and loved, it is said, as by his First Symphony. When he composed it, at the age of 47, he was much influenced by the Ninth Symphony of Beethoven, which led von Bulow to remark, "At last we have a Tenth Symphony."

Many have disputed this characterization of the greatest Brahms symphony, and with good reason for the genius of the two masters was so different. Certainly, of the four Brahms symphonies, the first is the most dramatic in its broader lines the most uplifting in its surging and exultant Finale, the most wondrous in the beauties of its infinite detail. Among its countless fine passages are the wood-wind and violin solos in the slow movement, and the famous French horn solo in the last movement.

The first to make Debussy's music known in Russia, Koussevitzky is famous as an interpreter of the Frenchman's music. Here is music of mood and subtle suggestion

The faun, characterized by the flute, tries vainly to retain the dimming

marks a movement towards better music in the churches.

"Music nowadays, like everything else has become distorted," recently wrote Ernest Bloch, internationally famous composer and director of Cleveland's Institute of Music. "It has become an industry, a mere business affair where the ultimate aim has too often been forgotten. The existence of an undertaking like the Westminster Choir is of more importance to the spiritual and cultural development of America than all the talks and sterile plans of organization that are made under the pretext of education. If there were twenty associations led with the same organization and thorough honesty in this country, I would feel perfectly safe as to the future of art in the United States."

The Buffalo Musical Foundation is managing the business details of the concert and is now filling mail orders from towns in Western New York as well as Buffalo folk who are appreciative of the fine old chorales and the music of Palestrina, Antonio Lotti, Bachus, as well as later composers.

The first show
electrically driven
attractively desig
peal to every wom
sign, without sacr
cality of the e
machine has been

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 28 1925

The outstanding novelty on this week's program of the Boston Symphony orchestra will be Stravinsky's "Song of the Nightingale," music written for a short opera and then recast for a ballet pantomime. Other numbers on the program will be the overture to "Euryanthe," Weber; Symphony No. 4 in D minor, Schumann; "The Battle at Kerjenetzt" from the opera "Kitej," Rimsky-Korsakov; "Persian Dances" from the opera "Khovantchina," Moussorgsky.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 24 1925

WITH an Ibert number, which is being introduced to America this season and with the Brahms Symphony No. 1, as the event of the program, the Boston Symphony orchestra will play in Elmwood Music hall Wednesday evening, November 4, at 8:15 o'clock. This will be the first in the series of orchestra concerts of the Buffalo Musical foundation.

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Escales (Port of Call)..............Ibert
Symphony No. 1 in C Minor, Op. 68...... ....Brahms

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With Serge ... great Russian conductor wielding ... baton, the 107 men of the Boston Symphony will play an attractive program.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

OCT 24 1925

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There are fourteen new players with the Boston Symphony orchestra during the present season, including four new leaders: Fernand Gillet, first oboe; Edmund Allegra, first clarinet; Lean Lefranc, first viola, and Joannes Rochut, first trombone. The personnel of the orchestra is larger this season than ever before, there being eighteen violins, sixteen second violins, thirteen violas and ten basses.

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THIS CLIPPING FROM
N. Y. TIMES

OCT 25 1925

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Other composers who were [illegible]y ma[illegible] did not contribute music [illegible] a which [illegible] of per[illegible] Schmitt, Aubert, Gretchani[illegible] America [illegible]erre, Boulanger, Sami[illegible] [illegible]eorges, Laparra and Bo[illegible]

THIS CLIPPING FROM THE
CHRONICLE

OCT 24 1925

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There was a nearly capacity audience present which enthusiastically welcomed Mr. Koussevitsky on his appearance. In the orchestra, many old friends are missed, including Mr. Longy, Mr. Lenom, Mr. Schroeder and others. The new first oboe, Mr. Gillet, is said to be a nephew of the composer of the popular "Loin de Bal."

The program presented one novelty, the "Escales" of Jacques Ibert, a young French composer, who has written a number of works in various forms, unfamiliar to American audiences. The "Escales," first heard in Paris about two years ago, is a set of three pieces, each one of which is supposed to picture musically the impressions received at three "ports of call," where a vessel is supposed to call for the purpose of getting supplies. The ports of call were Palermo, Tunis-Nefta and Valencia.

On a first hearing, the best impressions were received by the second number. Tunis must have been a good place to visit, for the music suggests much of Oriental life with strong rhythms, an especially animated middle section, with much of the ultra modern French effects in the instrumentation. The Valencia scene is more or less Spanish in its general character, but Ibert's Spanish picture is commonplace beside that of Chabrier in his Rhapsody. The three numbers were brilliantly played and well received.

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MINNEAPOLIS, MINN.
TRIBUNE

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BROOKLYN, N
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OCT 25 1925

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THIS CLIPPING FROM
BUFFALO, N. Y.
~~POST~~
Express

OCT 25 1925

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WASHINGTON, D. C.
HERALD

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Again, the Boston Symphony Orchestra has attained a popularity in the two cities mentioned that exceeds all facilities available. In Boston and New York this autumn, reservations for the Boston Symphony Orchestra are being purchased by music enthusiasts at a premium from the fortunate holders and all 1925-26 concerts of the orchestra, both in Boston and New York were sold out late last spring.

The Boston Symphony Orchestra, under Koussevitzky, will visit Washington twice this season, first as an attraction of Mrs. WilsonA-Greene's Artists' Course and later in that manager's Philharmonic Course. Mrs. Wilson-Greene's Artists' Course include Dusolina Giannini, mezzo soprano; Rachmaninoff, famous Russian pianist and composer; Mme. Galli-Curci, world's greatest coloratura, and Beniamino Gigli, leading tenor of the Metropolitan Opera Company.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

OCT 25 1925

MUSIC

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THIS CLIPPING FROM
PITTSBURGH, PA.
POST

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The Friday evening program will include Weber's Overture to "Euryanthe," Tchaikovsky's Sixth Symphony ("Pathetic"), Ibert's "Escales" ("Ports of Call"), and three numbers from Berlioz's "Damnation of Faust"—Minuet of the Will-o-the Wisps, Ballet of the Sylphs, and Rakoczky March. The program for Saturday afternoon will include Glinka's Overture to "Russlan and Ludmilla," Schumann's Symphony No. 4, and three selections from the music dramas of Wagner—Ride of the Valkyries, Prelude to "Lohengrin" and the Overture to "Tannhauser."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 25 1925

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THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES

OCT 25 1925

Finale .... [illegible]
Mr. Hardy.

Most dramatic and wondrous of the four Brahm symphonies, the Symphony No. 1 in C minor, Op. 68, will be played by the 107 men of the Boston Symphony Orchestra on Wednesday evening, November 4th, at 8:15 o'clock at Elmwood Music Hall, under the baton of the Russian conductor, Serge Koussevitzky. This is the first concert of six by visiting orchestras arranged for Buffalo this season by the Buffalo Musical Foundation.

The complete program for the evening will be:

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Kikimora to "Folk Fairy Tale", Op. 63 .... Liadov
Prelude to "The Afternoon of a Faun" .... Debussy
Escales ("Ports of Call") .... Iber[illegible]
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By no other score is Brahms so widely known and loved, it is said, as by his First Symphony. When he composed it, at the age of 47, he was much influenced by the Ninth Symphony of Beethoven, which led von Bulow to remark, "At last we have a Tenth Symphony."

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This setting in tones of t[illegible]
poem in its way is more p[illegible]

is not to make money incidenta[illegible] marks a movement towards better music in the churches.

"Music nowadays, like everything else has become distorted," recently wrote Ernest Bloch, internationally famous composer and director of Cleveland's Institute of Music. "It has become an industry, a mere business affair where the ultimate aim has too often been forgotten. The existence of an undertaking like the Westminster Choir is of more importance to the spiritual and cultural development of America than all the talks and sterile plans of organization that are made under the pretext of education. If there were twenty associations led with the same organization and thorough honesty in this country, I would feel perfectly safe as to the future of art in the United States."

The Buffalo Musical Foundation is managing the business details of the concert and is now filling mail orders from towns in Western New York as well as Buffalo folk who are appreciative of the fine old chorales and the music of Palestrina, Antonio Lotti, Bachus, as well as later composers.

The first show
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machine has been

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 28 1925

The outstanding novelty on [illegible] week's program of the Boston Symphony orchestra will be Stravinsky's "Song of the Nightingale," music written for a short opera and then recast for a ballet pantomime. Other numbers on the program will be the overture to "Euryanthe," Weber; Symphony No. 4 in D minor, Schumann; "The Battle at Kerjenetz" from the opera "Kitej," Rimsky-Korsakov; "Persian Dances" from the opera "Khovantchina," Moussorgsky.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 24 1925

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Following is the complete program in which Sergei Koussevitzky, the noted Russian conductor, will lead his men:

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With Serge ... great Russian conductor wielding ... baton, the 107 men of the Boston Symphony will play an attractive program.

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TIMES
HARTFORD, CONN.

OCT 24 1925

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There was a nearly capacity audience present which enthusiastically welcomed Mr. Koussevitsky on his appearance. In the orchestra, many old friends are missed, including Mr. Longy, Mr. Lenom, Mr. Schroeder and others. The new first oboe, Mr. Gillet, is said to be a nephew of the composer of the popular "Loin de Bal."

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N. Y.
TIMES

OCT 25 1925

Finale ....

Mr. Hardy.

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The complete program for the evening will be:

Overture to Euryanthe .... Weber
Kikimora to "Folk Fairy Tale", Op.
63 .... Liadov
Prelude to "The Afternoon of a Faun"
.... Debussy
Escales ("Ports of Call") .... Ibert
Symphony No. 1 in C Minor, Op. 68...
.... Brahms

By no other score is Brahms so widely known and loved, it is said, as by his First Symphony. When he composed it, at the age of 47, he was much influenced by the Ninth Symphony of Beethoven, which led von Bulow to remark, "At last we have a Tenth Symphony."

Many have disputed this characterization of the greatest Brahms symphony, and with good reason for the genius of the two masters was so different. Certainly, of the four Brahms symphonies, the first is the most dramatic in its broader lines the most uplifting in its surging and exultant Finale, the most wondrous in the beauties of its infinite detail. Among its countless fine passages are the wood-wind and violin solos in the slow movement, and the famous French horn solo in the last movement.

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THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

OCT 28 1925

The outstanding novelty on ... week's program of the Boston Symphony orchestra will be Stravinsky's "Song of the Nightingale," music written for a short opera and then recast for a ballet pantomime. Other numbers on the program will be the overture to "Euryanthe," Weber; Symphony No. 4 in D minor, Schumann; "The Battle at Kerjenetz" from the opera "Kitej," Rimsky-Korsakov; "Persian Dances" from the opera "Khovantchina," Moussorgsky.

INFORMATION OBSCURED

129

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

OCT 24 1925

WITH an Ibert number, which is being introduced to America this season and with the Brahms Symphony No. 1, as the event of the program, the Boston Symphony orchestra will play in Elmwood Music hall Wednesday evening, November 4, at 8:15 o'clock. This will be the first in the series of orchestra concerts of the Buffalo Musical foundation.

Following is the complete program in which Sergei Koussevitzky, the noted Russian conductor, will lead his men:

Overture to Euryanthe............Weber
Kikimora to Folk Fairy-tale, Op. 63..Liadov
Prelude to The Afternoon of a Faun.......
........................Debussy
Escales (Port of Call)..............Ibert
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By no other score is Brahms so widely known and loved, it is said, as by his First Symphony. When he composed it at the age of 47 he was much influenced by the Ninth Symphony of Beethoven, which led ~~von~~ Bulow to remark, "At last we have a Tenth Symphony." Certainly, of the four Brahms symphonies, the first is the most dramatic in its broader lines, the most uplifting in its surging and exultant finale, the most wondrous in the beauties of its infinite detail.

The first to make Debussy's music known in Russia, Koussevitzky is famous as an interpreter of the Frenchman's music. Here is music of mood and subtle suggestion. The faun, characterized by the flute, tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This setting in tones of the Mallarme poem in its way is more potent than any poetry of words could be.

The Ibert score is being introduced to America by Mr. Koussevitzky, having had its first performance in this country at the opening of the Boston Symphony season October 9. It has attracted considerable attention and interest as a notable achievement of the modern French school. Ibert calls his music Three Mediterranean Impressions—Rome to Palermo; Tunis to Nefta; Valencia.

With Serge ... great Russian conductor wielding ... baton, the 107 men of the Boston Symphony will play an attractive program.

THIS CLIPPING FROM THE
CHRONICLE

OCT 24 1925

FIRST SYMPHONY CONCERT

The first of the series of concerts for the season of 1925-26 at Sanders theatre by the Boston Symphony orchestra was given on Thursday evening of last week. Serge Koussevitsky conducted. The program included these numbers: Overture, "The Marriage of Figaro," Mozart; "Escales," ("Ports of Call"), Ibert; Tone poem, "Death and Transfiguration," Strauss; Symphony No. 1, Brahms.

There was a nearly capacity audience present which enthusiastically welcomed Mr. Koussevitsky on his appearance. In the orchestra, many old friends are missed, including Mr. Longy, Mr. Lenom, Mr. Schroeder and others. The new first oboe, Mr. Gillet, is said to be a nephew of the composer of the popular "Loin de Bal."

The program presented one novelty, the "Escales" of Jacques Ibert, a young French composer, who has written a number of works in various forms, unfamiliar to American audiences. The "Escales," first heard in Paris about two years ago, is a set of three pieces, each one of which is supposed to picture musically the impressions received at three "ports of call," where a vessel is supposed to call for the purpose of getting supplies. The ports of call were Palermo, Tunis-Nefta and Valencia.

On a first hearing, the best impressions were received by the second number. Tunis must have been a good place to visit, for the music suggests much of Oriental life with strong rhythms, an especially animated middle section, with much of the ultra modern French effects in the instrumentation. The Valencia scene is more or less Spanish in its general character, but Ibert's Spanish picture is commonplace beside that of Chabrier in his Rhapsody. The three numbers were brilliantly played and well received.

Mr. Koussevitsky gave one of the best interpretations of Strauss' rather gruesome work that one can well remember. The great and gradual climatic period at the transfiguration was brought out more logically than most conductors do it. The work, however, is not Strauss at his greatest, though there are many impressive pages.

Brahms is still in evidence and the first symphony received the greatest applause of the evening. Some think it is ageing somewhat, but it appears good for a few seasons yet. And as they say "and then some." The ever popular "Marriage of Figaro" overture made a most acceptable opening number.

The second concert in the series will be given on Thursday evening, November 2.

H. J. Storer.

THIS CLIPPING FROM
BUFFALO, N. Y.
~~POST~~
Express

OCT 25 1925

Brahms's symphony No. 1, opus 68, in C minor, has been chosen by Mr. Koussevitzky for performance by the 107 men of the Boston Symphony orchestra on Wednesday evening, November 4th, in Elmwood Music hall. This is the first concert of six by visiting orchestras arranged for Buffalo this season by the Buffalo Musical Foundation. The complete programme for the evening will be:

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Kikimora (folk fairy tale), op. 63..
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THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

OCT 25 1925

MUSIC

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BUFFALO,
N. Y.
TIMES

OCT 25 1925

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THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

OCT 24 1925

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There are fourteen new players with the Boston Symphony orchestra during the present season, including four new leaders: Fernand Gillet, first oboe; Edmund Allegra, first clarinet; Lean Lefranc, first viola, and Joannes Rochut, first trombone. The personnel of the orchestra is larger this season than ever before, there being eighteen violins, sixteen second violins, thirteen violas and ten basses.

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THIS CLIPPING FROM
N. Y. TIMES

OCT 25 1925

The foremost composers of France gathered together in a notable assemblage last Summer in Paris to honor Serge Koussevitzky, the celebrated conductor of the Boston Symphony Orchestra, who had just been decorated by the French Government with the emblem of the "Chevalier of the Legion of Honor." Speeches of praise were made by the musicians, Charpentier and Messager. Music composed especially for the occasion was also performed. These were as follows: A piece by Paul Dukas, for piano solo; a piece by Albert Roussel, given to the bassoon and double bass; by M. Honegger, for the trombone; Mr. Prokofieff, for the harp; Mr. Alexandre Tansman, for the piano; M. Salzedo, for the harp; M. Roland-Manuel, for four harps; M. Charpenti for four harps with percussion, an Paul Le Flem, for double bass a poser, Other composers who were ry ma- did not contribute music ra which Schmitt, Aubert, Gretchani of per- erre, Boulanger, Samir America eorges, Laparra and Bo

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THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

T 25 192

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THERE are 14 new players with the Boston Symphony orchestra this season, including four new leaders: Fernand Gillet, first oboe; Edmond Allegra, first clarinet; Jean Lefranc, first viola, and Joannes Rochut, first trombone. Mr. Gillet is the son of Ernest Gillet, composer and conductor, and the nephew of Georges Gillet, oboist and teacher at the Paris Conservatoire. Fernand Gillet has been for 23 years oboe soloist with the Concert Lamoureux and the orchestra at the Paris Opera. Edmond Allegra, born in Switzerland of Italian parents, attended the conservatories at Geneva and Lyons, where he took the first prize. He was for nine years solo clarinet with the Tonhalle orchestra at Zurich.

Jean Lefranc was graduated from the Paris conservatory with the first prize in 1907. He became the solo viola of the Opera Comique orchestra in that year, and since 1911 has been first viola in the Colonne orchestra of Gabriel Pierne.

Joannes Rochut first came to America as trombone soloist with the French army band in 1918. He was graduated with first prize at the Paris conservatory in 1905, and has since been prominent as the first trombonist in the orchestra of the Opera Comique and the Concerts Lamoureux.

The personnel of the orchestra this season is larger than ever before. There are now 18 first violins, 16 second violins, 13 violas and 10 basses.

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CHICAGO'S Civic Opera company will open a season of 12 weeks November 3 Giorgio Polacco, mus midst of re- she s will

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THIS CLIPPING F
BROOKLYN, N
EAGLE

OCT 25 1925

Serge Koussewitsky, who was introduced to Brooklyn last season as conductor of the Boston Symphony Orchestra, was recently decorated by the French Government with the emblem of "Chevalier of the Legion of Honor." The entire group of modern French composers gathered at the time to honor Mr. K sky, and a special progra

man

THIS CLIPPING FROM
WASHINGTON, D. C.
HERALD

OCT 25 1925

Boston Symphony Again Foremost

The halcyon days of the Boston Symphony Orchestra under Doctor Karl Muck, when that organization was rated as the premier orchestra of the world, are rapidly returning under the regime of Serge Koussevitzky, the brilliant Russian conductor, according to word from Boston and New York.

Again, the Boston Symphony Orchestra has attained a popularity in the two cities mentioned that exceeds all facilities available. In Boston and New York this autumn, reservations for the Boston Symphony Orchestra are being purchased by music enthusiasts at a premium from the fortunate holders and all 1925-26 concerts of the orchestra, both in Boston and New York were sold out late last spring.

The Boston Symphony Orchestra, under Koussevitzky, will visit Washington twice this season, first as an attraction of Mrs. WilsonA-Greene's Artists' Course and later in that manager's Philharmonic Course. Mrs. Wilson-Greene's Artists' Course include Dusolina Giannini, mezzo soprano; Rachmaninoff, famous Russian pianist and composer; Mme. Galli-Curci, world's greatest coloratura, and Beniamino Gigli, leading tenor of the Metropolitan Opera Company.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST

OCT 25 1925

BOSTON SYMPHONY ORCHESTRA

A significant figure in the coming concerts to be given by the Boston Symphony Orchestra in Syria Mosque, Friday evening and Saturday afternoon, November 6 and 7, will be Se Koussevitzky, its conductor.

The Friday evening program include Weber's Overture to anthe," Tchaikovsky's Sixth S ("Pathetic"), Ibert's "Escales of Call"), and three numbers Berlioz's "Damnation of Faust"—Mi uet of the Will-o-the Wisps, Ballet of the Sylphs, and Rakoczy March. The program for Saturday afternoon will include Glinka's Overture to "Russian and Ludmilla," Schumann's Symphony No. 4, and three selections from the music dramas of Wagner—Ride of the Valkyries, Prelude to "Lohengrin" and the Overture to "Tannhauser."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 25 1925

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—Because of the demand for concerts by the Boston Symphony Orchestra in Boston and its suburbs and in New York, the organization has been forced to curtail visits to other New England and Eastern States cities. In addition to the five concerts in Providence, on Nov. 17, Dec. 15, Jan. 19, Feb. 16 and March 16, New England appearances of the orchestra outside of Greater Boston will probably be limited to such college towns as Wellesley, Northampton, Holyoke and New Haven. Patronage of the concerts in Providence warrants their continuation, according to the management, which announces that the number of seats re-engaged by subscription is already 25 per cent. greater than in previous seasons. The public sale of season tickets opens Monday, Nov. 2.

* * *

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 28 1925

The outstanding novelty on week's program of the Boston Symphony orchestra will be Stravinsky's "Song of the Nightingale," music written for a short opera and then recast for a ballet pantomime. Other numbers on the program will be

the overture to "Euryanthe," Weber; Symphony No. 4 in D minor, Schumann; "The Battle at Kerjenetz" from the opera "Kitej," Rimsky-Korsakov; "Persian Dances" from the opera "Khovantchina," Moussorgsky.

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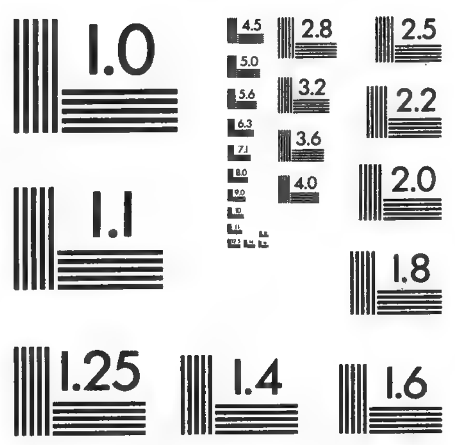

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Serge Koussevitzky

on Symphony

THIS CLIPPING FROM
NEW YORK WORLD

2 5 1925

Concert Pitch

By Samuel Chotzinoff

IN THIS week's New Republic there is a lament by Mr. Virgil Thomson. It is, presumably, an indictment against what he calls "the new musical mountebankery," by which he means our popular orchestra conductors. Mr. Thomson holds them up to derision, calls one of them, Mr. Stokowski, the equivalent, orchestrally speaking, of Babe Ruth and Jackie Coogan, and thinks that the people who admire them are no better than they should be. Mr. Thomson intimates, in effect, that the conductors we flock to hear are nothing more than prima donnas.

⁂

I've often wondered why it is that the term prima donna has become a word of reproach. Originally a title of honor, it is used nowadays to stigmatize, to point the finger of scorn, to condemn, to make ridiculous. In the provinces the word is still held in esteem and many a raucous soprano utilizes it in posters and advertisements, certain of its potency to draw the provincial yokelry. But to be called a prima donna something-or-other in New York is the equivalent of an insult.

⁂

The opera is, of course, responsible for it. Opera has for a long time held an extraordinary position in the general mind. It has something to do with music but much more to do with personalities. An opera house is a glamourous structure in which fascinating people of talent do just about what they please, to the great delight of the outside world. Opera people may be expected to do most anything. The more irresponsible they are the better we like them. Everything about them is news except, of course, the quality of their art.

And now come critics with the devastating charge that most of our orchestra conductors are by nature and instinct prima donnas and, what is even worse, the public is glad of it. According to them the rapid multiplication of orchestras in this country is no indication of a spread among us of musical culture. The reason for their multiplication is a hankering on the part of the public for more and more conductors who approximate in their persons and habits the meaning of the operatic term, whose present degradation I lamented above. What cares the public for music, say these critics. Do we really love the symphonies of Beethoven and Brahms, of Schumann and Tschaikowsky? Do we crave the satisfying polyphony of the Brandenburg concertos, the choral vorspiel of Bach? Are we seeking in the bizarre works of the modernists an expression of our own reaction to the present state of things in the world? No! We do not love the classics, they cry, pointing an accusing forefinger at us. We care nothing about the balm of polyphony and are not interested in the least in the expression of the modern spirit. What we are interested in is the personalities of several gentlemen who have good or interesting or provocatively grotesque figures who will utilize orchestral music to display their own musical idiosyncrasies. And the more idiosyncrasies they display the better we like it.

⁂

Let us see if this is true. Before the war there were three major orchestras giving concerts in New York. There was the Symphony Society, at that time called the New York Symphony, the Philharmonic Orchestra, and the visiting Boston Symphony. The New York Symphony was doing then what it is doing now and has done since its inception, that is, presenting the classics and the best contemporary music that came along, to a constant audience. Nobody has ever accused Mr. Damrosch of being a sensational leader, yet his following is a steady growth over a long period. The Philharmonic, after a disastrous experience with Gustav Mahler, flourished for about ten years under Josef Stransky. There was a great deal of silence during Mr. Stransky's incumbency about his lack of qualifications for his exalted position, but every musician in town knew that his qualifications were hardly adequate. Mr. Stransky's success is, however, easily explained. He had a genius for divining the musical tastes of a certain portion of the public that is frightened as a rule by the rumored austerities of symphony concerts. This public he attracted by offers of large doses of musical pap in the form of reiterated chunks of Tschaikowsky, Wagner and Liszt. It came back year after year for more, li rug addicts, and only ceased coming when it was thoroughly surfeited. That ended Mr. Stransky's career with the Philha A sure sign that his public is dead or turned toward better t was his failure to rally them when he assumed for a short tim leadership of the State Orchestra. We come now to the Bo Symphony, then led by Dr. Carl Muck.

⁂

I will agree that Dr. Muck was a sensational conductor. H was sensational because he possessed in a unique degree qualitie of extraordinary musicianship and the ability to communicate these to his men. He was an austere leader with none of the popular graces that would endear him to the general public. Not in any sense could that dread word prima donna be applied to him. Yet the Boston Orchestra under Dr. Muck held a place in the public esteem equal to that held by the Philadelphia Orchestra to-day under Leopold Stokowski.

⁂

Coming down to the present we find the Philadelphia Band supreme in the orchestral field. Our critics tell us this supremacy is due to the sensational personality of its leader, Stokowski, who exploits his fine orchestra as a sort of polished looking glass in which he prinks and makes plastic gestures to the satisfaction of smart people who should know better. But how do they account for the success last season of Furtwangler, who is gawky and uncouth, or for the lack of success of Mr. Golschmann, who was slender and charming? Frederick Stock, as sincere and unpretentious a conductor as ever lived, is the darling of Chicago and has been for the last twenty years. How will they account for him and the Chicago Orchestra?

⁂

They can point to the failure of Mr. Bruno Walter last year to make an impression on New York audiences. Mr. Walter, it is generally agreed, is a serious musician and should have had some measure of public success. He is, in all probability, a better musician than Stokowski. So, too, I imagine, is Mr. Dohnanyi, the conductor of the State Symphony. But that is not the point.

⁂

I think that if you will boil down the strictures of critics against the popularity of certain orchestral leaders it will come down to one thing—the fear that the contract of a forceful and dominating personality with great music is detrimental to the right presentation of the music. They fear that Mr. Stokowski is not willing or perhaps is not able to submerge his individuality to the composer's, and that the Philadelphia leader's primary intention, unconscious though it may be, is to present *himself*. Good music, they contend, is good per se, and gains nothing by passing through anybody's individuality. The thing for a conductor to do, since we can't dispense with one, is to study the individuality of the composer and present it to the audience as faithfully as he can. As a clincher they vow the best way to get the effect of a composition, unadulterated and as the composer had intended it, is to play it yourself on your piano, if you are able.

What they forget is that if you play a composition yourself it passes none the less through a personality. That the personality is your own, is even more damaging to the music unless you happen to possess the training and knowledge and imaginative faculty equal to those of public performers. One does not go to hear Mr. Stokowski or any one else play a Brahms symphony the way Brahms intended it to be played. No one knows the way Brahms intended it to be played, and it would not be final if one did know. For, after all, his would have been only one way of playing it, and there are as many ways as there are people to play it. I want to hear Brahms through a great many different personalities, but the personalities must be extraordinary and compelling. Whatever else he lacks, Mr. Stokowski has certain qualities in an unusual degree; a natural and inexorable rhythmic beat, a rare sense of musical form. Any music passing through Mr. Stokowski's hands will at least have rhythm and form if nothing else. And that is a great deal.

⁂

Anatole France thought that criticism was the adventure of a personality among works of art. I wonder if that is not also true of orchestra conductors and, indeed, of all interpreters whatsoever.

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

[illegible]

Mme. Jeritza.

BOSTON SYMPHONY ORCHESTRA

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Conductor, Boston Symphony Orchestra

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INFORMATION OBSCURED

130

Serge Koussevitzky

— of the Boston Symphony

Pitch

Chotzinoff

IN THIS week's New Republic there is a lament by Mr. Virgil Thomson. It is, presumably, an indictment against what he calls "the new musical mountebankery," by which he means our popular orchestra conductors. Mr. Thomson holds them up to derision, calls one of them, Mr. Stokowski, the equivalent, orchestrally speaking, of Babe Ruth and Jackie Coogan, and thinks that the people who admire them are no better than they should be. Mr. Thomson intimates, in effect, that the conductors we flock to hear are nothing more than prima donnas.

* * *

I've often wondered why it is that the term prima donna has become a word of reproach. Originally a title of honor, it is used nowadays to stigmatize, to point the finger of scorn, to condemn, to make ridiculous. In the provinces the word is still held in esteem and many a raucous soprano utilizes it in posters and advertisements, certain of its potency to draw the provincial yokelry. But to be called a prima donna something-or-other in New York is the equivalent of an insult.

* * *

The opera is, of course, responsible for it. Opera has for a long time held an extraordinary position in the general mind. It has something to do with music but much more to do with personalities. An opera house is a glamourous structure in which fascinating people of talent do just about what they please, to the great delight of the outside world. Opera people may be expected to do most anything. The more irresponsible they are the better we like them. Everything about them is news except, of course, the quality of their art.

And now come critics with the devastating charge that most of our orchestra conductors are by nature and instinct prima donnas and, what is even worse, the public is glad of it. According to them the rapid multiplication of orchestras in this country is no indication of a spread among us of musical culture. The reason for their multiplication is a hankering on the part of the public for more and more conductors who approximate in their persons and habits the meaning of the operatic term, whose present degradation I lamented above. What cares the public for music, say these critics. Do we really love the symphonies of Beethoven and Brahms, of Schumann and Tschaikowsky? Do we crave the satisfying polyphony of the Brandenburg concertos, the choral vorspiel of Bach? Are we seeking in the bizarre works of the modernists an expression of our own reaction to the present state of things in the world? No! We do not love the classics, they cry, pointing an accusing forefinger at us. We care nothing about the balm of polyphony and are not interested in the least in the expression of the modern spirit. What we are interested in is the personalities of several gentlemen who have good or interesting or provocatively grotesque figures who will utilize orchestral music to display their own musical idiosyncrasies. And the more idiosyncrasies they display the better we like it.

* * *

Let us see if this is true. Before the war there were three major orchestras giving concerts in New York. There was the Symphony Society, at that time called the New York Symphony, the Philharmonic Orchestra, and the visiting Boston Symphony. The New York Symphony was doing then what it is doing now and has done since its inception, that is, presenting the classics and the best contemporary music that came along, to a constant audience. Nobody has ever accused Mr. Damrosch of being a sensational leader, yet his following is a steady growth over a long period. The Philharmonic, after a disastrous experience with Gustav Mahler, flourished for about ten years under Josef Stransky. There was a great deal of silence during Mr. Stransky's incumbency about his lack of qualifications for his exalted position, but every musician in town knew that his qualifications were hardly adequate. Mr. Stransky's success is, however, easily explained. He had a genius for divining the musical tastes of a certain portion of the public that is frightened as a rule by the rumored austerities of symphony concerts. This public he attracted by offers of large doses of musical pap in the form of reiterated chunks of Tschaikowsky, Wagner and Liszt. It came back year after year for more, like drug addicts, and only ceased coming when it was thoroughly surfeited. That ended Mr. Stransky's career with the Philharmonic. A sure sign that his public is dead or turned toward better was his failure to rally them when he assumed for a short time leadership of the State Orchestra. We come now to the Boston Symphony, then led by Dr. Carl Muck.

* * *

I will agree that Dr. Muck was a sensational conductor. He was sensational because he possessed in a unique degree qualities of extraordinary musicianship and the ability to communicate these to his men. He was an austere leader with none of the popular graces that would endear him to the general public. Not in any sense could that dread word prima donna be applied to him. Yet the Boston Orchestra under Dr. Muck held a place in the public esteem equal to that held by the Philadelphia Orchestra to-day under Leopold Stokowski.

* * *

Coming down to the present we find the Philadelphia Band supreme in the orchestral field. Our critics tell us this supremacy is due to the sensational personality of its leader, Stokowski, who exploits his fine orchestra as a sort of polished looking glass in which he prinks and makes plastic gestures to the satisfaction of smart people who should know better. But how do they account for the success last season of Furtwangler, who is gawky and uncouth, or for the lack of success of Mr. Golschmann, who was slender and charming? Frederick Stock, as sincere and unpretentious a conductor as ever lived, is the darling of Chicago and has been for the last twenty years. How will they account for him and the Chicago Orchestra?

* * *

They can point to the failure of Mr. Bruno Walter last year to make an impression on New York audiences. Mr. Walter, it is generally agreed, is a serious musician and should have had some measure of public success. He is, in all probability, a better musician than Stokowski. So, too, I imagine, is Mr. Dohnanyi, the conductor of the State Symphony. But that is not the point.

* * *

I think that if you will boil down the strictures of critics against the popularity of certain orchestral leaders it will come down to one thing—the fear that the contract of a forceful and dominating personality with great music is detrimental to the right presentation of the music. They fear that Mr. Stokowski is not willing or perhaps is not able to submerge his individuality to the composer's, and that the Philadelphia leader's primary intention, unconscious though it may be, is to present *himself*. Good music, they contend, is good per se, and gains nothing by passing through anybody's individuality. The thing for a conductor to do, since we can't dispense with one, is to study the individuality of the composer and present it to the audience as faithfully as he can. As a clincher they vow the best way to get the effect of a composition, unadulterated and as the composer had intended it, is to play it yourself on your piano, if you are able.

What they forget is that if you play a composition yourself it passes none the less through a personality. That the personality is your own, is even more damaging to the music unless you happen to possess the training and knowledge and imaginative faculty equal to those of public performers. One does not go to hear Mr. Stokowski or any one else play a Brahms symphony the way Brahms intended it to be played. No one knows the way Brahms intended it to be played, and it would not be final if one did know. For, after all, his would have been only one way of playing it, and there are as many ways as there are people to play it. I want to hear Brahms through a great many different personalities, but the personalities must be extraordinary and compelling. Whatever else he lacks, Mr. Stokowski has certain qualities in an unusual degree; a natural and inexorable rhythmic beat, a rare sense of musical form. Any music passing through Mr. Stokowski's hands will at least have rhythm and form if nothing else. And that is a great deal.

* * *

Anatole France thought that criticism was the adventure of a personality among works of art. I wonder if that is not also true of orchestra conductors and, indeed, of all interpreters whatsoever.

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PROVIDENCE, R. I.
TRIBUNE

[illegible]

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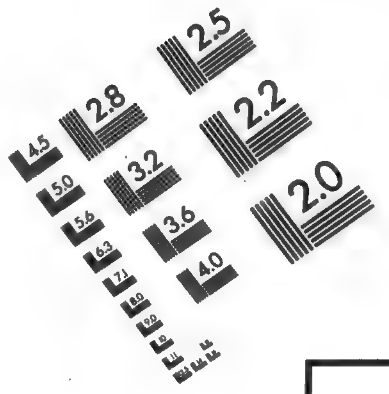
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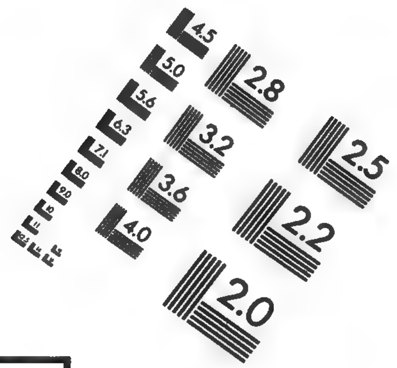
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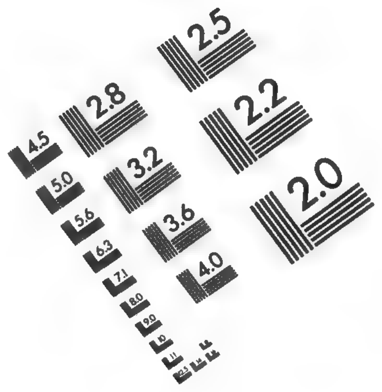
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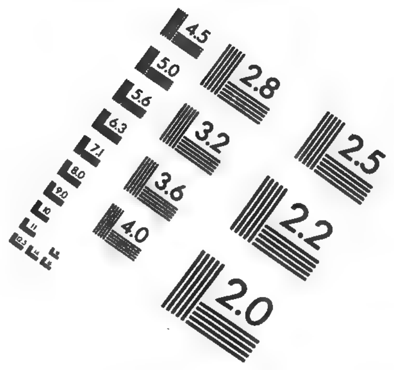
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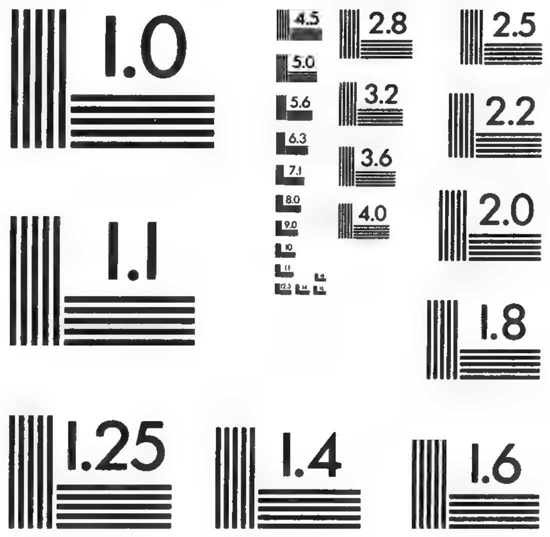
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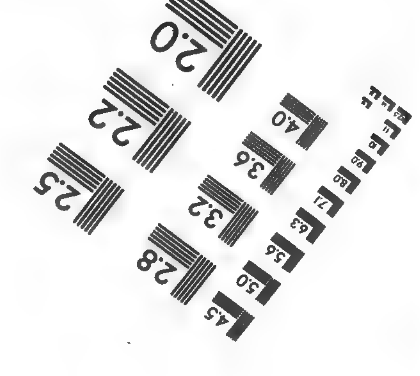
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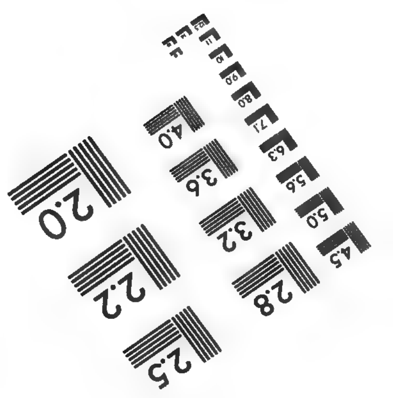
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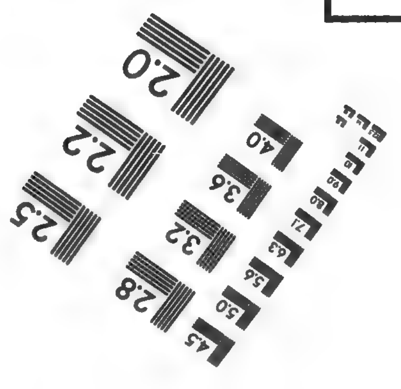
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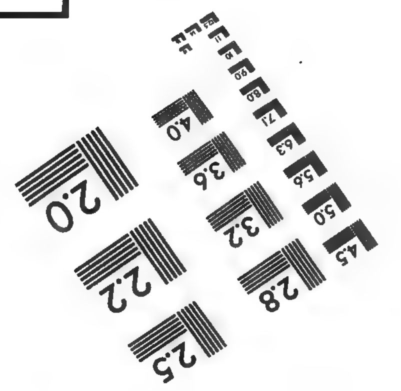
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1303 Geneva Avenue
St. Paul, MN 55119

Serge Koussevitzky

n Symphony

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NEW YORK WORLD

OCT 25 1925

Concert Pitch

By Samuel Chotzinoff

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PROVIDENC

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On this side Gericke was almost unrivaled, and while his conducting was often criticized, even in those classical days, as too cold, it is hardly possible to extol too highly his service to Boston and to America in giving at so critical a time a striking lesson in the value of painstaking effort at perfection. He made the orchestra the foremost in America and the equal of any in Europe, and in some respects it has probably never been better than it became under his hands. Technically it declined when his first term expired in 1889, although his successor, Arthur Nikisch, supplied in abundance the "temperament" which he had been accused of lacking, and the decline went further under Emil Paur, so that so fastidious and exacting a conductor as Gericke had many dropped stitches to pick up when he returned for his second term from 1898 to 1906. Like Boston's other conductors he was a storm center of criticism, but even his severest critics freely recognized his good qualities, and in the retrospect the orchestra's indebtedness to him is seen to be great.

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* * *

They can point to the failure of Mr. Bruno Walter last year to make an impression on New York audiences. Mr. Walter, it is generally agreed, is a serious musician and should have had some measure of public success. He is, in all probability, a better musician than Stokowski. So, too, I imagine, is Mr. Dohnanyi, the conductor of the State Symphony. But that is not the point.

* * *

I think that if you will boil down the strictures of critics against the popularity of certain orchestral leaders it will come down to one thing—the fear that the contract of a forceful and dominating personality with great music is detrimental to the right presentation of the music. They fear that Mr. Stokowski is not willing or perhaps is not able to submerge his individuality to the composer's, and that the Philadelphia leader's primary intention, unconscious though it may be, is to present *himself*. Good music, they contend, is good per se, and gains nothing by passing through anybody's individuality. The thing for a conductor to do, since we can't dispense with one, is to study the individuality of the composer and present it to the audience as faithfully as he can. As a clincher they vow the best way to get the effect of a composition, unadulterated and as the composer had intended it, is to play it yourself on your piano, if you are able.

What they forget is that if you play a composition yourself it passes none the less through a personality. That the personality is your own, is even more damaging to the music unless you happen to possess the training and knowledge and imaginative faculty equal to those of public performers. One does not go to hear Mr. Stokowski or any one else play a Brahms symphony the way Brahms intended it to be played. No one knows the way Brahms intended it to be played, and it would not be final if one did know. For, after all, his would have been only one way of playing it, and there are as many ways as there are people to play it. I want to hear Brahms through a great many different personalities, but the personalities must be extraordinary and compelling. Whatever else he lacks, Mr. Stokowski has certain qualities in an unusual degree; a natural and inexorable rhythmic beat, a rare sense of musical form. Any music passing through Mr. Stokowski's hands will at least have rhythm and form if nothing else. And that is a great deal.

* * *

Anatole France thought that criticism was the adventure of a personality among works of art. I wonder if that is not also true of orchestra conductors and, indeed, of all interpreters whatsoever.

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merits as singers or virtuosi, but in the interest of special scores for which their genius is especially suited. This gives the conductor freedom to make his five programs embrace the vast and rich repertory of orchestral music.

Serge Koussevitzky opened his second season in America, in Boston, on Oct. 9. He may well be called the most striking figure among the conductors of the day in a country where almost all of the "great" ones are now to be heard.

The public subscription sale will open Monday, Nov. 2, at Steinert's.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

OCT 29 1925

BOSTON SYMPHONY SEATS TODAY.

Probably no conductor who has come to our shores for a number of years has attracted so much attention and interest as Serge Koussevitzky, the Russian leader of the Boston Symphony Orchestra, who is to appear in Toronto at Massey Hall on Tuesday evening, November 3rd, with this world-famous organization. An enviable reputation preceded his first coming to America. In London and Paris for the last five years his name has stood for all that is striking, engrossing and vital in orchestral conducting. The advance seat sale will open at the Massey Hall box office today, Thursday, October 29th.

THIS CLIPPING FROM
POST
WORCESTER, MASS.

OCT 29 1925

BOSTON, Oct. 29. (AP).—Wilhelm Gericke, former director of the Boston Symphony Orchestra, is dead.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

OCT 30 1925

GERICKE, SYMPHONY CONDUCTOR, DIES

Boston, Oct. 29.—(Associated Press.)—Wilhelm Gericke, former director of the Boston Symphony Orchestra, is dead. A cablegram received here today from Vienna said that Gericke, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, had died on Tuesday. He had long been ill. To Gericke, who was born in Schwanberg, Styria, in 1845, was given much of the credit for the upbuilding of the organization. He served until 1889, when he resigned owing to the state of his health. He returned in 1898 to lead the orchestra until 1906.

THIS CLIPPING FROM
TAMPA, FLA.
TRIBUNE

OCT 30 1925

MUSICIAN DIES

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TOLEDO,
OHIO
TIMES

OCT 30 1925

GERICHE, FORMER BOSTON ORCHESTRA HEAD, DEAD

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

OCT 30 1925

WILHELM GERICKE DIES AT VIENNA

Was Former Director of Boston Symphony Orchestra and One of Its Builders

Boston, Oct. 29—(AP)—Wilhelm Gericke, former director of the Boston Symphony orchestra, is dead. A cablegram received here today from Vienna said that Gericke, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, had died on Tuesday. He had long been ill.

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN

OCT 30 192

FORMER SYMPHONY HEAD DIES

Wilhelm Gericke, Austrian, Was With Boston Orchestra In 80s.

Boston, Oct. 29 (AP).—Wilhelm Gericke, former director of the Boston Symphony Orchestra, is dead. A cablegram received from Vienna today said Mr. Gericke, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, died Tuesday. He was born in Austria in 1845.

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that flawless perfection which made "impeccable" almost a word in Boston.

On this side Gericke was al[illegible] unrivaled, and while his conduc[illegible] was often criticized, even in t[illegible] classical days, as too cold, it is h[illegible]ly possible to extol too highly service to Boston and to Americ[illegible] giving at so critical a time a st[illegible]ing lesson in the value of pains[illegible]ing effort at perfection. He m[illegible] the orchestra the foremost in Am[illegible]ica and the equal of any in Eur[illegible] and in some respects it has proba[illegible] never been better than it became [illegible]der his hands. Technically it [illegible]clined when his first term expi[illegible] in 1889, although his succes[illegible] Arthur Nikisch, supplied in ab[illegible]dance the "temperament" which [illegible] had been accused of lacking, a[illegible] the decline went further under E[illegible] Paur, so that so fastidious and [illegible]acting a conductor as Gericke h[illegible] many dropped stitches to pick [illegible] when he returned for his seco[illegible] term from 1898 to 1906. Like Bo[illegible]ton's other conductors he was [illegible] storm center of criticism, but ev[illegible] his severest critics freely recogniz[illegible] his good qualities, and in the re[illegible]rospect the orchestra's indebtedne[illegible] to him is seen to be great.

In style he was a classicist, in e[illegible]ecution a precisionist, in discipline [illegible] martinet. Distinguished playe[illegible] would sometimes get so nervous u[illegible]der his eye at rehearsal that the[illegible] could hardly play when they cam[illegible] to a solo passage, and were in dan[illegible]ger of breaking down under th[illegible] nervous strain, but this stern dis[illegible]cipline certainly yielded a marvelou[illegible] perfection in detail. Gericke's pas[illegible]sion for uniformity was amusingl[illegible] illustrated in the experiment, whic[illegible] he induced Maj Higginson t[illegible] finance, of providing all the strin[illegible] players with new instruments mad[illegible] by one Austrian maker in order t[illegible] secure perfect homogeneity of ton[illegible] The experiment was not successfu[illegible] because experience showed tha[illegible] homogeneity was less importan[illegible] than quality, and the players, t[illegible] their great relief, were allowed t[illegible] return to their favorite fiddles, mo[illegible] of them old and mellow.

Born in the Styrian town, Gra[illegible] Gericke was educated at the Vienn[illegible] conservatory, and no doubt showe[illegible] early the masterful traits whic[illegible] together with his musical talen[illegible] marked him out as a conductor. H[illegible] alternated between Vienna and Bo[illegible]on, returning in 1906 to the Au[illegible]rian capital, where he lived in r[illegible]irement until the close of his life.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

CT 30 1925

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Director of Boston Symphony Thirteen Years Succumbs in Vienna at Eighty

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Resigned in Ill Health

During his first term, in 1887, the Boston Symphony made its first appearance in New York, in Steinway Hall, beginning its unbroken series of visits here. In 1889, after his fifth season, Gericke resigned on account of his health, "thoroughly overworked," as he phrased it, and returned to Vienna. There he again became conductor of the Friends of Music, remaining in that post until 1895. After three years of rest, including a stay in Dresden, he accepted Major Higginson's invitation to resume the leadership of the Boston Symphony, in 1898, succeeding Emil Paur, who became conductor of the New York Philharmonic.

He remained in charge for eight seasons until 1906, when his resignation drew expressions of profound regret. Gericke was generally credited with the development of the Boston Symphony during his first term, into an organization of high artistic standing. During his second term it maintained a notable reputation as one of the world's best orchestras.

Retired in 1906

He resigned in 1906, owing to failure to agree upon terms for the renewal of his contract, and returned to Vienna to live in retirement. In November, 1922, is was reported that he was facing poverty at the age of seventy-seven, owing to the loss of his savings through the war and the depreciation of Austrian currency. Later, however, it was learned that his circumstances, though straitened, were not desperate.

His compositions include an overture, a septet, a piano trio and quintet, a string quartet, two violin and two piano sonatas, the operetta "Schön Hännchen" and many songs.

Conductors Pay Tributes

Dr. Frank Damrosch, head of the Institute of Musical Art, said, when he heard of Mr. Gericke's death, "He was my very good personal friend and one for whom I had the highest regard as a musician and a man. He deserves a first rank in any history of America's musical development."

Walter Damrosch, conductor of the New York Symphony Orchestra, said America owes a deep debt of gratitude to Gericke. "Mr. Gericke was a musician of the finest type. As a man he was simple and lovable," Mr. Damrosch said.

Ernest Von Dohnanyi, the State Symphony Orchestra's guest conductor, said he had great respect for Gericke as a serious and scholarly musician. Gericke first brought him from Budapest to America, he explained.

Artur Bodanzky, the Metropolitan conductor, said that when he was a small boy in Vienna he had seen Gericke conduct for the Friends of Music. He regarded Gericke as a wonderful conductor and a charming gentleman.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

OCT 30 1925

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Famous Viennese Led Boston Symphony Orchestra for Many Seasons.

Wilhelm Gericke, 80, famous conductor and at one time director of the Boston Symphony Orchestra, died last Tuesday at his home, in Vienna. Death was due to old age after an illness of some length. He was born in Styria, Austria. He studied at his Vienna Conservatorium from 1862 until 1865. At that time he went to Linz as conductor. In 1874 he became second conductor at the Vienna Court Opera under Hans Richter.

He succeeded Brahms in 1880 as conductor of the Geshellschaft concerts and also directed the Singverein in that city. He soon gained reputation as a drillmaster of extraordinary persistence and ability and as a musician of the highest ideals. Invited by Major Higginson to come to America, he foresaw the opportunity that was given him in Boston to create by systematic and unremitting labor an orchestra that could equal the greatest organizations of the kind in the Old World.

His first term in Boston was from 1884 to 1889. He was succeeded by Arthur Nikisch and Emil Paur. During this time he returned to Vienna where he resumed the conductorship of the Gesellschaft concerts until 1885, returning to Boston for his second term with the Boston Symphony Orchestra in 1898. In 190 he retired to private life in America.

His compositions include an overture, a septet, a piano trio and quintet, a string quartet, two violin and two piano sonatas, the operetta "Schon Hannchen" and many songs.

THIS CLIPPING FROM
OREGONIAN
PORTLAND, ORE.

OCT 30 1925

WILHELM GERICKE DIES

Symphony Director, Formerly of Boston, Succumbs in Vienna.

BOSTON, Oct. 29.—(Associated Press.)—Wilhelm Gericke, formerly director of the Boston Symphony orchestra, is dead.

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THIS CLIPPING FROM
PIONEER PRESS
ST. PAUL, MINN.

OCT 30 1925

SYMPHONY DIRECTOR DIES.

Wilhelm Gericke Succumbs in Vienna After Long Illness.

(By Associated Press)

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He had long been ill. He was born in 1845.

THIS CLIPPING FROM
ENTERPRISE
BROCKTON, MASS.

OCT 30 1925

Wilhelm Gericke, twice leader of the Boston Symphony Orchestra for a total of 11 seasons, died in Vienna Tuesday at the age of 80, it was learned in Boston to-day.

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
OCT 30 1925

EX-LEADER OF SYMPHONY DEAD

Boston, Oct. 30—Wilhelm Gericke, conductor of the Boston Symphony Orchestra for more than 13 years, died in Vienna, Austria, last Tuesday, according to dispatches from that city. He had been sick for some time.

Born in Schwanberg, Styria, on April 14, 1845, Gericke first showed traces of the talent that later developed into musical genius when he was 15 years old. As a result he was sent to the Vienna Conservatory, where he made rapid progress and on graduating was accorded the position as one of the three leaders of the orchestra at the imperial opera.

In 1884, while he was still under 40, he came to America to take charge of the Boston orchestra, which had been founded three years previously. Henry Lee Higginson had heard him conduct in Austria a few months before and had been so favorably impressed that he engaged him almost on the spot.

For about a year Gericke made the best of the musical material that he had found in the orchestra and then he sent to Vienna for a number of younger and more skillful men. He was a strict disciplinarian, but possessed a charming personality which attracted and held the players.

In 1889 it was announced that his health had been undermined by the New England climate and following a tour as far West as St. Louis and a farewell testimonial concert here he resigned. In 1898 he again accepted an invitation to lead the organization and remained conductor of the orchestra until 1906. It was during his terms that the Boston Symphony first gave concerts in cities outside of New England and began to win its reputation as one of the finest musical organizations in the world.

When word came in 1922 that Gericke was in financial difficulties, a special benefit concert was given by the orchestra and the gross proceeds were forwarded to the musician.

THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL
OCT 30 1925

Wilhelm Gericks Dies.

BOSTON, Oct. 29.—(A.P.)—Wilhelm Gericks, former director of the Boston Symphony Orcehstra, is dead. A cablegram received here today from Vienna said that Gericks, who came to Boston to take charge of the orchestra in 1884, three years after it was founded had died on Tuesday. He was born in Schwanberg, Styria, in 1835.

THIS CLIPPING FROM
ST. LOUIS, MO.
Globe-Democrat

OCT 30 1925

Wilhelm Gericks Dies in Vienna.

By Associated Press.

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THIS CLIPPING FROM
ST. LOUIS, MO.
POST-DISPATCH

OCT 30 1925

Wilhelm Gericks Dies in Vienna.

By the Associated Press.

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THIS CLIPPING FROM THE
HOLYOKE
MASS.
Transcript
ISSUE OF

30 1925

A Man Who Brought Music to America

The reason why America will pay special attention to the death of William Gericke in Vienna yesterday is that to him more than to any other one man, unless one excepts Mr. Higginson, who financed it, we owe the development of the Boston Symphony orchestra. Boston, with all its culture and its atmosphere, lacked a great orchestra. There was no city in New England other than in Boston, where an orchestra might be developed. George Henschel was the first director when the orchestra was started in 1881. He kept the few orchestral men together, but Mr. Gericke himself said of the organization when he first met it, "There are some musicians but it is hardly an orchestra." For five years Gericke had a fre hand and such an instrument for orchestra playing he did bring together. Boston's fame as the home of a great orchestra was established

After five years Mr. Gericke had to go home. Boston east winds were too much for him. But he was able to come back again in 1898 to an orchestra that was still growing, still enlarging its following and increasing its leadership. He gave it eight years of the most brilliant leadership and assured its permanence. It was during this period that Boston was able to build Symphony Hall and have a fine permanent home for music. For Gericke was not merely a great conductor and builder of a splendid orchestra. He had personal powers that brought the public along with him. His men loved him; Boston cherished him. He was a musician and he was a fine man, able to make music a creative force for the world he served.

The Boston Symphony Orchestra has had its ups and downs and there is the regime of Muck that is still remembered for unpleasant personal developments at the time of the World war. It is again a great body, splendidly lead. Its history up to now will give to the Gericke leadership the golden chapter when classicism in music stood at the top, but never forgot that music is a living force and grows with each generation. If he loved his Brahms, Beethoven and Mozart, he knew that newcomers were expressing their time and he must give them place. Musical, artistic and aristocratic Boston loved Gericke and took him to heart more completely than any conductor the Boston Symphony has ever had. He was 80 years old at his death, his later years saddened, as were the years of so many of his countrymen by the World war and the shattering of world ties that had been made personally by great artists.

THIS CLIPPING FROM
GAZETTE
WORCESTER, MASS.

OCT 30 1925

Symphony Ex-Leader Dies in Vienna

BOSTON, Oct. 30—Wilhelm Gericke, twice leader of the Boston Symphony orchestra for a total of 11 seasons, died in Vienna Tuesday, at the age of 80 years, according to cable dispatches. He is recalled as the man who more than any other made the Symphony orchestra what it is today.

Born in Schwanberg, Styria, in April, 1845, Gericke's musical education was received almost solely at the Vienna conservatory, where he made such progress that upon graduation he accepted the position of one of the three leaders at the Imperial Opera in Vienna.

He was brought to this country in 1884 by the late Maj. Henry L. Higginson to become the second leader of the Boston Symphony orchestra, then in its fourth year, holding the position until 1889, and returning here in 1898 to be leader again for eight years.

A year or more after he first took command of the orche
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THIS CLIPPING FROM
TIMES
PAWTUCKET

OCT 30 1925

Former Boston Symphony Leader Dead in Vienna

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THIS CLIPPING FROM THE
FALL RIVER
MASS.
Globe 131
ISSUE OF
OCT 30 1925

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THIS CLIPPING FROM
INDIANAPOLIS, IND.
STAR

OCT 30 1925

NOTED MUSICIAN DIES.

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THIS CLIPPING FROM
CLEVELAND, OHIO
Plaindealer

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNIO

OCT 31 1925

Wilhelm Gericke.

Vienna reports the death at 80 of Wilhelm Gericke, remembered by American friends of music as conductor of the Boston Symphony Orchestra from 1884 to 1889 and again from 1898 to 1906. Many Brooklynites will remember the concerts he gave with the Boston Orchestra at the old Academy of Music and at the Baptist Temple.

Major Henry L. Higginson founded and endowed the Boston Symphony Orchestra in 1881. George Henschel (now Sir George Henschel) was its first conductor. Upon his return to England three years later he was succeeded by Gericke, called from Vienna where he was one of the conductors at the Imperial Court Opera House.

Gericke's health broke down after his fifth season with the Boston Symphony Orchestra, whereupon he returned to Europe for a rest. Emil Paur, his successor at Boston, became conductor of the New York Philharmonic Orchestra in 1898 and Gericke, having recuperated, again became conductor of the Boston Orchestra until he resigned in 1906.

A thorough and indefatigable and conscientious conductor, Gericke never became one of the conducting virtuosos aptly called "Primadonna-Kepellmeister" in the lingo of musicians. He was more like his teacher, Herbeck, whom he succeeded for a while both in the Vienna Opera and in the Society of Music-Friends in Vienna.

Gericke did not shine much as a composer. He limited himself to the field of chamber music, producing a number of scholarly works. In his youth he composed an operetta and a number of songs.

The war hit Gericke hard. Owi to the depreciation of the cro lost all his savings. Howev of his American friends succor and kept the door during Geri irresistibly,

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managers ex
of thanks to

131

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

T30 1925

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TIMES

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THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

CT 3 0 1925

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Born in Schwanberg, Styria, on April 14, 1845, Gericke first showed traces of the talent that later developed into musical genius when he was 15 years old. As a result he was sent to the Vienna Conservatory where he made rapid progress and on graduating was accorded the position as one of the three leaders of the orchestra at the imperial opera.

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HIS CLIPPING FROM THE
HOLYOKE
MASS.
Transcript
ISSUE OF

1925

A Man Who Brought Music to America

The reason why America will pay special attention to the death of William Gericke in Vienna yesterday is that to him more than to any other one man, unless one excepts Mr. Higginson, who financed it, we owe the development of the Boston Symphony orchestra. Boston, with all its culture and its atmosphere, lacked a great orchestra. There was no city in New England other than in Boston, where an orchestra might be developed. George Henschel was the first director when the orchestra was started in 1881. He kept the few orchestral men together, but Mr. Gericke himself said of the organization when he first met it, "There are some musicians but it is hardly an orchestra." For five years Gericke had a fre hand and such an instrument for orchestra playing he did bring together. Boston's fame as the home of a great orchestra was established

After five years Mr. Gericke had to go home. Boston east winds were too much for him. But he was able to come back again in 1898 to an orchestra that was still growing, still enlarging its following and increasing its leadership. He gave it eight years of the most brilliant leadership and assured its permanence. It was during this period that Boston was able to build Symphony Hall and have a fine permanent home for music. For Gericke was not merely a great conductor and builder of a splendid orchestra. He had personal powers that brought the public along with him. His men loved him; Boston cherished him. He was a musician and he was a fine man, able to make music a creative force for the world he served.

The Boston Symphony Orchestra has had its ups and downs and there is the regime of Muck that is still remembered for unpleasant personal developments at the time of the World war. It is again a great body, splendidly lead. Its history up to now will give to the Gericke leadership the golden chapter when classicism in music stood at the top, but never forgot that music is a living force and grows with each generation. If he loved his Brahms, Beethoven and Mozart, he knew that newcomers were expressing their time and he must give them place. Musical, artistic and aristocratic Boston loved Gericke and took him to heart more completely than any conductor the Boston Symphony has ever had. He was 80 years old at his death, his later years saddened, as were the years of so many of his countrymen by the World war and the shattering of world ties that had been made personally by great artists.

THIS CLIPPING FROM THE
FALL RIVER
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Globe
ISSUE OF

OCT 30 1925

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STAR

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Memorial

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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNIO

OCT 31 19

Wilhelm Gericke.

Vienna reports the death at 80 of Wilhelm Gericke, remembered by American friends of music as conductor of the Boston Symphony Orchestra from 1884 to 1889 and again from 1898 to 1906. Many Brooklynites will remember the concerts he gave with the Boston Orchestra at the old Academy of Music and at the Baptist Temple.

Major Henry L. Higginson founded and endowed the Boston Symphony Orchestra in 1881. George Henschel (now Sir George Henschel) was its first conductor. Upon his return to England three years later he was succeeded by Gericke, called from Vienna where he was one of the conductors at the Imperial Court Opera House.

Gericke's health broke down after his fifth season with the Boston Symphony Orchestra, whereupon he returned to Europe for a rest. Emil Paur, his successor at Boston, became conductor of the New York Philharmonic Orchestra in 1898 and Gericke, having recuperated, again became conductor of the Boston Orchestra until he resigned in 1906.

A thorough and indefatigable and conscientious conductor, Gericke never became one of the conducting virtuosos aptly called "Primadonna-Kepellmeister" in the lingo of his musicians. He was more like his teacher, Herbeck, whom he succeeded for a while both in the Vienna Opera and in the Society of Music-Friends in Vienna.

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INFORMATION OBSCURED

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

;T30 1925

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Director of Boston Symphony Thirteen Years Succumbs in Vienna at Eighty

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To Gericke, who was born in Schwanberg, Styria, Austria, in 1845, was given much of the credit for the upbuilding of the organization. He served until 1889, when he resigned owing to the state of his health. He returned in 1898 to lead the orchestra until 1906.

Boston Conductor 13 Years

Wilhelm Gericke, one of the most noted conductors of his day, was the second conductor of the Boston Symphony Orchestra, and the longest with that organization, from which he resigned in 1906 after a total service of thirteen years.

Mr. Gericke studied at the Vienna Conservatorium from 1862 to 1865, and then went to Linz as conductor. He accepted, in 1874, second conductorship of the Hofoper, in Vienna, where he was asscoiated with Hans Richter. In 1880, he succeeded Herbeck as conductor of the Vienna Gesellschaft der Musikfreunde (Society of the Friends of Music) holding this post until 1884, when he went to America to succeed George (now Sir George) Henschel as conductor of the Boston Symphony. Major Henry L. Higginson, founder of the orchestra, had first heard him conducting a performance of "Aida" in Vienna, and on the next day began the conversations that ended with his engagement.

Resigned in Ill Health

During his first term, in 1887, the Boston Symphony made its first appearance in New York, in Steinway Hall, beginning its unbroken series of visits here. In 1889, after his fifth season, Gericke resigned on account of his health, "thoroughly overworked," as he phrased it, and returned to Vienna. There he again became conductor of the Friends of Music, remaining in that post until 1895. After three years of rest, including a stay in Dresden, he accepted Major Higginson's invitation to resume the leadership of the Boston Symphony, in 1898, succeeding Emil Paur, who became conductor of the New York Philharmonic.

He remained in charge for eight seasons until 1906, when his resignation drew expressions of profound regret. Gericke was generally credited with the development of the Boston Symphony during his first term, into an organization of high artistic standing. During his second term it maintained a notable reputation as one of the world's best orchestras.

Retired in 1906

He resigned in 1906, owing to failure to agree upon terms for the renewal of his contract, and returned to Vienna to live in retirement. In November, 1922, is was reported that he was facing poverty at the age of seventy-seven, owing to the loss of his savings through the war and the depreciation of Austrian currency. Later, however, it was learned that his circumstances, though straitened, were not desperate.

His compositions include an overture, a septet, a piano trio and quintet, a string quartet, two violin and two piano sonatas, the operetta "Schön Hännchen" and many songs.

Conductors Pay Tributes

Dr. Frank Damrosch, head of the Institute of Musical Art, said, when he heard of Mr. Gericke's death, "He was my very good personal friend and one for whom I had the highest regard as a musician and a man. He deserves a first rank in any history of America's musical development."

Walter Damrosch, conductor of the New York Symphony Orchestra, said America owes a deep debt of gratitude to Gericke. "Mr. Gericke was a musician of the finest type. As a man he was simple and lovable," Mr. Damrosch said.

Ernest Von Dohnanyi, the State Symphony Orchestra's guest conductor, said he had great respect for Gericke as a serious and scholarly musician. Gericke first brought him from Budapest to America, he explained.

Artur Bodanzky, the Metropolitan conductor, said that when he was a small boy in Vienna he had seen Gericke conduct for the Friends of Music. He regarded Gericke as a wonderful conductor and a charming gentleman.

Arthur Foote, the composer, who is Newton Centre, Mass., said: "Wilm Gericke's service to music as conctor of the Boston Orchestra canot be overestimated."

George W. Chadwick, the composer, aid in Boston: "From ordinary marial he developed an orchestra which beauty of tone and clarity of perrmance had no superior in America that time."

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

OCT 30 1925

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Famous Viennese Led Boston Symphony Orchestra for Many Seasons.

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PHILADELPHIA, PA.
Public Ledger
OCT 31 1925

132

A MUSIC-MASTER

WILLIAM GERICKE was one of the foremost orchestral conductors of his time. The work he did with the Boston Symphony Orchestra proves his creed, that first-rate results in art cannot be improvised nor extemporized. When he first came to Boston at Major Higginson's instance in 1884 he took hold of material in nowise phenomenal and made much of it by the hardest kind of labor. He was a rigid drill-master, but he was a great deal more than a martinet, for to his inflexible discipline he added poetic imagination and a passion for refinement of tone. Like Thomas, he was a pioneer in the symphonic education of the American public. His visits to Philadelphia, New York and other cities set a standard of accomplishment which led directly to the improvement of the programs and the performance of extant orchestras and the creation of local organizations after the admired Boston model.

Gericke revered the classic masters. No sounder musicianship has been brought to the concert platform than that which he imported and domesticated here. At the time of his arrival in America there were many leaders who catered to inferior tastes and tolerated indifferent executants; Gericke, answerable to his own artistic standards, dared to be in advance of his age, and in leading an able band of musicians brought his hearers also to a loftier plane of understanding and appreciation.

THIS CLIPPING FROM
NEW YORK
TELEGRAM

Wilhelm Gericke, Who Made the Boston Symphony.

The death of Wilhelm Gericke in his eighty-first year should remind all musical Americans of the debt they owe this extraordinary orchestral drill master and conductor. Gericke was conductor of the Boston Symphony Orchestra from 1884 to 1889 and again from 1898 to 1905. In his first period of service he gathered together elements over which George Henschel had presided with an enthusiasm that lacked experience and wrought them into a symphonic orchestra of the first class. It was still the orchestra of Gericke's creation to which he returned nine years later in succession to Emil Paur, who himself had succeeded Arthur Nikisch. During his second incumbency there was never any question of the Boston band's being unsurpassed in the whole world, if, indeed, it had an equal.

Nor was Gericke only a great drill master. He possessed a fine sense of program-making, and in an absolutely non-spectacular way he was an admirable interpreter. A musician of classical tradition, he doubtless believed that every subscriber to his Boston concerts should hear each symphony of Beethoven at least once in the course of two years, and he made his programs accordingly. But he was conscientious in the introduction of new music. Nobody who heard the "Don Quixote" of Richard Strauss as led by him is likely to forget it, and few subsequent conductors have given so eloquent an account of Tchaikovsky's "Francesca da Rimini."

The Boston Symphony Orchestra and Wilhelm Gericke were the orchestral standard setters for all America in those days. Many who went to their first symphonic concerts at that time—and they were by no means limited to residents of Boston and Cambridge—gained a conception of what concerts may be that nothing heard since, however fine, can dispel.

Wilhelm Gericke, a sincere artist and an unsparing workman, deserves to rank as one of the pre-eminent edu- tors in the artistic history of erica.

PHILADELPHIA, PA.
INQUIRER
OCT 31 1925

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OCT 31 1925

A MUSIC MASTER

WILLIAM GERICKE was one of the foremost orchestral conductors of his time. The work he did with the Boston Symphony Orchestra proves his creed, that first-rate results in art cannot be improvised or extemporized. When he first came to Boston at Major Higginson's instance in 1884 he took hold of material in nowise phenomenal and made much of it by the hardest kind of labor. He was a rigid drillmaster, but he was a great deal more than a martinet, for to his inflexible discipline he added poetic imagination and a passion for refinement of tone. Like Thomas, he was a pioneer in the symphonic education of the American public. His visits to New York and other cities set a standard of accomplishment which led directly to the improvement of the programs and the performance of extant orchestras and the creation of local organizations after the admired Boston model.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
POST
OCT 30 19

Former Director Dies

Wilhelm Gericke, former director of the Boston Symphony orchestra, is dead. A cablegram received here from Vienna said that Gericke, who went to Boston to take charge of the orchestra in 1884, three years after it was founded, had died on Tuesday. He had long been ill.

To Gericke, who was born in Schwanberg, Styria, Austria, in 1845, was given much of the credit for the upbuilding of the organization. He served until 1889, when he resigned owing to the state of his health. He returned in 1898 to lead the orchestra until 1906.

THIS CLIPPING FROM
DES MOINES, IA.
REGISTER
30 1925

Wilhelm Gericke Dead.

Boston, Oct. 29 (A.P.)—Wilhelm Gericke, former director of the Boston symphony orchestra is dead. A cablegram received here today from Vienna said that Gericke, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, died Tuesday. He had long been ill. He was born in Schwanberg, Styria, in 1845.

Schwanberg, ... the credit for upbuilding ... tion. He served until 1889, when he resigned, owing to the state of his health. He returned in 1898 to lead the orchestra until 1906.

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE
OCT 31 1925

Wilhelm Gericke, former director of the Boston Symphony orchestra and prominent contributor to its success, is dead. A cablegram received at Boston from Vienna said that Gericke

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
OCT 30 192

WILHELM GERICKE DIES; ORCHESTRA CONDUCTOR

Wilhelm Gericke, noted orchestral, choral and operatic conductor in Europe and this country, is dead at his home in Vienna, according to information reaching here yesterday. He died on Tuesday and had been ill for some time. He was 80 years old and is survived by his wife and a daughter. Mr. Gericke was conductor of the Boston Symphony Orchestra from 1884 to 1889 and later from 1896 to 1906, when he resigned. Under his direction the orchestra achieved a world-wide reputation.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE
OCT 30 192

WILLIAM GERICKE.

That the octogenarian who has just died in his Vienna home, Wilhelm Gericke, "deserves first place in any history of America's musical development"—the opinion of Frank Damrosch—will hardly be questioned. Nor will the assertion of Walter Damrosch, that Gericke was the first conductor to develop a permanent orchestra to the highest technical standards, be controverted. The Boston Symphony Orchestra has had several rivals, many imitators who never became rivals, but its seniority is undeniable.

Gericke belonged to Vienna. He had succeeded Brahms as conductor of the Gesellschaftconcerte in 1880. He was conducting in "Aïda" in 1883, when Henry L. Higginson, the controlling man among the backers of the Boston Symphony, heard him in Vienna. At that time the Symphony was nearly three years old. Georges Henschel, a fine musician, had been its conductor. Higginson persuaded Gericke to come to America. The music master came and stayed five years—1884 to 1889. Then he gave way to Arthur Nikisch, but neither Nikisch nor Emil Paur, who came later, could approximate Gericke results. In 1898 Gericke came back and remained in Boston till 1906, when he retired and went home.

It is pleasant to know that, though some heartstrings were torn in the World War and financial losses were very heavy, Wilhelm Gericke, still loving America, recovered a fair degree of comfort, and as the end approached had with him his aged wife and his devoted daughter. So far as Vienna is concerned, it is the glory of America that we owe so much to her musical standards. If we owed less it would only prove us to be a more backward people.

THIS CLIPPING FROM
RICHMOND, VA.
TIMES-DISPATCH
OCT 30 1925

FORMER DIRECTOR DEAD

Cable Announces Passing of Symphony Orchestra Chief.

[By Associated Press.]

BOSTON, Oct. 29.—Wilhelm Gericks, former director of the Boston Symphony Orchestra, is dead. A cablegram received here from Vienna said that Gericks, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, had died on Tuesday. He had long been ill. He was born in Schwanberg, Styria, in 1845.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.
OCT 31 1925

Will Analyze Program.

The programs to be given by the Boston Symphony orchestra at Syria Mosque next Friday night and Saturday afternoon will be analyzed next Thursday night in the recital room of the Pittsburgh Musical Institute. Charles N. Boyd will speak on the works to be given, including Tschaikowsky's Symphony No. 6, the "Pathetic," and Schumann's Symphony No. 4, in D minor, as well as a work to be heard here for the first time, in Ibert's "Escales" ("Ports of Call"). Illustrations will be played on two pianos by Dallmeyer Russell and William H. Oetting. This talk is free to the public, and all interested persons are invited.

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph
OCT 31 1925

ORCHESTRA PROGRAM TO BE STUDIED THURSDAY

The programs to be given by the Boston Symphony Orchestra at Syria Mosque next Friday night and Saturday afternoon will be analyzed next Thursday night in the recital room of the Pittsburgh Musical Institute. Charles N. Boyd will speak on the works to be given, including Tschaikowsky's Symphony No. 6, the "Pathetic," and Schuman's Symphony No. 4 in D minor, as well as a work to be heard here for the first time in Ibert's "Escales" (Ports of Call). Illustrations will be played on two pianos by Dallmeyer Russell and William H. Oetting. This talk will be free to the public.

Sc ... hist ... by th ... to be given ... noons. This will incre... ber of concerts in greater Bost... 73 as against 59. The same conditions apply in New York where ten concerts are given. The new series will be given in Symphony Hall on the following Tuesday afternoons, at 3:15: Dec. 1, Jan. 5, Feb. 9, March 2 and April 6. The average Symphony programme lasts about one hour and three-quarters, proving convenient for those living in outlying districts. Serge Koussevitzky will arrange the five programmes of this series in chronological order so that, containing masterpieces from each important period in the development of Symphony music, they represent the range of the orchestra repertory from the times of Bach, Handel and the early Italian masters to the music of to-day and to-morrow. This orchestra will not visit Brockton this season.

THIS CLIPPING FROM
BUFFALO, N. Y.
POST
OCT 31 1925

Orchestra's Date Is Biggest Event of Coming Week

The coming of the Boston Symphony orchestra next Wednesday evening, with its celebrated conductor, Serge Koussevitzky, is the event of the week. The orchestra is larger this year. Its attainments during its first year under Mr. Koussevitzky's leadership indicate an ensemble of remarkable beauty. The string section of the orchestra has been increased. The entire personnel now numbers 108. Mr. Koussevitzky has radically changed the seating arrangement of the orchestra it was stated by W. H. Brennan, the orchestral manager, during a recent visit in Buffalo.

The first violins are still at the left front, but the second violin section is beside them, so that the conductor has all of the violins, 34 of them, massed at his left. The violas are at the right front, where the second violin used to be, and the 'cellos are beside the violas. The harps are now shifted to the right. Whereas, the brass players, excepting the horns, were formerly at the right rear, the entire brass section is now at the center rear, thereby gaining in brilliance.

The program for Wednesday evening will be as follows:

Overture to Euryanthe .... Weber
"Kikimora," a Folk Fairy Tale, Op. 63 .... Liadov
The Battle at Kerjenetzt from the Opera Kitej ..... Rimsky-Korsakov
Escales .... Ibert
1. Calme; Assez anime; Calme.
2. Modere; tres rythme.
3. Anime; modere.
Symphony No. 1 in C minor, Op. 68 .... Brahms
1. Un poco sostenuto; allegro.
2. Andante sostenuto.
3. Un poco allegretto e grazioso.
4. Adagio; allegro non troppo, ma con brio.

In response to a special request, the program has been changed to include the Rimsky-Korsakov number instead of the Debussy, which was previously announced. There will be an intermission before the symphony.

The Boston Symphony Orchestra concert is the first of six under the auspices of the Buffalo Musical foundation. The next concert will be on December 1, by the Detroit Symphony orchestra, and Ossip Gabrilowitsch, followed by the Cincinnati and Cleveland orchestras. Subscription tickets are still selling for all these concerts, and tomorrow morning at Denton, Cottier and Daniels box office, the public sale for the Wednesday evening concert will open.

THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER
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Boston Symphony

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THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

OCT 3 1 1925

FAMOUS ARTISTS IN SEDGWICK COURSE

Giovanni Martinelli and Boston Symphony Orchestra Scheduled.

The local musical season will be greatly enhanced by the appearance of Martinelli, the renowned tenor of the Metropolitan Opera company, and the second local appearance of the famous Boston Symphony orchestra under the direction of ~~Serge Koussevitsky~~ at the Capitol theater on two Sunday afternoons this season, under the auspices of the Sedgwick banner, the former coming on January 24 and the latter on February 7. The early demand for seats indicates that both events will enjoy a sold-out house and immediate application is advisable. The sale is now in progress at McCoy's, inc., No. 89 Asylum street. From patrons unable to attend the sale in person mail orders will be received. All orders and checks should be directed to Frank A. Sedgwick at this address. Prospectus and prices giving full particulars will be mailed upon request by letter or patrons may phone 2-6147.

The attractions of the Sedgwick Concerts for the season of 1925-1926 are undoubtedly two of the most popular in the entire realm of music. Giovanni Martinelli, a leading tenor of the Metropolitan Opera company, is a welcomed artist on the local concert stage.

The Boston Symphony orchestra has always been the premier orchestral event of the year, but under the direction of Serge Koussevitsky, the distinguished Russian, it has received a new impetus and is to-day the ranking orchestra of America and some say of the world. Mr. Koussevitsky's reception here of the occasion of his debut is still the talk in local musical circles. Last season's concert was acclaimed the musical event of the decade and so the forthcoming concert is being regarded in the nature of being the supreme musical event of the season.

THIS CLIPPING FROM
EVE UNION
SPRINGFIELD, MASS.

OCT 3 1 1925

BOSTON'S ORCHESTRA POPULAR

From the Boston Transcript.

If some observers of the course of music in Boston were mildly amazed to note the flood of popular demand for the concerts of the Symphony Orchestra evident from the very outset of the current season, the recent announcement brings super-surprise. The 48 concerts of Friday and Saturday, the five of Monday, the nine in Cambridge, the performances for the pension fund—all taken together—have so little sufficed to meet the public call for seats, that five more concerts, for Tuesday afternoon, have been added. The season thus will comprise 70 concerts of full symphonic quality. The number is not only unprecedented in Boston, but unequaled by any great orchestra in any city of the land. The Philadelphia season comprises 68 concerts of comparable character, the Chicago 64.

Much of the new sway which the Symphony is thus seen to be exerting over the people of Boston must be attributed, no doubt, to the individual influence of the magnetic and compelling Mr. Koussevitsky. But the movement cannot be denied ~~also a~~ share of broader significance, a gratifying value as witness of Boston's increased affection for one of the city's finest institutions.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.

OCT 3 1 1925

The tenth season of symphony orchestra concerts under the auspices of the Pittsburgh Orchestra Association will open auspiciously next Friday night and Saturday afternoon, November 6 and 7, at Syria Mosque by a concert by the Boston Symphony Orchestra, under their distinguished leader, Serge Koussevitzky. Other orchestras to be heard during the season include the Cleveland, Nikolai Sokoloff, conductor on November 20 and 21, and on January 22 and 23. For the November concert, a Brahms program will be given, and the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, will render "Brahm's Requiem." At the second Cleveland concert, Josef Lhevinne will appear as piano soloist. The Cincinnati Orchestra, under Fritz Reiner, will come on December 11 and 12, bringing Kathryn Meisle, as contralto soloist. The New York Philharmonic, under Willem Mengelberg, will give the fourth pair on January 8 and 9, and the closing pair on March 12 and 13, with Wilhelm Furtwaengler, conducting. The Philadelphia Orchestra, Leopold Stokowski, conductor, will give one evening concert, on Monday, February 22. Indications point to the most brilliant season in 10 years.

THIS CLIPPING FROM
TIMES
PAWTUCKET

OCT 3 1 1925

Boston Symphony

The Boston Symphony concerts in Boston, New York, Providence and elsewhere have never been in so great demand as in this season, and there is every indication that the season sale for the Infantry Hall series of five concerts to be given on the Tuesday evenings of November 17, December 15, January 19, February 16, and March 16 will be fully subscribed in a few days. In Boston there has been such a great demand, the four series having been fully subscribed last spring, that a new series has just been announced. This has been done to accommodate the waiting list for these concerts which has reached the unprecedented number of 967, and for the others who would otherwise be unable to hear the orchestra. These concerts will be given in Symphony Hall on five Tuesday afternoons at 3:15. This will bring the total number of concerts to be given in greater Boston this season to 76.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra. Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he had traveled far and wide with the orchestra that bore his name. And in America Serge Koussevitzky has made another conquest, both sudden and complete. The Boston Symphony orchestra's new conductor is talked about the country over—every series is subscribed and seats for the concerts are at a premium. Naturally much was expected of him. His qualities have exceeded all expectations. In Boston, New York, each city he has visited, the effect has been electric. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consensus of opinion been so high and [illegible]

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

OCT 3 0 1925

FORMER SYMPHONY LEADER DIES

BOSTON, Oct. 29—(A. P.).—Wilhelm Gericke, former director of the Boston Symphony Orchestra, is dead. A cablegram received here today from Vienna said that Gericke, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, had died on Tuesday. He had long been ill. He was born in Schwanberg, Styria.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 3 1 1925

MORE CONCERTS BY BOSTON SYMPHONY

Management Announces a New Series for Tuesday Afternoons Once a Month.

Now in the second season under the celebrated Russian conductor, Serge Koussevitzky, the concerts by the Boston Symphony orchestra have reached a popularity which exceeds all precedent in the long distinguished history of this organization. On account of this demand, the orchestra will not be able to visit Lowell this season.

SERGE KOUSSEVIT¼KY.

Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in Greater Boston to 73 as against 59. The same conditions apply in New York when 10 concerts are given. The new series will be given in Symphony hall on the following Tuesday afternoons at 3.15: Dec. 1, Jan. 5, Feb. 9, March 2, and April 6. Since the average Symphony programs lasts about one hour and three-quarters, these concerts should prove particularly convenient for those living in outlying districts of Boston.

Serge Koussevitzky will arrange the five programs of this series in chronological order so that, containing masterpieces from each important period in the development of Symphony music, they represent the magnificent range of the orchestra repertory from the times of Bach, Handel, and the early Italian masters to the music of today and tomorrow.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectation. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

THIS CLIPPING FROM
SALEM, MASS.
NEWS

OCT 3 1 1925

BOSTON SYMPHONY ORCHESTRA PLANS 5 DAY CONCERTS

Under Distinguished Leadership of Serge Koussevitzky; From December to April; Unable to Visit Salem

Now, in the second season under the celebrated Russian conductor, Serge Koussevitzky, the concerts by the Boston Symphony orchestra have reached a popularity which exceeds all precedent in the long distinguished history of this organization. On account of this demand, the orchestra will not be able to visit Salem this season.

Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York where 10 concerts are given. The new series will be given in Symphony hall on the following Tuesday afternoons at 3.15: Dec. 1, Jan. 5, Feb. 9, March 2, and April 6. Since the average symphony program lasts about one hour and three quarters, these concerts should prove particularly convenient for those living in outlying districts of Boston.

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Koussevitzky was first famous in Europe as a virtuoso of the double-bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument.

Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous in Moscow and Leningrad, where he gave festivals devoted to the

Music of the Older Masters

and likewise championing the young creative genius of the day, both in his own and other nations. With this same orchestra he traveled in a special steamer the entire length of the Volga river, giving concerts in many towns, small and large, in this vast country and thus taking Symphony concerts to provinces where such music was hitherto unknown. It was in 1920 that Koussevitzky was first heard in European Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky" which have come to be an annual institution and which still, from that time to this, attract as much attention in Paris as any Symphony concerts. In London every season, Koussevitzky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony orchestra. He has conducted opera with a similar distinction in the Old World.

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THIS
N. Y. TIMES

OCT 3 0 1925

WILHELM GERICKE DIES ABROAD AT 80

As Boston Symphony Conductor He Placed Orchestra Among First in the World.

TWICE CAME TO AMERICA

Viennese Leader's Pioneer Work in Setting Standards Here Recalled by Musicians in Tributes.

Copyright, 1925, by The New York Times Company.
Special Cable to THE NEW YORK TIMES.

VIENNA, Oct. 29.—Wilhelm Gericke, for many years a well-known orchestral, choral and operatic conductor in Europe and America, is dead at his home here at the age of 80 years.

His death, which occurred on Tuesday, followed a period of failing health from infirmities of age. He leaves a widow and daughter.

The name of Wilhelm Gericke will always be associated closely and indelibly with the musical development of America. It was he, more than any other one man, who carried out the ideal of Major Henry L. Higginson, the founder of the Boston Symphony Orchestra. This orchestra was organized in 1881 and was for three years conducted by Georges Henschel. It was soon obvious that Henschel, an excellent musician, was not the conductor to bring the Boston Symphony to the pitch of excellence th Major Higginson desired.

WILHELM GERICKE.

In the Fall of 1883-84 Mr. Higginson, in Vienna, heard Gericke conduct a performance of "Aïda." The impression of this performance, strengthened by careful inquiries in authoritative quarters, convinced Major Higginson that in Gericke he had found the leader he wanted, and the following season the new conductor from Vienna undertook his duties in Boston.

Two Terms in Boston.

Gericke brought to his work exceptional earnestness and exceptional capacities. He was born at Graz, Styria April 18, 1845. He was a pupil of Des off at the Vienna Conservatory from 1862 to 1865, after which he becam capellmeister at Linz. In 1874 he b came second conductor at the Vien Court Opera under Hans Richter.

He succeeded Brahms in 1880 as co ductor of the Geschellschaft co and also directed the Singverein city. He soon gained reputatio drillmaster of extraordinary pe and ability and as a musicia highest ideals. Invited by Maj ginson to come to America, he f the opportunity that was given Boston to create by systematic remitting labor an orchestra th equal the greatest organizatio kind in the Old World.

His first term in Boston was to 1889. He was succeeded Nikisch and Emil Paur. D time he returned to Vienna, resumed the conductorship o sellschaft concerts until 1885, to Boston for his second term wi Boston Symphony Orchestra in 1 Resigning this position in 1906, he retired to private life in Vienna.

WIDOW CABLES OF DEATH.

Asks That Gericke's Friends Be Notified—Tributes by Leaders.

The widow of Wilhelm Gericke, wh with her husband often was a visitor New York, accompanying him here the trips of the orchestra during th two terms of residence in Amer cabled a notification of his death terday to Frank Damrosch, head of Institute of Musical Art.

Mrs. Gericke asked Dr. Damro inform their wide circle of old here, a group including not acquaintances, but also man who first came to players under Ge oover,

"He was irresistibly, friend," Dr.

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NEWS
BUFFALO, N. Y.

OCT 3 1 1925

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BOSTON'S ORCHESTRA POPULAR

From the Boston Transcript.

If some observers of the course of music in Boston were mildly amazed to note the flood of popular demand for the concerts of the Symphony Orchestra evident from the very outset of the current season, the recent announcement brings super-surprise. The 48 concerts of Friday and Saturday, the five of Monday, the nine in Cambridge, the performances for the pension fund—all taken together—have so little sufficed to meet the public call for seats, that five more concerts, for Tuesday afternoon, have been added. The season thus will comprise 70 concerts of full symphonic quality. The number is not only unprecedented in Boston, but unequaled by any great orchestra in any city of the land. The Philadelphia season comprises 68 concerts of comparable character, the Chicago 64.

Much of the new sway which the Symphony is thus seen to be exerting over the people of Boston must be attributed, no doubt, to the individual influence of the magnetic and compelling Mr. Koussevitsky. But the movement cannot be denied ~~also a~~ share of broader significance, a gratifying value as witness of Boston's increased affection for one of the city's finest institutions.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.

OCT 3 1 1925

The tenth season of symphony orchestra concerts under the auspices of the Pittsburgh Orchestra Association will open auspiciously next Friday night and Saturday afternoon, November 6 and 7, at Syria Mosque by a concert by the Boston Symphony Orchestra, under their distinguished leader, Serge Koussevitzky. Other orchestras to be heard during the season include the Cleveland, Nikolai Sokoloff, conductor on November 20 and 21, and on January 22 and 23. For the November concert, a Brahms program will be given, and the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, will render "Brahm's Requiem." At the second Cleveland concert, Josef Lhevinne will appear as piano soloist. The Cincinnati Orchestra, under Fritz Reiner, will come on December 11 and 12, bringing Kathryn Meisle, as contralto soloist. The New York Philharmonic, under Willem Mengelberg, will give the fourth pair on January 8 and 9, and the closing pair on March 12 and 13, with Wilhelm Furtwaengler, conducting. The Philadelphia Orchestra, Leopold Stokowski, conductor, will give one evening concert, on Monday, February 22. Indications point to the most brilliant season in 10 years.

THIS CLIPPING FROM
TIMES
PAWTUCKET

OCT 3 1 1925

Boston Symphony

The Boston Symphony concerts in Boston, New York, Providence and elsewhere have never been in so great demand as in this season, and there is every indication that the season sale for the Infantry Hall series of five concerts to be given on the Tuesday evenings of November 17, December 15, January 19, February 16, and March 16 will be fully subscribed in a few days. In Boston there has been such a great demand, the four series having been fully subscribed last spring, that a new series has just been announced. This has been done to accommodate the waiting list for these concerts which has reached the unprecedented number of 967, and for the others who would otherwise be unable to hear the orchestra. These concerts will be given in Symphony Hall on five Tuesday afternoons at 3:15. This will bring the total number of concerts to be given in greater Boston this season to 76.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra. Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he had traveled far and wide with the orchestra that bore his name. And in America Serge Koussevitzky has made another conquest, both sudden and complete. The Boston Symphony orchestra's new conductor is talked about the country over—every series is subscribed and seats for the concerts are at a premium. Naturally much was expected of him. His qualities have exceeded all expectations. In Boston, New York, each city he has visited, the effect has been electric. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consensus of opinion been so high and [illegible]

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

133

OCT 30 1925

FORMER SYMPHONY LEADER DIES

BOSTON, Oct. 29—(A. P.).—Wilhelm Gericke, former director of the Boston Symphony Orchestra, is dead. A cablegram received here today from Vienna said that Gericke, who came to Boston to take charge of the orchestra in 1884, three years after it was founded, had died on Tuesday. He had long been ill. He was born in Schwanberg, Styria.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

OCT 3 1 1925

MORE CONCERTS BY BOSTON SYMPHONY

Management Announces a New Series for Tuesday Afternoons Once a Month.

Now in the second season under the celebrated Russian conductor, Serge Koussevitzky, the concerts by the Boston Symphony orchestra have reached a popularity which exceeds all precedent in the long distinguished history of this organization. On account of this demand, the orchestra will not be able to visit Lowell this season.

SERGE KOUSSEVITZKY.

Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in Greater Boston to 73 as against 59. The same conditions apply in New York when 10 concerts are given. The new series will be given in Symphony hall on the following Tuesday afternoons at 3.15: Dec. 1, Jan. 5, Feb. 9, March 2, and April 6. Since the average Symphony programs lasts about one hour and three-quarters, these concerts should prove particularly convenient for those living in outlying districts of Boston.

Serge Koussevitzky will arrange the five programs of this series in chronological order so that, containing masterpieces from each important period in the development of Symphony music, they represent the magnificent range of the orchestra repertory from the times of Bach, Handel, and the early Italian masters to the music of today and tomorrow.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectation. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

THIS CLIPPING FROM
SALEM, MASS.
NEWS

OCT 3 1 1925

BOSTON SYMPHONY ORCHESTRA PLANS 5 DAY CONCERTS

Under Distinguished Leadership of Serge Koussevitzky; From December to April; Unable to Visit Salem

Now, in the second season under the celebrated Russian conductor, Serge Koussevitzky, the concerts by the Boston Symphony orchestra have reached a popularity which exceeds all precedent in the long distinguished history of this organization. On account of this demand, the orchestra will not be able to visit Salem this season.

Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York where 10 concerts are given. The new series will be given in Symphony hall on the following Tuesday afternoons at 3.15: Dec. 1, Jan. 5, Feb. 9, March 2, and April 6. Since the average symphony program lasts about one hour and three quarters, these concerts should prove particularly convenient for those living in outlying districts of Boston.

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Koussevitzky was first famous in Europe as a virtuoso of the double-bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument.

Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous in Moscow and Leningrad, where he gave festivals devoted to the

Music of the Older Masters

and likewise championing the young creative genius of the day, both in his own and other nations. With this same orchestra he traveled in a special steamer the entire length of the Volga river, giving concerts in many towns, small and large, in this vast country and thus taking Symphony concerts to provinces where such music was hitherto unknown. It was in 1920 that Koussevitzky was first heard in European Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky" which have come to be an annual institution and which still, from that time to this, attract as much attention in Paris as any Symphony concerts. In London every season, Koussevitzky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony orchestra. He has conducted opera with a similar distinction in the Old World.

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THIS CLIPPING FROM
N. Y. TIMES

OCT 30 1925

WILHELM GERICKE DIES ABROAD AT 80

As Boston Symphony Conductor He Placed Orchestra Among First in the World.

TWICE CAME TO AMERICA

Viennese Leader's Pioneer Work in Setting Standards Here Recalled by Musicians in Tributes.

Copyright, 1925, by The New York Times Company.
Special Cable to THE NEW YORK TIMES.

VIENNA, Oct. 29.—Wilhelm Gericke, for many years a well-known orchestral, choral and operatic conductor in Europe and America, is dead at his home here at the age of 80 years.

His death, which occurred on Tuesday, followed a period of failing health from infirmities of age. He leaves a widow and daughter.

The name of Wilhelm Gericke will always be associated closely and indelibly with the musical development of America. It was he, more than any other one man, who carried out the ideal of Major Henry L. Higginson, the founder of the Boston Symphony Orchestra. This orchestra was organized in 1881 and was for three years conducted by Georges Henschel. It was soon obvious that Henschel, an excellent musician, was not the conductor to bring the Boston Symphony to the pitch of excellence th[illegible] Major Higginson desired.

WILHELM GERICKE.

In the Fall of 1883-84 Mr. Higginson, in Vienna, heard Gericke conduct a performance of "Aïda." The impression of this performance, strengthened by careful inquiries in authoritative quarters, convinced Major Higginson that in Gericke he had found the leader he wanted, and the following season the new conductor from Vienna undertook his duties in Boston.

Two Terms in Boston.

Gericke brought to his work exceptional earnestness and exceptional capacities. He was born at Graz, Styria, April 18, 1845. He was a pupil of Dessoff at the Vienna Conservatory from 1862 to 1865, after which he became capellmeister at Linz. In 1874 he became second conductor at the Vien[illegible] Court Opera under Hans Richter.

He succeeded Brahms in 1880 as conductor of the Geschellschaft co[illegible] and also directed the Singverein [illegible] city. He soon gained reputatio[illegible] drillmaster of extraordinary pe[illegible] and ability and as a musicia[illegible] highest ideals. Invited by Maj[illegible] ginson to come to America, he f[illegible] the opportunity that was given [illegible] Boston to create by systematic [illegible] remitting labor an orchestra th[illegible] equal the greatest organizatio[illegible] kind in the Old World.

His first term in Boston was [illegible] to 1889. He was succeeded [illegible] Nikisch and Emil Paur. D[illegible] time he returned to Vienna, [illegible] resumed the conductorship of [illegible] sellschaft concerts until 1885, re[illegible] to Boston for his second term wi[illegible] Boston Symphony Orchestra in 18[illegible] Resigning this position in 1906, he retired to private life in Vienna.

WIDOW CABLES OF DEATH.

Asks That Gericke's Friends Be Notified—Tributes by Leaders.

The widow of Wilhelm Gericke, wh[illegible] with her husband often was a visitor [illegible] New York, accompanying him here [illegible] the trips of the orchestra during th[illegible] two terms of residence in Amer[illegible] cabled a notification of his death [illegible] terday to Frank Damrosch, head of [illegible] Institute of Musical Art.

Mrs. Gericke asked Dr. Damro[illegible] inform their wide circle of old [illegible] here, a group including not [illegible] acquaintances, but also man[illegible] who first came to [illegible] players under Ger[illegible]eover,

"He was [illegible] irresistibly, friend," Dr. [illegible] one for who[illegible]

134

THE BULLETIN OF THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

First in a Series of Five Concerts
by the

BOSTON SYMPHONY ORCHESTRA

A Great Orchestra and A Great Leader

Friday Evening, November 27
at 8:15 o'clock

SERGE KOUSSEVITZKY

> **From a Tribute to Koussevitzky by Albert Roussel, the Famous French Composer**
>
> "In fact, it is impossible to see him at the conductor's desk without being struck by the impression of calm authority, concentrated energy, which is an expression of an imperious and essentially original personality. With his straight figure, his dominating eye, he summons with an irresistible gesture all that is in the orchestra—unloosed sonorities which nevertheless are shaped by his will into a perfect balance. He has recalled to some the memory of Nikisch, and surely it can be said of him what has been said of the great Magyar leader—'he plays on the orchestra'."
> —*Musique et Théatre,* June, 1925.

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Haverhill Gazette Oct 31

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Serge Koussevitzky, Conductor

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Mr. Koussevitzky plans to make the programs particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

The Boston Symphony Orchestra will not visit Haverhill this season.

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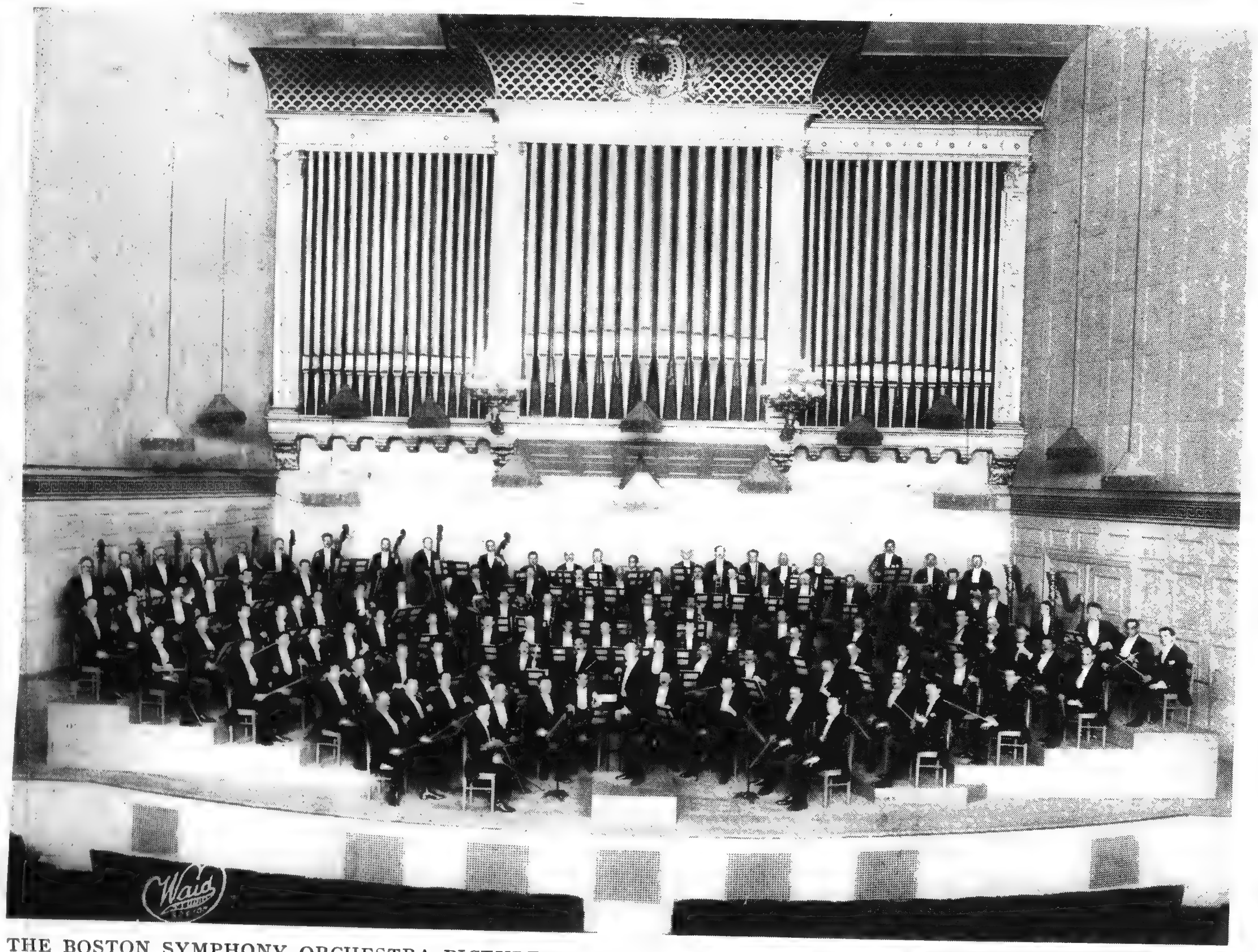
Sale Opens at Symphony Hall, Monday, Nov. 2, 9 A. M.

Mail Orders Promptly Filled—Checks Payable to Symphony Hall.

amp-31



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Koussevitzky giving his Boston terrier "Droll" symphonic instruction

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"With his straight figure, his dominating eye, he summons with an irresistible gesture all that is in the orchestra—unloosed sonorities which nevertheless are shaped by his will into a perfect balance . . . and surely it can be said of him what has been said of the great Magyar leader (NIKISCH)—'he plays on the orchestra.'"

Perhaps in no form does art make so universal an appeal as in symphonic music, where, free from the intrusion of directly articulated thought, men and women are stripped of contention, lifted above the clattering wheels and the shrill necessities of every day. Certainly, for many, it fills a place to which nothing else is adequate. It might well be contended that the symphony attains the uttermost [illegible] art is capable, bringing beauty with the

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HER NINTH SYMPHONY Oct 25

Since seats for all series of Boston Symphony concerts this season in Boston and Cambridge are fully subscribed, the first opportunity for non-subscribers to hear the great orchestra will come with the Pension Fund concert which will be given in Symphony Hall on Sunday afternoon, November 22. Mr. Koussevitzky will then for the first time in America conduct Beethoven's Symphony No. 9. The full Boston Symphony orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of soloists in the performance.

CHERKASSKY AT Oct 25 HER SYMPHONY TODAY

Shura Cherkassky, the boy pianist of 14, will give a recital in Symphony hall this afternoon at 3:30. He has been heard and commended by Hofmann, Paderewski and Godowsky.

His program follows:

Prelude and Fugue, B flat minor	Bach
Symphonic Etudes	Schumann
Sonata B flat minor, op 35; Nocturne D flat major, op. 27, No. 2; Mazurka F sharp minor, op. 59, No. 3; Valse brillante, op. 34, No. 1	Chopin
Tango	Albeniz-Godowsky
Moment Musical	Schubert-Godowsky
Zouave's Drill	Mana-Zucca
Nafla Waltz	Dohnanyi

Manon Lohengrin

N.Y. TIMES Oct 25

The foremost composers of France gathered together in a notable assemblage last Summer in Paris to honor Serge Koussevitzky, the celebrated conductor of, the Boston Symphony Orchestra, who had just been decorated by the French Government with the emblem of the "Chevalier of the Legion of Honor." Speeches of praise were made by the musicians, Charpentier and Messager. Music composed especially for the occasion was also performed. These were as follows: A piece by Paul Dukas, for piano solo; a piece by Albert Roussel, given to the bassoon and double bass; by M. Honegger, for the trombone; Mr. Prokofieff, for the harp; Mr. Alexandre Tansman, for the piano; M. Salzedo, for the harp; M. Roland-Manuel, for four harps; M. Charpentier, for four harps with percussion, and M. Paul Le Flem, for double bass and flute.

Other composers who were present but did not contribute music were Ravel Schmitt, Aubert, Gretchaninoff, Taillefferre, Boulanger, Saminski, Ilbert, Georges, Laparra and Borchard.

TRAVELER OCT 24

Play Tchaikovsky's Pathetic Symphony

A brilliant performance of Tchaikovsky's "Pathetic" symphony was the feature of yesterday's concert by the Boston Symphony orchestra. It was the first time Mr. Koussevitzky has conducted the music in this country, and it was a great occasion for this symphony, worn as it is by time, by extravagant sentimentalizing and by repeated hearings.

Mr. Koussevitzky gave a clear, well-ordered and sympathetic reading without wallowing in pathos. The march movement in particular was marvelously done, with its swinging rhythm and blare of trumpets, its triumphant march-song which Mr. Koussevitzy introduced so subtly, a perfect glory of sound. In spite of the tacit ruling against applause during the symphony, this movement was followed by a spontaneous burst of clapping, and Mr. Koussevitzky did not silence it. After the symphony he was recalled many times.

Liadov's symphonic picture, "From the Apocalypse," was performed for the first time in Boston. Its solemn grandeur accords with the dignity of the subject, and it is not lacking in dramatic impressiveness.

Debussy's First Rhapsody for clarinet and orchestra served to introduce the new clarinetist, Edmond Allegra, as soloist. Dukas's delightful "Sorcerer's Apprentice" closed the program.

Dohnanyi's Naila Waltz.

SYMPHONY PROGRAMS

Next week's regular pair of concerts by the Boston Symphony orchestra, to be given Friday afternoon and Saturday evening, Oct. 30 and 31, in Symphony Hall, will include Weber's Overture to "Euryanthe"; Schumann's Fourth Symphony in D minor; Stravinsky's Suite, "The Song of the Nightingale"; Rimsky-Korsakov's "The Battle at Kerjenetzt" from the opera "Kitej"; and Moussorgsky's Persian Dances from the Opera "Khovantchina."

These and all other series of Symphony concerts being fully subscribed for the season, the first opportunity for others to hear the orchestra will come with the announced Pension Fund concert to be given in Symphony hall on Sunday afternoon, Nov. 22. This will be a notable occasion in that Serge Koussevitzky will be heard for the first time in this country in a performance of Beethoven's Choral masterpiece, the Ninth Symphony. The entire Symphony orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of soloists in the performance of this masterpiece.

Wilhelm Gericke

TRANSCRIPT Oct 29

By M. A. DeWolfe Howe

The word that has just come from Vienna, announcing the death of Wilhelm Gericke on Tuesday of this week, is a word that will stir many memories of gratitude and pleasure in the older generation of music-loving Bostonians. It is not for the elders alone, however, that the name of Gericke is filled with significance. The man who received, and deserved, the appellation of "The Maker of the Boston Symphony Orchestra," lives today for the youngest concert-goer in the organization which took its lasting form under its second conductor.

+ + +

When Gericke first came to Boston in 1884 he was not quite forty years old. At his death this week he was past eighty. The orchestra, in 1884, had passed through its first three seasons under Georg Henschel, a charming singer, but without the expertness and authority in orchestral conducting which Gericke brought with him from Vienna. "You have not an orchestra here," he said at once to Henry L. Higginson, who had placed and was long to hold the organization on its feet. "There are some musicians, but it is hardly an orchestra." To make it an orchestra of the first rank became his immediate and controlling object, in which he had the complete backing of Mr. Higginson. He introduced standards of discipline and musicianship previously unknown, and encountered violent criticism for replacing some of the older and less satisfactory players with the best young musicians he could find in Europe. "We are thankful," exclaimed one critic of his course, "that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson."

The results of the new spirit and method established by Gericke were amazing and the orchestra, at home and throughout the country, became the institution it has remained. "There was no limit to his patience," said Mr. Higginson of the new conductor, "and no limit to the pains which he took."

After five years of the most fruitful service, he was succeeded by Nikisch, followed in turn by Paur. Then for a second term of eight years, 1898-1905, Gericke came back to Boston, and completed with high success a total term of conductorship in Boston covering nearly a third of the history of the orchestra.

+ + +

It is a matter of recent happy memory that when a special concert for the benefit of Mr. Gericke was undertaken a few years ago, M. Monteux, then conducting the orchestra, threw himself into its accomplishment with the warmest spirit of generosity. The substantial proceeds from the concert and the feeling which prompted it were a genuine help and solace to Mr. Gericke in his declining years. It is a happy and not unrelated memory that near the end of Gericke's second period in Boston, the first guest conductor at regular concerts of the orchestra appears in the person of the French composer, M. Vincent D'Indy. With all that Gericke did for the orchestra in the field of technical excellence, it should be remembered, in the final statement of the debt to him which can never be discharged in full, that the standard of catholicity and hospitality in art which he set has become a present permanent possession of the orchestra.

As a man and a friend there are many in Boston who will hold him to the end of their own lives in a special place and loving remembrance.

12

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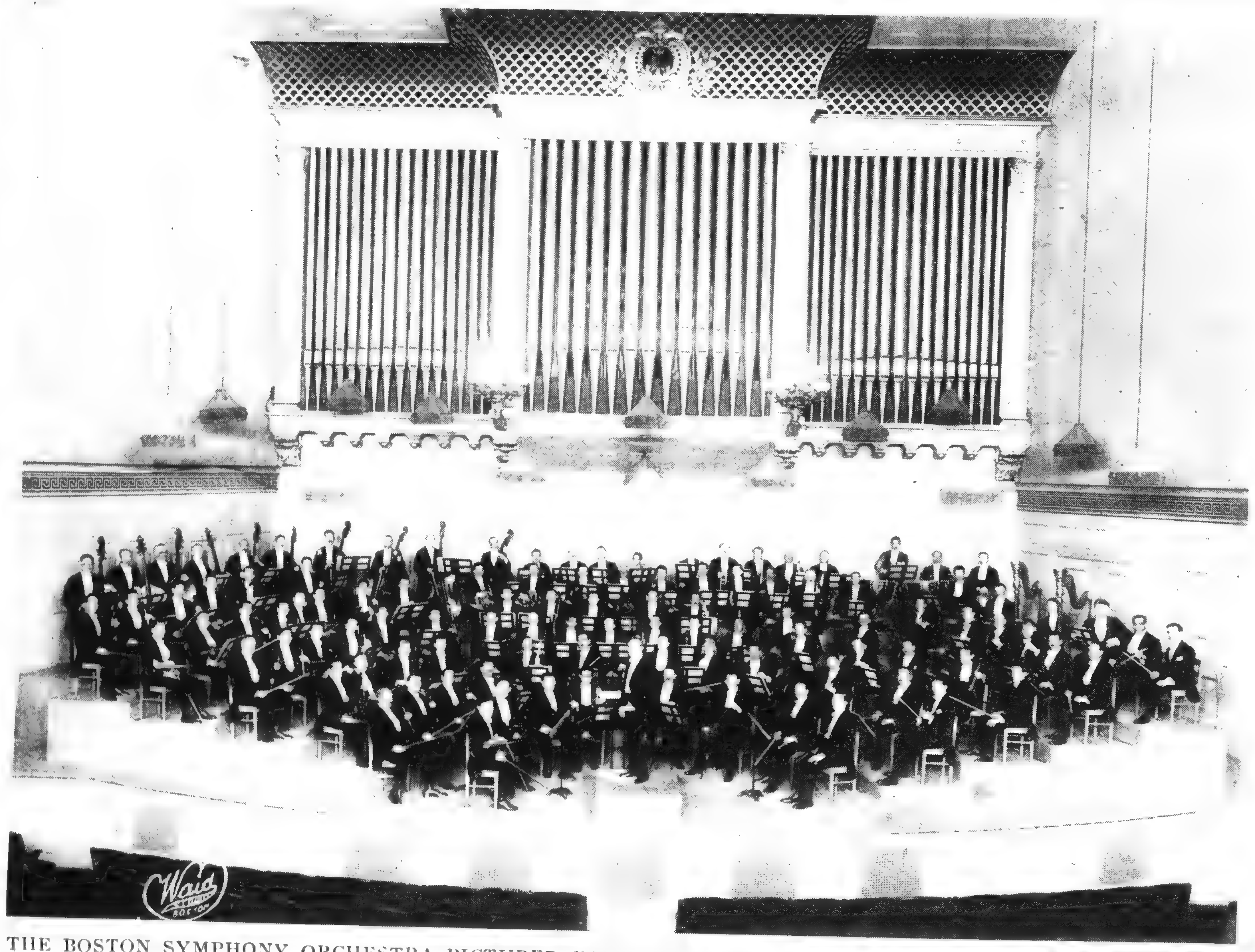
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[illegible] "Lohengrin."

N.Y. Times Oct 25

The foremost composers of France gathered together in a notable assemblage last Summer in Paris to honor Serge Koussevitzky, the celebrated conductor of the Boston Symphony Orchestra, who had just been decorated by the French Government with the emblem of the "Chevalier of the Legion of Honor." Speeches of praise were made by the musicians, Charpentier and Messager. Music composed especially for the occasion was also performed. These were as follows: A piece by Paul Dukas, for piano solo; a piece by Albert Roussel, given to the bassoon and double bass; by M. Honegger, for the trombone; Mr. Prokofieff, for the harp; Mr. Alexandre Tansman, for the piano; M. Salzedo, for the harp; M. Roland-Manuel, for four harps; M. Charpentier, for four harps with percussion, and M. Paul Le Flem, for double bass and flute.

Other composers who were present but did not contribute music were Ravel Schmitt, Aubert, Gretchaninoff, Tailleferre, Boulanger, Saminski, Ilbert, Georges, Laparra and Borchard.

Traveler Oct 24

Play Tchaikovsky's Pathetic Symphony

A brilliant performance of Tchaikovsky's "Pathetic" symphony was the feature of yesterday's concert by the Boston Symphony orchestra. It was the first time Mr. Koussevitzky has conducted the music in this country, and it was a great occasion for this symphony, worn as it is by time, by extravagant sentimentalizing and by repeated hearings.

Mr. Koussevitzky gave a clear, well-ordered and sympathetic reading without wallowing in pathos. The march movement in particular was marvelously done, with its swinging rhythm and blare of trumpets, its triumphant march-song which Mr. Koussevitzy introduced so subtly, a perfect glory of sound. In spite of the tacit ruling against applause during the symphony, this movement was followed by a spontaneous burst of clapping, and Mr. Koussevitzky did not silence it. After the symphony he was recalled many times.

Liadov's symphonic picture, "From the Apocalypse," was performed for the first time in Boston. Its solemn grandeur accords with the dignity of the subject, and it is not lacking in dramatic impressiveness.

Debussy's First Rhapsody for clarinet and orchestra served to introduce the new clarinetist, Edmond Allegra, as soloist. Dukas's delightful "Sorcerer's Apprentice" closed the program.

Dohnanyi's Naila Waltz.

SYMPHONY PROGRAMS

Next week's regular pair of concerts by the Boston Symphony orchestra, to be given Friday afternoon and Saturday evening, Oct. 30 and 31, in Symphony Hall, will include Weber's Overture to "Euryanthe"; Schumann's Fourth Symphony in D minor; Stravinsky's Suite, "The Song of the Nightingale"; Rimsky-Korsakov's "The Battle at Kerjenetzt" from the opera "Kitej"; and Moussorgsky's Persian Dances from the Opera "Khovantchina."

These and all other series of Symphony concerts being fully subscribed for the season, the first opportunity for others to hear the orchestra will come with the announced Pension Fund concert to be given in Symphony hall on Sunday afternoon, Nov. 22. This will be a notable occasion in that Serge Koussevitzky will be heard for the first time in this country in a performance of Beethoven's Choral masterpiece, the Ninth Symphony. The entire Symphony orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of soloists in the performance of this masterpiece.

ELMAN

Wilhelm Gericke

Transcript—Oct 29

By M. A. DeWolfe Howe

The word that has just come from Vienna, announcing the death of Wilhelm Gericke on Tuesday of this week, is a word that will stir many memories of gratitude and pleasure in the older generation of music-loving Bostonians. It is not for the elders alone, however, that the name of Gericke is filled with significance. The man who received, and deserved, the appellation of "The Maker of the Boston Symphony Orchestra," lives today for the youngest concert-goer in the organization which took its lasting form under its second conductor.

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When Gericke first came to Boston in 1884 he was not quite forty years old. At his death this week he was past eighty. The orchestra, in 1884, had passed through its first three seasons under Georg Henschel, a charming singer, but without the expertness and authority in orchestral conducting which Gericke brought with him from Vienna. "You have not an orchestra here," he said at once to Henry L. Higginson, who had placed and was long to hold the organization on its feet. "There are some musicians, but it is hardly an orchestra." To make it an orchestra of the first rank became his immediate and controlling object, in which he had the complete backing of Mr. Higginson. He introduced standards of discipline and musicianship previously unknown, and encountered violent criticism for replacing some of the older and less satisfactory players with the best young musicians he could find in Europe. "We are thankful," exclaimed one critic of his course, "that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson."

The results of the new spirit and method established by Gericke were amazing and the orchestra, at home and throughout the country, became the institution it has remained. "There was no limit to his patience," said Mr. Higginson of the new conductor, "and no limit to the pains which he took."

After five years of the most fruitful service he was succeeded by Nikisch, followed in turn by Paur. Then for a second term of eight years, 1898-1905, Gericke came back to Boston, and completed with high success a total term of conductorship in Boston covering nearly a third of the history of the orchestra.

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It is a matter of recent happy memory that when a special concert for the benefit of Mr. Gericke was undertaken a few years ago, M. Monteux, then conducting the orchestra, threw himself into its accomplishment with the warmest spirit of generosity. The substantial proceeds from the concert and the feeling which prompted it were a genuine help and solace to Mr. Gericke in his declining years. It is a happy and not unrelated memory that near the end of Gericke's second period in Boston, the first guest conductor at regular concerts of the orchestra appears in the person of the French composer, M. Vincent D'Indy. With all that Gericke did for the orchestra in the field of technical excellence, it should be remembered, in the final statement of the debt to him which can never be discharged in full, that the standard of catholicity and hospitality in art which he set has become a present permanent possession of the orchestra.

As a man and a friend there are many in Boston who will hold him to the end of their own lives in a special place and loving remembrance.

WILHELM GERICKE, LONG LEADER OF SYMPHONY ORCHESTRA, DEAD

Globe Oct 30

Great Conductor Brought Organization Into Prominence—

End Comes at 80 in Vienna

Wilhelm Gericke, twice leader of the Boston Symphony Orchestra for a total of 11 seasons, died in Vienna Tuesday at the age of 80 years, according to cable dispatches received here yesterday. He is recalled as the man who more than any other made the Symphony Orchestra what it is today.

Born in Schwanberg, Styria, in April, 1845, Gericke's musical education was received almost solely at the Vienna Conservatory, where he made such progress that upon graduation he accepted the position of one of the three leaders at the Imperiol Opera in Vienna.

He was brought to this country in 1884 by the late Maj Henry L. Higginson to become the second leader of the Boston Symphony Orchestra, then in its fourth year, holding the position until 1889, and returning here in 1898 to be leader again for eight years.

New Men Brought Here

A year or more after he first took command of the orchestra, Gericke completely reorganized it, sending to Vienna for many new and younger men. Among those whom he imported were Timothy and Joseph Adamowski.

During his years here, the great conductor proved himself an eclectic, choosing music which was at that time considered the best. It has often been said of him that few conductors anywhere were better able to produce the effects originally intended by the composers for their works.

Gericke was considered a strong disciplinarian, but no more likeable personality ever headed the Symphony Orchestra. He made the orchestra, bringing it to a perfection of roundness in sound, rather than an organization of individualists. It was under his direction that the orchestra first gave concerts in New York and other cities outside of New England.

Will Honor His Memory

Towards the end of his stay here, Gericke, always noted for his love of classical music, showed more and more sympathy for modern composers, and played their works with a wonderful enthusiasm and devotion. It was during his second term that Symphony Hall was opened, in 1900, and that the pension fund was established.

WILHELM GERICKE.

Oct 30 THE BOSTON HERALD,

EX-LEADER OF SYMPHONY DEAD

Wilhelm Gericke Served as Conductor of Orchestra 13 Years

SUCCUMBS IN VIENNA AFTER LONG ILLNESS

Wilhelm Gericke, conductor of the Boston Symphony Orchestra for more than 13 years, died in Vienna, Austria, last Tuesday, according to dispatches from that city. He had been sick for some time.

Born in Schwanberg, Styria, on April 14, 1845, Gericke first showed traces of the talent that later developed into musical genius when he was 15 years old. As a result he was sent to the Vienna Conservatory, where he made rapid progress and on graduating was accorded the position as one of the three leaders of the orchestra at the imperial opera.

CAME HERE IN 1884

In 1884, while he was still under 40, he came to America to take charge of the Boston orchestra, which had been founded three years previously. Henry Lee Higginson had heard him conduct in Austria a few months before and had been so favorably impressed that he engaged him almost on the spot.

For about a year Gericke made the best of the musical material that he had found in the orchestra and then he sent to Vienna for a number of younger and more skillful men. He was a strict disciplinarian, but possessed a charming personality which attracted and held the players.

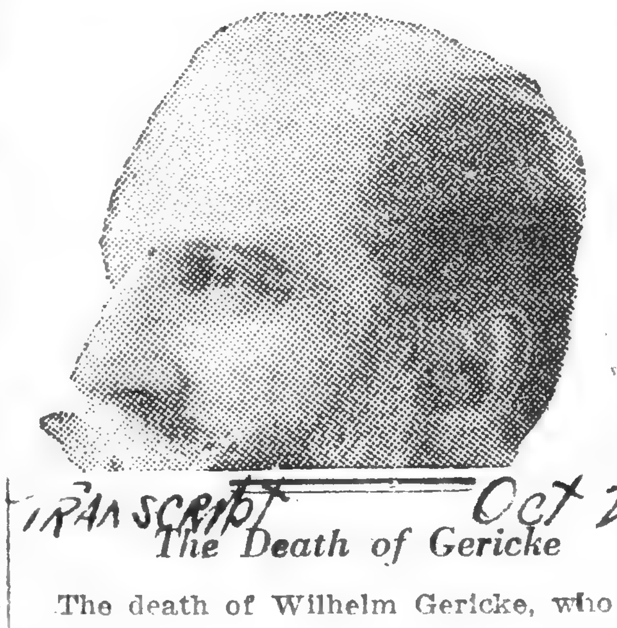
In 1889 it was announced that his health had been undermined by the New England climate and following a tour as far West as St. Louis and a farewell testimonial concert here he resigned. In 1898 he again accepted an invitation to lead the organization and remained conductor of the orchestra until 1906. It was during his terms that the Boston Symphony first gave concerts in cities outside of New England and began to win its reputation as one of the finest musical organizations in the world.

When word came in 1922 that Gericke was in financial difficulties, a special benefit concert was given by the orchestra and the gross proceeds were forwarded to the musician.

Although Gericke received practically all of his training in Vienna he was not a nationalist and selected the music he considered most worthy regardless of its origin. He avoided musical innovations to a large extent, however, and based most of his programs on the acknowledged classics.

In memory of its former leader the Boston Symphony Orchestra will play the funeral march from Beethoven's "Eroica Symphony" at the concerts this afternoon and tomorrow evening.

Former Conductor of Boston Symphony Dead



Transcript Oct 29

The Death of Gericke

The death of Wilhelm Gericke, who w twice, and for a total period longer th any other man, the director of the Bost Symphony Orchestra, is reported to t Transcript from Vienna. He had round out a long life, for he was born in 184 To him the debt of American music heavy, by reason of the stamp of precisio of technical perfectness, of lucidity, whi he put upon the work of our country greatest orchestra. Personally he will remembered as an artist and a gentlema of the highest quality. For thirteen yea —that is, in his first connection from 18 to 1889, and in his second from 1898 1906—he lived in Boston, and was the so as well as the master of the Symphon Orchestra. All that other and very different men have also been, but it is not too muc to say that the tradition of his calm bato will always brood above the orchestra performance.

Wilhelm Gericke was called, at least his first incarnation at the old Music Hal distinctly a classicist. The critics deeme him cold. Certainly he was never sensational. Between his two periods of service here the orchestra had in Arthur Nikisch a conductor who was nothing if not warm His work was altogether a contrast to Gericke's. Each man had his partisans. When Gericke came back in triumph in 1898 the change was felt to be a return of the more conservative tradition, and so it was indeed, but in the interval Mr. Gericke had apparently gained greatly in breadth and catholicity, and no conductor had given the American people as many novelties as he presented in the long succeeding period of his directorship.

A native of Graz, in Styria, Gericke was essentially Viennese in culture, as he was very largely by residence throughout the greater part of his life. His principal teacher was Dessoff, whose name was chiefly associated with Leipzig and Frankfort, but who was a conductor in Vienna during the period of Gericke's musical education. Much water, some of it very turbid, has flowed under the musical bridge since Mr. Gericke went back to Vienna for the second time, nineteen years ago. And whether or not the public accepts with gladness the new evangel, those who remember the concerts under his direction have in their minds a treasure of noble

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TOMORROW IN BOSTON TRILLS STRAVINSKY'S FAMOUS NIGHTINGALE

Transcript Oct 29

TO SYMPHONY HALL COMES THE TONE-POEM

First an Opera, Then a Ballet in Curious and Chequered Course—The Composer's Program as Mr. Lawrence Gilman Reports It—Divisions and Implications of the Music—The Wondrous End

STRAVINSKY'S Nightingale—to sing in Boston for the first times at Symphony Concerts of tomorrow and Saturday—is a strangely hybrid bird of Chinese ancestry, Scandinavian birth, and Russian adoption. It has also had a career almost as checkered as its family tree. The Far Eastern songster of Andersen's fairy-tale suggested to Stravinsky and his librettist Mitousov a miniature three-act music drama forty minutes long. Stravinsky began the composition of the work in his "Fire-Bird" days: the first act of "Le Rossignol" was completed in 1909. The music of that portion of the opera is written in the style of Stravinsky's middle period, the period of "The Fire-Bird." Familiar voices may be heard in it: Debussy and Ravel are often within hailing distance; the decorously fantastical ghost of the young composer's master, Rimsky-Korsakov, hovers over certain passages; Musorgsky assists; even Wagner appears on the scene. There is no portent here of the later and insurgent Stravinsky, the heretical innovator of "Le Sacre du Printemps," who was afterward to complete his "Rossignol" in so unforeseen a way. The first act of "The Nightingale" is an enchanting page—it would be hard to name a lovelier thing in the music of the last fifteen years than the opening duet of the Fisherman and the bird. But this page belongs to a closed book in Stravinsky's history—a book that he was soon to close with a decisive and (to many, no doubt) a disconcerting bang, never to open it again.

Stravinsky turned from the first act of his opera to the composition of "The Fire-Bird" (1909-10)—music that belonged, in point of style, to the same transitional period. The far more daring and original "Petrushka" followed in 1910-11; and two years later, Stravinsky scandalized and rejoiced the Parisians with his revolutionary "Rite of Spring." Scarcely had the Europe of those pre-war days stopped assailing or acclaiming, according to their sympathies, the audacious young Muscovite and his unprecedented spring-song, than he presented them with his completed opera, "Le Rossignol." This "conte lyrique en trois actes, de I. Stravinsky et S. Mitousov, d'après Andersen," was finished in 1914 and produced at the Paris Opéra in May of that year. The five years that intervened between the composition of the first act and the completion of the rest of the work had metamorphosed a gifted and well-bred young gentleman of music, charmingly whimsical and a little eccentric, but speaking a language familiar in all æsthetic drawing-rooms, into what timorous souls have viewed as a creature of mad whims and disconcerting aspect, disturbing the peace of the salon by his perversely violent and incomprehensible speech, and seemingly bent upon tearing the baby grand limb from limb and twining the wires as extemporized vineleaves in his maniacal locks. Less agitated and more inquiring observers, however, perceived the master of a new tonal language—a revolutionist, no doubt, but a creator of new forms and colors, charged with mysterious potencies, and possessing a kind of beauty that was often astringent and perturbing, but incontestably original. They saw "Le Rossignol," specifically, a work full to the brim of humor, poetry, fantasy, imagination, and ironic wit. In other words, an unheralded and individual genius had been born into a world that was soon to be engrossed by an even more perturbing occurrence than the bouleverement of an art.

During the war, Stravinsky converted his opera into a ballet. In adapting the work to this new form, he omitted most of the material in the anomalous first act (the Fisherman's song is preserved, though with a different accompaniment); but the greater part of the second and third acts, comprising the Chinese March, the songs of the real and of the mechanical nightingale, and the mock funeral march, were retained. Stravinsky added some new matter, made certain transpositions, provided connective passages, and revised his instrumentation. The voice parts, both solo and choral, have in many instances been transferred to the instruments. The resultant gain in unity of style is, of course, very great. The ballet, entitled "Le Chant du Rossignol," with scenery by Matisse ("surprisingly sober and classical for a painter of his proclivities"), and choreography by Massine, was produced in Paris Feb. 2, 1920, by the Diaghylev Ballet. The music which serves as foundation for the ballet was published in 1921 under the title, "Chant du Rossignol, poème symphonique pour orchèstre."

The published score of the symphonic poem is without a program. The accomplished Henri Prunières assures us, indeed, that "it is music pure and simple." With

Continued on Following Page

TOMORROW IN BOSTON TRILLS STRAVINSKY'S FAMOUS NIGHTINGALE

Continued from Preceding Page

due respect to Monsieur Prunières, this is scarcely the case; much of the work is, in fact, unintelligible as absolute music. Happily, we do not need to listen to it in ignorance of its expressive and delineative purposes; for although the printed score hints at only a few of the events and episodes which form the dramatic, pictorial, and poetic background of the music (the Chinese March and the singing of the two nightingales), it is possible to supply this essential program in full from a knowledge of the ballet and of the opera. Furthermore, in corroboration of this, we are privileged to make use in this place of information supplied by the composer.

For performances of the symphonic poem in the concert-room, Stravinsky has authorized the use of the following program, which is not, however, printed in the score. Although this program falls into three main divisions, there are no breaks in the music itself, which is continuous from beginning to end:

I. The Palace of the Chinese Emperor.—Extraordinary preparations had been made for the reception of the Nightingale, whose world-wide reputation as an incomparable singer had won for it a command performance at court. The palace had been elaborately decorated. The walls and floors, which were of porcelain, shone in the rays of a hundred thousand golden lamps. The corridors were adorned with the loveliest bell-flowers, which tinkled merrily in the currents of air stirred by the running about of the excited courtiers through the halls and rooms. . . . The Nightingale was placed on a golden perch in the great hall. A Chinese March announced the ceremonious entrance of the Emperor.

II. The Two Nightingales.—The Nightingale sang so beautifully that tears came to the eyes of the Emperor. . . . Even the lackeys and the chambermaids showed the liveliest satisfaction—which is saying a great deal, for these persons are not easily pleased. . . . A trumpet fanfare announced the arrival of the envoys from the Emperor of Japan, bearing as a gift to the Emperor of China a mechanical nightingale. . . . As soon as the artificial bird had been wound up, it began to sing, at the same time moving its tail, which glittered with gold and silver. . . . It had quite as great a success as its rival; and besides, it was much prettier to look at, as it was covered with diamonds, rubies and sapphires. . . . But where was the real nightingale? No one had noticed it flying out of the window, back to its green woods by the sea. The Emperor, wishing to compare the two singers, was furious. He decreed the banishment of the real nightingale, and ordered the mechanical nightingale to be placed on a silk cushion beside his bed. . . . One hears the song of the fisherman, who has recovered his lost friend.

III. Illness and Recovery of the Emperor of China.—The poor Emperor could scarcely breathe. He opened his eyes and saw Death seated beside him, wearing the monarch's golden crown and holding in one hand the royal golden sword and in the other the royal standard. From behind the folds of the heavy velvet curtains, grotesque and spectral heads peered out. They were the Emperor's good and evil deeds . . . , reminding him of things that caused the sweat to run down his brow. "Music! Music!" cried the Emperor, "so that I may not hear what they are saying! . . . Little golden bird, sing!—sing!" But the mechanical nightingale was silent. . . . Suddenly from the window came the sound of sweetest singing: it was the real nightingale. As it sang, the ghostly heads became paler and paler. . . . Even Death listened, and begged the Nightingale to continue. The Nightingale consented, but made Death promise to yield up the Emperor's sword, his banner, his golden crown. And Death relinquished each of these treasures for a song, whilst the Nightingale went on singing. It sang of the quiet churchyard, where the white roses grow, where the elder-tree scents the air, and where the grass is moistened by the tears of those who are left behind. Then Death longed to be in his garden and floated out through the window like a cold, white mist. . . . The Emperor fell into a calm and refreshing sleep. The sun was shining in upon him when he awoke strong and well.—Funeral March: The courtiers, visiting the chamber to look upon their supposedly dead ruler for the last time, stood aghast, for the Emperor was sitting up in bed, and greeted them with a cheerful "Good morning!" as they entered.

The Fisherman, whom the Nightingale has rejoined, sings anew his song.

The symphonic poem opens with a passage from the introduction to the second act of the opera which in that place bears the title, "Courants d'Air." It accompanies the excited and air-disturbing activities of the courtiers as they bustle about in preparation for the entrance of the emperor. This rapid introductory section of the tone-poem is practically equivalent to the scene of preparation which in the opera leads to the Chinese march. Even the voice-parts are preserved in the orchestra. This march, which evokes the solemn [illegible] the imperial court, is a delightful piece of grotesquerie, written for the most part in the pentatonic scale, with a daring and ingenious superposition of keys and rhythms. The imposing entrance of the emperor, seated in his baldachin, is signalized by a pompous triple fortissimo of the orchestra.

A staccato ascending and descending run for two bassoons, followed by harmonics on a solo violin, introduces the Song of the Nightingale—at first a preluding cadenza for the flute, then a melody for flute and E-flat clarinet, and later for solo violin with accompaniment of harps, piano celesta. The cadenza differs somewhat from that in the opera. The melodies for flute and solo violin that follow the cadenza are based on phrases of the Nightingale's song in the opera. The Presto section that began the symphonic poem is repeated—this time as preparation for the arrival of the envoys bearing the mechanical nightingale; and on the solo trumpet we hear the declamatory phrase to which, in the opera, the Third Japanese Envoy makes his announcement: "L'Empereur du Japon envoie son rossignol rival infime de ce lui de l'Empereur de Chine." There is a pause; and then the mechanical nightingale begins to whir, and finally to sing, in the piccolo, flute, and oboe. Its aria finished, the Emperor turns toward the other vocalist, eager to arrange a contest of song; but the true nightingale has disappeared. The Emperor, angry at this mark of disrespect, decrees the permanent banishment of the offender, and a muted trombone declaims the phrase which in the opera utters his displeasure. As he and his retinue depart in a huff, muted trombones, flutes, and muted horns, play fragments of the Chinese March.

A solo trumpet, accompanied by muted strings and harps, recalls the Song of the Fisherman that closes the second act of the opera. It is a song of mournful prophecy; for the Fisherman knows that life without beauty means the year without spring, the extinction of "summer's honey breath," the withering of the spirit: an eternal winter. . . .

The section that follows is the introduction to the third act of the opera which prepares us for the spectacle of the dying Emperor stretched upon his huge, carven bed, with Death, who has possessed himself of the monarch's crown and sword and bannar, seated beside him. A solo trombone declaims, forte, a harshly imperative phrase that in the opera is associated with Death in the ensuing scene between La Mort and Le Rossignol. There are half a hundred measures of this sombre prelude, and then we hear on the flute, beneath a reiterated B-flat of the piccolo, the voice of the real Nightingale, in compassionate response to the appeal of the anguished Emperor, who, terrified by the spectres of his past deeds, has called for music that he may find distraction. The Nightingale's song (now in the woodwind, now on a solo violin) is of dawns breaking on still gardens and fading stars; and then—in music of strange and haunting beauty—of another garden, the garden of Death. ("Plus loin est un jardin tranquille, clos d'un mur blanc. . . . Les morts en paix y dorment. Ah, tout y est silence; et la rosée des fleurs tombant va dans la mousse des froides dalles se perdre!") Death, moved and vanquished by the song, yields up his royal prey, and disappears. The Emperor would keep his singing friend forever by him at court, but the Nightingale has had enough of courts and emperors and stem-wound virtuosi, and with gentle tact declines the flattering invitation; but he promises to sing to the Emperor every night from the shadows of the woods, "jusqu'a l'aurore."

The echo of the song dies away muted solo violin, and the harps, piano, strings, and a curious glide of the muted trombone begin the funeral march that accompanies the entrance of the dutifully mourning but mistaken courtiers. An sforzando chord and an upward-sweeping harp glissando break in upon the delicious mock solemnity of the Cortège solennel; the emperor's cheerful "Bonjour à tous!" is uttered by an octave phrase of the harp and timpani.

And then follows the unforgettable epilogue which in the opera accompanied the slow descent of the curtain: the soliloquy of that philosophical mystic, the Fisherman (remembered here in the musing solo of the trumpet, intoned against a background of harps and muted strings), as he sings of his happiness in regaining his friend, and of the deathlessness of beauty and the transiency of death.

Le clair soleil chasse la nuit; gaiment au bois chante l'oiseau.
Ecoutez bien, et dans sa voix, reconnaissez voix du ciel. . . .

[From the Program-Book of the Philadelphia Orchestra.

POETS' READINGS AT AMHERST

Amherst, Oct. 29 (Special)—Professor Morton of the English department at Amherst has arranged for readings by two outstanding modern poets within the next two weeks, Lizette Woodworth Reese and Edwin Markham.

Capen Abbott of Winchester and Raymond E. Wicher of Taunton are Massachusetts additions to the Amherst glee club.

Transcript Oct 19

EIGHT 186

Round o

WEEK-END CONCERTS: EXITS FROM BERLIOZ, A HAMPERED SINGER

"THE FANTASTIC SYMPHONY" AND BOREDOM

Whys and Wherefores of an Evening of Departures—Mr. McCormack and a Reluctant Voice—Other Resources and a New Virtue in Interesting Play—His Excellent Violoncellist—Music, Dance and Color in Novel Jointure

BEYOND PRECEDENT for a Saturday evening were the departures while Berlioz's "Fantastic Symphony" dragged its slow length along a second Symphony Concert. At every pause they multiplied, until some bystanders estimated them at a quarter part of the audience. Clearly, it was not Mr. Koussevitzky or the orchestra that had wearied the departing. At every opportunity, all and sundry had clapped them. Nor was it Berlioz himself. In certain pieces both audiences hear him gladly at the Symphony Concerts—say in the overtures, "Benvenuto Cellini" and "Roman Carnival," or in the dances from "The Damnation of Faust." Rather, flight seemed the only refuge from the long-drawn boredom, in these days, of this particular Symphony. Within the memory of Bostonian man only one conductor was able to lessen it—Mr. Weingartner, twenty years ago; while he has such a flair for Berlioz, and can so reanimate these withered pages, that even the Parisians applaud him.

To this day some in Boston recall that memorable version. It gained a warmth and body that made the poetic scheme seem less an outworn and demoded romantic sham. It was also fortunate in the overcoming of the gravest drawback to the "Fantastic Symphony" in twentieth-century ears—Berlioz's habit of working first one motiv and then another, of keeping his melodies in isolation, each from each, while he is severally making play with them. Upon present ears, the outcome of this disregard of polyphony cannot be other than bareness and thinness. For pendant, a correspondent may have his little joke. He read in the program-book that at the close of the "Scene in the Fields," one of the piping shepherds "no longer answers" the other. "Quite so," says the post-card, "he had undoubtedly fallen asleep."

Already the Public Library maintains a course of informal lectures about the programs of the Symphony Concerts—on Monday afternoons at five o'clock. On Saturday last it began a second series of similar talks about the programs of the People's Symphony Orchestra or of visiting orchestras. It will continue them on successive Saturday evenings at 8.15. They will deal with the music in hand from the point of view of the listener. H. T. P.

Incidents and Prospects

Last week, for the first time within the longest memory, the program-book of the Symphony Concerts contained an illustration—a drawing of Mr. Koussevitzky, sitting and relatively in repose. Mr. Morgan Dennis made it. A facsimile of the con-

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PROGRAMS IN PROSPECT

Transcript Oct 22

Mr. Koussevitzky Proposes

AS ANTICIPATED in these columns, Stravinsky's tone-poem, "The Song of the Nightingale," will be played for the first times in Boston at the Symphony Concerts of next week. In America, Mr. Damrosch and the New York Symphony Orchestra produced it almost exactly two years ago. At that time, Mr. Monteux had it in mind for Boston; finally decided to bequeath it to Mr. Koussevitzky. He, however, found no place for it in the concerts of last season. Now, at last—after New York, Chicago, Philadelphia—Boston is to hear the piece. Needless, almost, to say, it is Stravinsky's final version of music that he first cast in the form of a short opera—to be heard at the Metropolitan next winter; then recast as ballet-pantomime. In the music are songful passages of a strange and wondrous beauty; passages as well that whirl and snap and bite with a vivid and dissonant power. German and Russian pieces fill the remainder of the program; Weber's Overture to his opera, "Euryanthe"; the Fourth Symphony of Schumann—Mr. Koussevitzky's first large venture, in Boston with that composer; a battle-picture from Rimsky-Korsakov's opera, "Kitej or The Magic City"—of old played as intermezzo before a curiously painted curtain in the performances of Monsieur Diaghylev's ballet; the beautiful Persian Dances from Musorgsky's opera, "Khovantschina."

PHILADELPHIA ... ADVERTISER SATURDAY, OCTOBER 24, 1925

KOUSSEVITZKY TRIUMPHS IN 'PATHETIC' SYMPHONY

Advertiser

Prodigiously eloquent was Serge Koussevitzky's reading of the Tchaikovsky "Pathetic" symphony at the Boston Symphony Orchestra matinee yesterday.

It left the audience spellbound. Gradually the pent-up enthusiasm released itself. Conductor and orchestra rightly divided the ovation.

Koussevitzky never showed more complete mastery of his men than he did in this profoundly stirring performance; and never were the players more responsive. It was a virtuoso achievement all around—one of the most dramatic in Symphony history. The details of Tchaikovsky's symphonic tapestry were revealed with infinite care and fascinating skill.

The novelty on this week's program is a tone picture by Liadov, another Russian composer, called "From the Apocalypse;" a graphic composition also superbly played. The performance, in fact, was on the whole more impressive than the music itself.

Debussy's first rhapsody for clarinet, with orchestral accompaniment, won an ovation for Edmond Allegra, one of the new soloists. The final number is the vivacious Dukas scherzo, "The Sorcerer's Apprentice," the performance of which again displayed the brilliant virtuosity of the orchestra.

MANTELL FIRST TO PLAY MODERN 'HAMLET' IN U. S.

St. Louis is seeing the first modernized "Hamlet" given in the United States. Five twentieth-century versions of the Shakespearian tragedy have been talked of in New York, and one is in rehearsal. London was amazed by a similar "freak" performance in August.

Robert Mantell

Robert B. Mantell, 70-year-old Shakespearian actor, is playing Hamlet himself in the latest dinner clothes. Genevieve Hamper is Ophelia, wearing negligee for the mad scene. The queen uses a negligee also in the closet scene. The grave-diggers are in overalls, and Rosenkrantz and Guildenstern appear in up-to-date collegiate garb. The women are in full dress and the king in military uniform.

Mantell substitutes a cane for the obsolete sword with which to kill Polonius.

Next week Kansas City will see this new "Hamlet" and later Los Angeles.

FAMED BOY PIANIST AT SYMPHONY HALL

The 14-year-old boy pianist, Shura Cherkassky, will be the star at the

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SYMPHONY PROGRAMS

American Oct 24

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VARIED PROGRAM AT SYMPHONY CONCERT

Globe Oct 24

Tchaikovsky's "Pathetic" Vividly Performed

Mr Koussevitzky has seldom contrived a more varied and a less attractive program than that played at yesterday's Symphony concert. It began with "From the Apocalypse," a "symphonic

ligious associations, and some miscellaneous sound and fury, cleverly scored for orchestra. One's favorite piece by Liadov is still the agreeably tinkling "Music Box."

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Yet there are those who profess musical culture who would have been shocked if anything so popular, so accessible to the man in the street as "The Blue Danube" had been allowed to profane the austere nobility of such a program as yesterday's. Johann Strauss wrote for the public, but what composer doesn't try to do just that? "The Blue Danube" will outlive anything played yesterday. Or failing that, we might have had some Mozart, or Beethoven, or Wagner. P. R.

Boston Symphony Concert

THE Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its third concert yesterday afternoon in Symphony Hall, Boston. The program:

Liadoff
  From "The Apocalypse," Symphonic Picture, op. 66.
Tschaikowsky
  Symphony No. 6 in B minor, "Pathetic"
Debussy
  First Rhapsody for Orchestra, with Clarinet Solo.
Dukas..............."L'Apprenti Sorcier"

Liadoff is known here as a composer of musical miniatures—"Kikimora," "The Enchanted Lake," "Baba-Yaga" and the famous "Music-Box." In the "Apocalypse," which he styles a "Symphonic Picture," he apparently indulged in tone painting on a larger scale; but what a stupendous subject! One for a genius of the first order, and Liadoff was hardly that. A charming talent, surely, a skillful musician, it is true, but without sufficient imaginative or inventive power for the task he set himself. Naturally this orchestral piece falls far short of even suggesting the mighty imagery of the verses from the Revelation of St. John the Divine, which it would illustrate in tones. The music is puerile, even trifling beside its subject.

As a piece of music apart from the text which it would illustrate it is perhaps a good example of sonorous writing for the orchestra, and as such was not ineffective as an opening piece to precede Tschaikowsky's doleful symphony, which was the principal number of the afternoon. Much has been written on this symphony and many would read into its pages meanings which were probably far from the composer's thought when he wrote it. The tragic circumstances surrounding its composition have done much to invest it with an interest far above its musical deserts, but is it not better by far to regard it as music pure and simple? In this light it is perhaps no better nor worse than others which have come from the composer's pen, charged with no more meaning than, say, his fifth, or fourth, nor than his orchestral fantasias.

From it, yesterday afternoon, Mr. Koussevitzky squeezed the last drop of emotion. Not a possible effect was overlooked, not a measure was allowed to pass without its due amount of emphasis, of underscoring. It must be admitted that the music of Tschaikowsky stands such treatment better than that of almost any other symphonic composer. Classic reserve is not one of its qualities and when the attempt is made to invest it with such, failure is almost certain. And Mr. Koussevitzky is eminently suited to such music, as witness not only yesterday's performance but his playing of the fifth and "Romeo and Juliet" last season. To those who enjoy music of this kind, played in this fashion, the "Pathetic" of yesterday afternoon must have been a delight.

Debussy's Rhapsody is an inconsequential composition, and it was evidently placed on the program as a means for displaying the abilities of Edmond Allegra, the new first clarinetist of the orchestra. The clarinet part, however, is hardly more than an obbligato one, and while Mr. Allegra made the most of his opportunity, and gave evidence of a beautiful tone and sound musicianship, a better medium for his talents might have been desired.

Dukas's "Sorcerer's Apprentice" is fast losing its humorous appeal. Like a story retold again and again, it has lost somewhat or its savor, though it must not be forgotten that to many it was undoubtedly new. It was played somewhat perfunctorily. Mr. Koussevitzky's strong point is the intensely emotional, the dramatic, the theatrical. He would read his own feelings into the music he plays. In this regard Dukas's Scherzo afforded him little opportunity.

S. M.

Oct 30 THE NEW YORK TIMES

WILHELM GERICKE DIES ABROAD AT 80

As Boston Symphony Conductor He Placed Orchestra Among First in the World.

TWICE CAME TO AMERICA

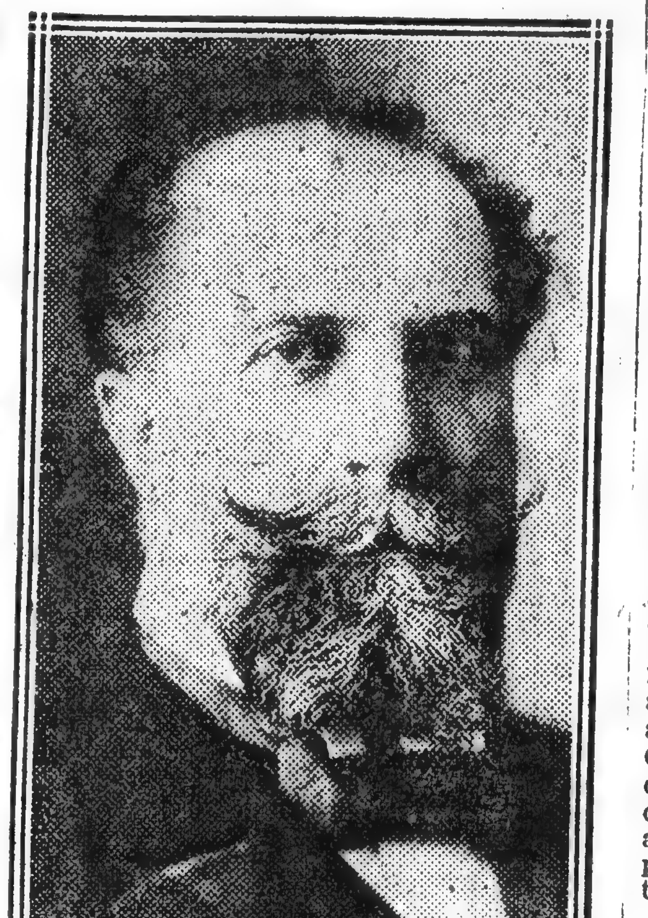
Viennese Leader's Pioneer Work in Setting Standards Here Recalled by Musicians in Tributes.

Copyright, 1925, by The New York Times Company.
Special Cable to THE NEW YORK TIMES.

VIENNA, Oct. 29.—Wilhelm Gericke, for many years a well-known orchestral, choral and operatic conductor in Europe and America, is dead at his home here at the age of 80 years.

His death, which occurred on Tuesday, followed a period of failing health from infirmities of age. He leaves a widow and daughter.

The name of Wilhelm Gericke will always be associated closely and indelibly with the musical development of America. It was he, more than any other one man, who carried out the ideal of Major Henry L. Higginson, the founder of the Boston Symphony Orchestra. This orchestra was organized in 1881 and was for three years conducted by Georges Henschel. It was soon obvious that Henschel, an excellent musician, was not the conductor to bring the Boston Symphony to the pitch of excellence that Major Higginson desired.



WILHELM GERICKE.

In the Winter of 1884-85 Mr. Higginson, in Vienna, heard Gericke conduct a performance of "Aïda." The impression of this performance, strengthened by careful inquiries in authoritative quarters, convinced Major Higginson that in Gericke he had found the leader he wanted, and the following Fall the new conductor from Vienna undertook his duties in Boston.

Two Terms in Boston.

Gericke brought to his work exceptional earnestness and exceptional capacities. He was born at Graz, Styria, April 18, 1845. He was a pupil of Dessoff at the Vienna Conservatory from 1862 to 1865, after which he became capellmeister at Linz. In 1874 he became second conductor at the Vienna Court Opera under Hans Richter.

He succeeded Brahms in 1880 as conductor of the Geschellschaft concerts and also directed the Singverein in that city. He soon gained reputation as a drillmaster of extraordinary persistence and ability and as a musician of the highest ideals. Invited by Major Higginson to come to America, he foresaw the opportunity that was given him in Boston to create by systematic and unremitting labor an orchestra that could equal the greatest organizations of the kind in the Old World.

His first term in Boston was from 1884 to 1889. He was succeeded by Arthur Nikisch and Emil Paur. During this time he returned to Vienna, where he resumed the conductorship of the Gesellschaft concerts until 1885, returning to Boston for his second term with the Boston Symphony Orchestra in 1898. Resigning this position in 1906, he retired to private life in Vienna.

The World War had a most disastrous effect upon Gericke's fortunes, just as it also nearly wrecked the orchestra he had produced in America. His investment in Austrian securities declined in value until he was in poverty. Hearing of his need, many friends and colleagues rallied to his aid. On Dec. 5, 1922, a benefit concert was given for him in Boston. The program consisted of Beethoven's Fifth Symphony, Schubert's "Unfinished" Symphony, the orchestral arrangement by Gericke of Brahms's piano waltzes and Strauss's "Till Eulenspiegel."

Proceeds of this concert, with outside contributions collected by a committee, which included Walter Damrosch as Chairman and treasurer, Ossip Gabrilowitsch, Leopold Stokowski, Pierre Monteux, Frederick Stock, Alfred Hertz and Arthur Bodanzky, were $5,377.50. Pierre Monteux conducted. Thirty-one musicians were then in the Boston Symphony Orchestra who had been there in Gericke's time. A letter of thanks from the recipient in Vienna was read from the platform.

This fund added very materially to the comfort and security of Mr. Gericke's last years. It was one of many manifestations of the esteem and affection in which he was held by those who knew and understood the work he had done in America for the art he loved so well.

Tribute to His Work.

New York, accompanying him here on the trips of the orchestra during their two terms of residence in America, cabled a notification of his death yesterday to Frank Damrosch, head of the Institute of Musical Art.

Mrs. Gericke asked Dr. Damrosch to inform their wide circle of old friends here, a group including not only social acquaintances, but also many musicians who first came to this country as players under Gericke's baton.

Her brief message read:

"Wilhelm died twenty-seventh. Please notify friends."

Dr. Damrosch was not informed of the nature of Mr. Gericke's final illness or cause of his death. He had been in good health when last heard from and vigorous for his years.

"He was my very good personal friend," Dr. Frank Damrosch said, "and one for whom I had the highest regard as a musician and a man. The Boston Symphony's chief claim to distinction was in the beautiful balance of its choirs. Gericke was the first one to bring out this trait in the highest degree. Sometimes he sacrificed climaxes to attain it, but the result that he sought, he gained. He deserves a first rank in any history of America's musical development."

It was Gericke also, as Dr. Frank Damrosch concluded, who had brought over from Europe some of the finest instrumeltalists such as Franz Kneisel, Louis Svecenski, Alwyn Schroeder and many more, who had continued upholding his standards, as permanent residents here.

Tribute to His Standards.

America owes a deep debt of gratitude to Wilhelm Gericke, declared Walter Damrosch, conductor of the New York Symphony Orchestra, when informed of his death last night.

"He was the first conductor to develop a permanent orchestra to the highest technical standard," the New York leader said, "a standard that has since those days been developed in nearly all of the endowed orchestras which have been created in America since Major Higginson in Boston first paved the way by founding the Boston Symphony.

"Mr. Gericke was a musician of the finest type. His readings of the classics were clear, sane and reverent, and, especially during his second visit to America, constantly gained in warmth and coloring.

"As a man, he was simple and lovable, absolutely free from malice and envy.

"The war brought on him heavy financial reverses, but after a while the clouds lifted, and he spent the last years of his life in absolute peace and contentment, with a loving wife and a talented daughter at his side."

Dohnanyi Tells of Benefactor.

Ernst von Dohnanyi, the State Symphony Orchestra's guest conductor, who makes his home while here at the Forest Hills Inn on Long Island, received word there of his former countryman's death last evening. Mr. Dohnanyi in reply to a telephone message, said that he felt a personal loss, aside from his great respect for Gericke as a serious and scholarly musician.

"It was Mr. Gericke who first brought me from Budapest to America," Dohnanyi explained, "and I made my début as a young pianist here with the Boston Orchestra's splendid players under his direction. I accompanied them to Providence and to New York, Philadelphia and Baltimore, on their regular tour, playing the G major concerto of Beethoven.

"In the following year, he invited me again to this country, when I played for the first time my own concerto for piano with the orchestra. I formerly saw him often on my visits to Vienna, after his retirement to his home there. In the last few seasons, my visits there have been for occasional concerts only, and I have not seen Mr. Gericke since two years ago, when I left him apparently hale and hearty."

Played Under Gericke.

Arthur Bodanzky, the Metropolitan conductor, and himself a Viennese, heard with regret of Gericke's passing.

"I remember him when I was a little boy," Mr. Bodanzky said, "and was taken to my first music in Vienna. I saw him conduct at a concert of the Friends of Music, the old established society there, which was giving oratorios, Haydn's 'Jahreszeiten'—that you call 'The Seasons'—and Handel's 'Messiah.'

"Just once I played as a young musician under Gericke's direction. It was the performance of a choral work of Schumann, either the 'Faust' or 'Paradise and the Peri.'

"When I met him again three years ago in Vienna I found him in good health, excellent humor, nice and charming, as also was his wife. He was not only a wonderful conductor, but always the charming gentleman as well."

American Composer's Tribute.

Special to The New York Times.

NEWTON CENTRE, Mass., Oct. 29.—Arthur Foote, the composer, tonight paid tribute to Gericke as a leader who had aided American musicians by early production of many native works.

"Wilhelm Gericke's service to music as conductor of the Boston Orchestra cannot be overestimated," said Mr. Foote. "With the highest ideals, he had a passion for perfection, the result of which was seen in the playing of his orchestra, whose qualities were a testimony also to his unusual sensitiveness to beauty of tone, for he was never weary in demanding this from his men.

"He taught us much in that way. Great music is played greatly. A straight-forward, unaffected and genuine man and musician," concluded Mr. Foote. "Admiration and affection for him grew with the years of his residence here."

Boston Remembers His Aid.

Special to The New York Times.

BOSTON, Oct. 29.—George W. Chadwick, dean of living American composers, said of Gericke's death:

"Wilhelm Gericke was eminently the man for his time. From ordinary material he developed an orchestra which in beauty of tone and clarity of performance had no superior at that time in America.

"By his friendly interest and wise counsel he won the gratitude of the Boston group of composers. They will ever cherish his memory."

C. A. Ellis, who directed the orchestra's business affairs during both of Mr. Gericke's terms as conductor, said:

"It was Wilhelm Gericke's rare skill as conductor, his fine musicianship and devotion to his task that made the Boston Symphony the peer of the world's best orchestras. All who enjoyed his superb performances will hold him forever in remembrance."

Transcript Oct 19

Round o

WEEK-END CONCERTS: EXITS FROM BERLIOZ, A HAMPERED SINGER

"THE FANTASTIC SYMPHONY" AND BOREDOM

Whys and Wherefores of an Evening of Departures—Mr. McCormack and a Reluctant Voice—Other Resources and a New Virtue in Interesting Play—His Excellent Violoncellist—Music, Dance and Color in Novel Jointure

BEYOND PRECEDENT for a Saturday evening were the departures while Berlioz's "Fantastic Symphony" dragged its slow length along a second Symphony Concert. At every pause they multiplied, until some bystanders estimated them at a quarter part of the audience. Clearly, it was not Mr. Koussevitzky or the orchestra that had wearied the departing. At every opportunity, all and sundry had clapped them. Nor was it Berlioz himself. In certain pieces both audiences hear him gladly at the Symphony Concerts—say in the overtures, "Benvenuto Cellini" and "Roman Carnival," or in the dances from "The Damnation of Faust." Rather, flight seemed the only refuge from the long-drawn boredom, in these days, of this particular Symphony. Within the memory of Bostonian man only one conductor was able to lessen it—Mr. Weingartner, twenty years ago; while he has such a flair for Berlioz, and can so reanimate these withered pages, that even the Parisians applaud him.

To this day some in Boston recall that memorable version. It gained a warmth and body that made the poetic scheme seem less an outworn and demoded romantic sham. It was also fortunate in the overcoming of the gravest drawback to the "Fantastic Symphony" in twentieth-century ears—Berlioz's habit of working first one motiv and then another, of keeping his melodies in isolation, each from each, while he is severally making play with them. Upon present ears, the outcome of this disregard of polyphony cannot be other than bareness and thinness. For pendant, a correspondent may have his little joke. He read in the program-book that at the close of the "Scene in the Fields," one of the piping shepherds "no longer answers" the other. "Quite so," says the post-card, "he had undoubtedly fallen asleep."

Already the Public Library maintains a course of informal lectures about the programs of the Symphony Concerts—on Monday afternoons at five o'clock. On Saturday last it began a second series of similar talks about the programs of the People's Symphony Orchestra or of visiting orchestras. It will continue them on successive Saturday evenings at 8.15. They will deal with the music in hand from the point of view of the listener. H. T. P.

Incidents and Prospects

Last week, for the first time within the longest memory, the program-book of the Symphony Concerts contained an illustration—a drawing of Mr. Koussevitzky, sitting and relatively in repose. Mr. Morgan Dennis made it. A facsimile of the con-

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PROGRAMS IN PROSPECT

Transcript Oct 22

Mr. Koussevitzky Proposes

AS ANTICIPATED in these columns, Stravinsky's tone-poem, "The Song of the Nightingale," will be played for the first times in Boston at the Symphony Concerts of next week. In America, Mr. Damrosch and the New York Symphony Orchestra produced it almost exactly two years ago. At that time, Mr. Monteux had it in mind for Boston; finally decided to bequeath it to Mr. Koussevitzky. He, however, found no place for it in the concerts of last season. Now, at last—after New York, Chicago, Philadelphia—Boston is to hear the piece. Needless, almost, to say, it is Stravinsky's final version of music that he first cast in the form of a short opera—to be heard at the Metropolitan next winter; then recast as ballet-pantomime. In the music are songful passages of a strange and wondrous beauty; passages as well that whirl and snap and bite with a vivid and dissonant power. German and Russian pieces fill the remainder of the program; Weber's Overture to his opera, "Euryanthe"; the Fourth Symphony of Schumann—Mr. Koussevitzky's first large venture, in Boston with that composer; a battle-picture from Rimsky-Korsakov's opera, "Kitej or The Magic City"—of old played as intermezzo before a curiously painted curtain in the performances of Monsieur Diaghylev's ballet; the beautiful Persian Dances from Musorgsky's opera, "Khovantschina."

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PHILADELPHIA

[ADVE]RTISER SATURDAY, OCTOBER 24, 1925

KOUSSEVITZKY TRIUMPHS IN 'PATHETIC' SYMPHONY

Advertiser

Prodigiously eloquent was Serge Koussevitzky's reading of the Tchaikovsky "Pathetic" symphony at the Boston Symphony Orchestra matinee yesterday.

It left the audience spellbound. Gradually the pent-up enthusiasm released itself. Conductor and orchestra rightly divided the ovation.

Koussevitzky never showed more complete mastery of his men than he did in this profoundly stirring performance; and never were the players more responsive. It was a virtuoso achievement all around—one of the most dramatic in Symphony history. The details of Tchaikovsky's symphonic tapestry were revealed with infinite care and fascinating skill.

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:30 p. m.—Aunt Betty stories and the GO Kiddies' Klub—Ruth Thompson. 6 -Dinner concert. 7—News items, baseball scores, and final reading of weather and stock reports, and S. F. produce news. 8—Educational program, talk; "Talks on Constructive Selling," B. J. Williams; "Chats About New Books," Joseph Henry Jackson; "It Pays to Analyze Character"; "Government," Dr. Katharine Rodgers Adams, Dean of Mills College and Professor of History.

KPO, San Francisco, Calif. (429 Meters)

6:15 p. m.—Baseball scores; A. A. Housman stock quotations. 6:30—"Ye Towne Cryer" and amusement information service. 6:40—Waldemar Lind and the States Orchestra. 7—Rudy Seiger's Orchestra. 8—Organ recital by Uda Waldrop, official organist of KPO at the Wurlitzer. 8:45—Talk by Wiley Winsor, director of the Y. M. C. A. daily dozen exercises over KPO, on "Building Muscle." 9—A concert program under

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VARIED PROGRAM AT SYMPHONY CONCERT

Globe — Oct 24

Tchaikovsky's "Pathetic" Vividly Performed

Mr Koussevitzky has seldom contrived a more varied and a less attractive program than that played at yesterday's Symphony concert. It began with "From the Apocalypse," a "symphonic picture" by Anatol Liadov, hitherto known here as the composer of the "Music Box," a highly popular trifle for piano. Then came Tchaikovsky's "Pathetic Symphony," a rhapsody for clarinet and orchestra by Debussy, and Dukas' familiar scherzo, "The Sorcerer's Apprentice," suggested by Goethe's poem.

Last week's advance program listed Chabrier's "Bourree Fantasque," arranged by Mottl for performance at this concert, but it was omitted, thus making the concert shorter than is usual or, as a general rule, desirable.

In Chicago the Chicago Symphony was playing as its final number yesterday "The Beautiful Blue Danube," in memory of Johann Strauss, who was born Oct 25, 1825. One listener yesterday would have sacrificed the whole of Mr Koussevitsky's program gladly if he had been willing to offer us in Boston "The Blue Danube" or "Tales from Vienna Woods," which are certainly much better music than any of the works listed above.

Tchaikovsky's "Pathetic Symphony" was vividly and eloquently interpreted, without excessive noise or tumult. Many still regard this work as a masterpiece. The applause at the end yesterday was loud and long. But the present writer has never been at once so utterly bored and so actively annoyed in the course of 15 seasons of Symphony concerts as he was yesterday by this symphony. The faults of the music, looked at intellectually, include the strident emphasis upon trite, overworked harmonies, the incredibly monotonous, insistent repetition of themes and rhythms, the crudity and naivete in style of the whole composition, and the absence of any honest or heartfelt emotion, except in the second movement, the section of which in five-four rhythm has a pretty comic opera spirit and grace.

This is, of course, only one man's opinion.

Liadov quoted in the score of his "From the Apocalypse" verses from the 10th chapter of Revelations about the angel coming down from Heaven with clouds and rainbows, and a little book in his hand, "And he set his right foot upon the sea and his left foot upon the earth, and cried with a loud voice, as when a lion roareth; and when he had cried, seven thunders uttered their voices."

The thunders—one neglected to count them—were rumbling from the kettledrums yesterday. But instead of the lions roaring, one heard a good deal of what seemed to be quotations from the liturgical music of the Russian Church, which conveyed to Western ears no religious associations, and some miscellaneous sound and fury, cleverly scored for orchestra. One's favorite piece by Liadov is still the agreeably tinkling "Music Box."

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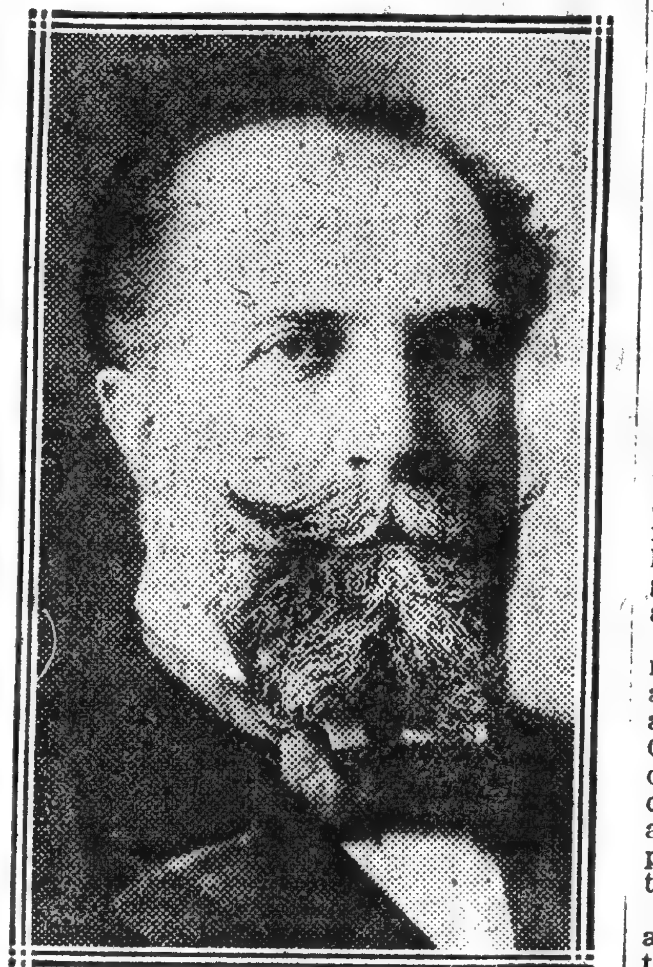

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Proceeds of this concert, with outside contributions collected by a committee, which included Walter Damrosch as Chairman and treasurer, Ossip Gabrilowitsch, Leopold Stokowski, Pierre Monteux, Frederick Stock, Alfred Hertz and Arthur Bodanzky, were $5,377.50. Pierre Monteux conducted. Thirty-one musicians were then in the Boston Symphony Orchestra who had been there in Gericke's time. A letter of thanks from the recipient in Vienna was read from the platform.

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Transcript Oct 19

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EIGHT

Round o

Advertiser

WEEK-END CONCERTS: EXITS FROM BERLIOZ, A HAMPERED SINGER

"THE FANTASTIC SYMPHONY" AND BOREDOM

Whys and Wherefores of an Evening of Departures—Mr. McCormack and a Reluctant Voice—Other Resources and a New Virtue in Interesting Play—His Excellent Violoncellist—Music, Dance and Color in Novel Jointure

BEYOND PRECEDENT for a Saturday evening were the departures while Berlioz's "Fantastic Symphony" dragged its slow length along a second Symphony Concert. At every pause they multiplied, until some bystanders estimated them at a quarter part of the audience. Clearly, it was not Mr. Koussevitzky or the orchestra that had wearied the departing. At every opportunity, all and sundry had clapped them. Nor was it Berlioz himself. In certain pieces both audiences hear him gladly at the Symphony Concerts—say in the overtures, "Benvenuto Cellini" and "Roman Carnival." or in the dances from "The Damnation of Faust." Rather, flight seemed the only refuge from the long-drawn boredom, in these days, of this particular Symphony. Within the memory of Bostonian man only one conductor was able to lessen it—Mr. Weingartner, twenty years ago; while he has such a flair for Berlioz, and can so reanimate these withered pages, that even the Parisians applaud him.

To this day some in Boston recall that memorable version. It gained a warmth and body that made the poetic scheme seem less an outworn and demoded romantic sham. It was also fortunate in the overcoming of the gravest drawback to the "Fantastic Symphony" in twentieth-century ears—Berlioz's habit of working first one motiv and then another, of keeping his melodies in isolation, each from each, while he is severally making play with them. Upon present ears, the outcome of this disregard of polyphony cannot be other than bareness and thinness. For pendant, a correspondent may have his little joke. He read in the program-book that at the close of the "Scene in the Fields," one of the piping shepherds "no longer answers" the other. "Quite so," says the post-card, "he had undoubtedly fallen asleep."

Already the Public Library maintains a course of informal lectures about the programs of the Symphony Concerts—on Monday afternoons at five o'clock. On Saturday last it began a second series of similar talks about the programs of the People's Symphony Orchestra or of visiting orchestras. It will continue them on successive Saturday evenings at 8.15. They will deal with the music in hand from the point of view of the listener. H. T. P.

Incidents and Prospects

Last week, for the first time within the longest memory, the program-book of the Symphony Concerts contained an illustration—a drawing of Mr. Koussevitzky, sitting and relatively in repose. Mr. Morgan Dennis made it. A facsimile of the conductor's [illegible] accompanies it

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PHILADELPHIA, PA

ADVERTISER SATURDAY, OCTOBER 24, 1925

KOUSSEVITZKY TRIUMPHS IN 'PATHETIC' SYMPHONY

Prodigiously eloquent was Serge Koussevitzky's reading of the Tchaikovsky "Pathetic" symphony at the Boston Symphony Orchestra matinee yesterday.

It left the audience spellbound. Gradually the pent-up enthusiasm released itself. Conductor and orchestra rightly divided the ovation.

Koussevitzky never showed more complete mastery of his men than he did in this profoundly stirring performance; and never were the players more responsive. It was a virtuoso achievement all around—one of the most dramatic in Symphony history. The details of Tchaikovsky's symphonic tapestry were revealed with infinite care and fascinating skill.

The novelty on this week's program is a tone picture by Liadov, another Russian composer, called "From the Apocalypse;" a graphic composition also superbly played. The performance, in fact, was on the whole more impressive than the music itself.

Debussy's first rhapsody for clarinet, with orchestral accompaniment, won an ovation for Edmond Allegra, one of the new soloists. The final number is the vivacious Dukas scherzo, "The Sorcerer's Apprentice," the performance of which again displayed the brilliant virtuosity of the orchestra.

MANTELL FIRST TO PLAY MODERN 'HAMLET' IN U. S.

St. Louis is seeing the first modernized "Hamlet" given in the United States. Five twentieth-century versions of the Shakespearian tragedy have been talked of in New York, and one is in rehearsal. London was amazed by a similar "freak" performance in August.

Robert Mantell

Robert B. Mantell, 70-year-old Shakespearian actor, is playing Hamlet himself in the latest dinner clothes. Genevieve Hamper is Ophelia, wearing negligee for the mad scene. The queen uses a negligee also in the closet scene. The grave-diggers are in overalls, and Rosenkrantz and Guildenstern appear in up-to-date collegiate garb. The women are in full dress and the king in military uniform.

Mantell substitutes a cane for the obsolete sword with which to kill Polonius.

Next week Kansas City will see this new "Hamlet" and later Los Angeles.

FAMED BOY PIANIST AT SYMPHONY HALL

The 14-year-old boy pianist, Shura Cherkassky, will be the star at the

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American Oct 24

SYMPHONY PROGRAMS

Next week's regular pair of concerts by the Boston Symphony Orchestra, to be given Friday afternoon and Saturday evening, October 30, and 31, in Symphony Hall, will include Weber's Overture to "Euryanthe"; Schumann's Fourth Symphony in D minor; Stravinsky's Suite, "The Song of the Nightingale"; Rimsky-Korsakov's "The Battle at Kerjenetzt," from the Opera "Kitej," and Moussorgsky's Persian Dances from the Opera "Khovantchina."

5:30 p.m.—Aunt Betty stories and the GO Kiddies' Klub—Ruth Thompson. 6—Dinner concert. 7—News items, baseball scores, and final reading of weather and stock reports, and S. F. produce news. 8—Educational program, talk; "Talks on Constructive Selling," B. J. Williams; "Chats About New Books," Joseph Henry Jackson; "It Pays to Analyze Character"; "Government," Dr. Katharine Rodgers Adams, Dean of Mills College and Professor of History.

KPO, San Francisco, Calif. (429 Meters)

6:15 p. m.—Baseball scores; A. A. Housman stock quotations. 6:30—"Ye Towne Cryer" and amusement information service. 6:40—Waldemar Lind and the States Orchestra. 7—Rudy Seiger's Orchestra. 8—Organ recital by Uda Waldrop, official organist of KPO at the Wurlitzer. 8:45—Talk by Wiley Winsor, director of the Y. M. C. A. daily dozen exercises over KPO, on "Building Muscle." 9—A concert program under

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VARIED PROGRAM AT SYMPHONY CONCERT

Globe Oct 24

Tchaikovsky's "Pathetic" Vividly Performed

Mr Koussevitzky has seldom contrived a more varied and a less attractive program than that played at yesterday's Symphony concert. It began with "From the Apocalypse," a "symphonic picture" by Anatol Liadov, hitherto known here as the composer of the "Music Box," a highly popular trifle for piano. Then came Tchaikovsky's "Pathetic Symphony," a rhapsody for clarinet and orchestra by Debussy, and Dukas' familiar scherzo, "The Sorcerer's Apprentice," suggested by Goethe's poem.

Last week's advance program listed Chabrier's "Bourree Fantasque," arranged by Mottl for performance at this concert, but it was omitted, thus making the concert shorter than is usual or, as a general rule, desirable.

In Chicago the Chicago Symphony was playing as its final number yesterday "The Beautiful Blue Danube," in memory of Johann Strauss, who was born Oct 25, 1825. One listener yesterday would have sacrificed the whole of Mr Koussevitzky's program gladly if he had been willing to offer us in Boston "The Blue Danube" or "Tales from Vienna Woods," which are certainly much better music than any of the works listed above.

Tchaikovsky's "Pathetic Symphony" was vividly and eloquently interpreted, without excessive noise or tumult. Many still regard this work as a masterpiece. The applause at the end yesterday was loud and long. But the present writer has never been at once so utterly bored and so actively annoyed in the course of 15 seasons of Symphony concerts as he was yesterday by this symphony. The faults of the music, looked at intellectually, include the strident emphasis upon trite, overworked harmonies, the incredibly monotonous, insistent repetition of themes and rhythms, the crudity and naivete in style of the whole composition, and the absence of any honest or heartfelt emotion, except in the second movement, the section of which in five-four rhythm has a pretty comic opera spirit and grace.

This is, of course, only one man's opinion.

Liadov quoted in the score of his "From the Apocalypse" verses from the 10th chapter of Revelations about the angel coming down from Heaven with clouds and rainbows, and a little book in his hand. "And he set his right foot upon the sea and his left foot upon the earth, and cried with a loud voice, as when a lion roareth; and when he had cried, seven thunders uttered their voices."

The thunders—one neglected to count them—were rumbling from the kettledrums yesterday. But instead of the lions roaring, one heard a good deal of what seemed to be quotations from the liturgical music of the Russian Church, which conveyed to Western ears no religious associations, and some miscellaneous sound and fury, cleverly scored for orchestra. One's favorite piece by Liadov is still the agreeably tinkling "Music Box."

Debussy's rhapsody for clarinet, composed in 1910 as a test piece for pupils of the Paris Conservatoire, served yesterday to prove the skill of Mr Allegra, the new first clarinet, which was no doubt what Mr Koussevitzky put it on the program for. It is not, as music, of much value. Dukas' "Sorcerer's Apprentice," like the rest of the program, was admirably performed, but it, too, is not great music.

Yet there are those who profess musical culture who would have been shocked if anything so popular, so accessible to the man in the street as "The Blue Danube" had been allowed to profane the austere nobility of such a program as yesterday's. Johann Strauss wrote for the public, but what composer doesn't try to do just that? "The Blue Danube" will outlive anything played yesterday. Or failing that we might have had some Mozart, or Beethoven, or Wagner. P. R.

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with an interest far above its musical deserts, but is it not better by far to regard it as music pure and simple? In this light it is perhaps no better nor worse than others which have come from the composer's pen, charged with no more meaning than, say, his fifth, or fourth, nor than his orchestral fantasias.

PROGRAMS IN PROSPECT

Transcript Oct 22

Mr. Koussevitzky Proposes

AS ANTICIPATED in these columns, Stravinsky's tone-poem, "The Song of the Nightingale," will be played for the first times in Boston at the Symphony Concerts of next week. In America, Mr. Damrosch and the New York Symphony Orchestra produced it almost exactly two years ago. At that time, Mr. Monteux had it in mind for Boston; finally decided to bequeath it to Mr. Koussevitzky. He, however, found no place for it in the concerts of last season. Now, at last—after New York, Chicago, Philadelphia—Boston is to hear the piece. Needless, almost, to say, it is Stravinsky's final version of music that he first cast in the form of a short opera—to be heard at the Metropolitan next winter; then recast as ballet-pantomime. In the music are songful passages of a strange and wondrous beauty; passages as well that whirl and snap and bite with a vivid and dissonant power. German and Russian pieces fill the remainder of the program; Weber's Overture to his opera, "Euryanthe"; the Fourth Symphony of Schumann—Mr. Koussevitzky's first large venture, in Boston with that composer; a battle-picture from Rimsky-Korsakov's opera, "Kitej or The Magic City"—of old played as intermezzo before a curiously painted curtain in the performances of Monsieur Diaghylev's ballet; the beautiful Persian Dances from Musorgsky's opera, "Khovantschina."

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Oct 30 THE NEW YORK TIMES,

WILHELM GERICKE DIES ABROAD AT 80

As Boston Symphony Conductor He Placed Orchestra Among First in the World.

TWICE CAME TO AMERICA

Viennese Leader's Pioneer Work in Setting Standards Here Recalled by Musicians in Tributes.

Copyright, 1925, by The New York Times Company.
Special Cable to THE NEW YORK TIMES.

VIENNA, Oct. 29.—Wilhelm Gericke, for many years a well-known orchestral, choral and operatic conductor in Europe and America, is dead at his home here at the age of 80 years.

His death, which occurred on Tuesday, followed a period of failing health from infirmities of age. He leaves a widow and daughter.

The name of Wilhelm Gericke will always be associated closely and indelibly with the musical development of America. It was he, more than any other one man, who carried out the ideal of Major Henry L. Higginson, the founder of the Boston Symphony Orchestra. This orchestra was organized in 1881 and was for three years conducted by Georges Henschel. It was soon obvious that Henschel, an excellent musician, was not the conductor to bring the Boston Symphony to the pitch of excellence that Major Higginson desired.

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In the Winter of 1884-85 Mr. Higginson, in Vienna, heard Gericke conduct a performance of "Aïda." The impression of this performance, strengthened by careful inquiries in authoritative quarters, convinced Major Higginson that in Gericke he had found the leader he wanted, and the following Fall the new conductor from Vienna undertook his duties in Boston.

Two Terms in Boston.

Gericke brought to his work exceptional earnestness and exceptional capacities. He was born at Graz, Styria, April 18, 1845. He was a pupil of Dessoff at the Vienna Conservatory from 1862 to 1865, after which he became capellmeister at Linz. In 1874 he became second conductor at the Vienna Court Opera under Hans Richter.

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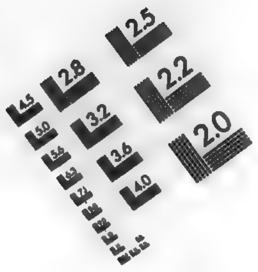
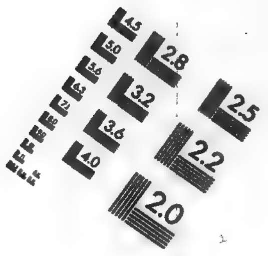

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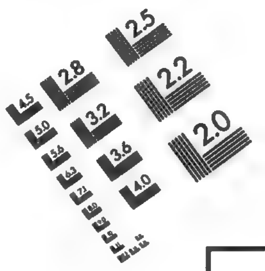
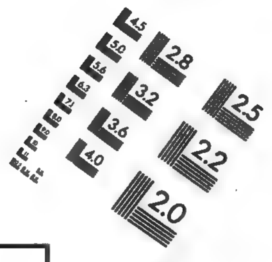

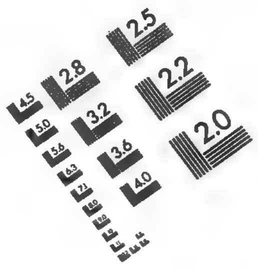
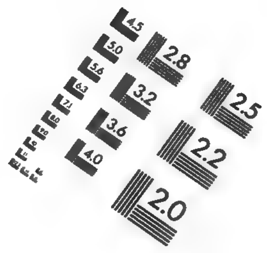

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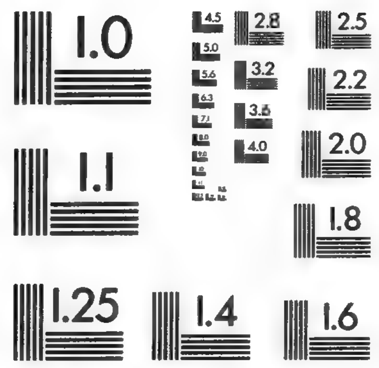

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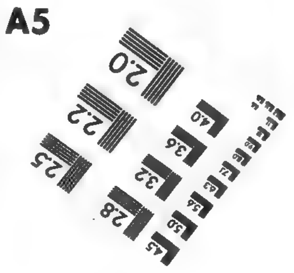
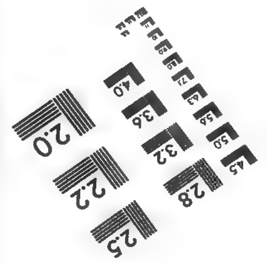

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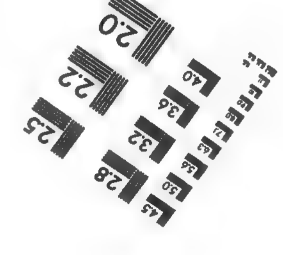
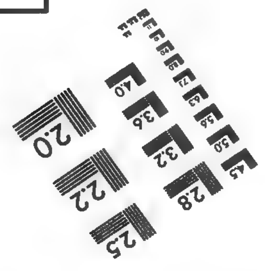

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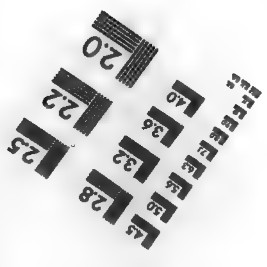

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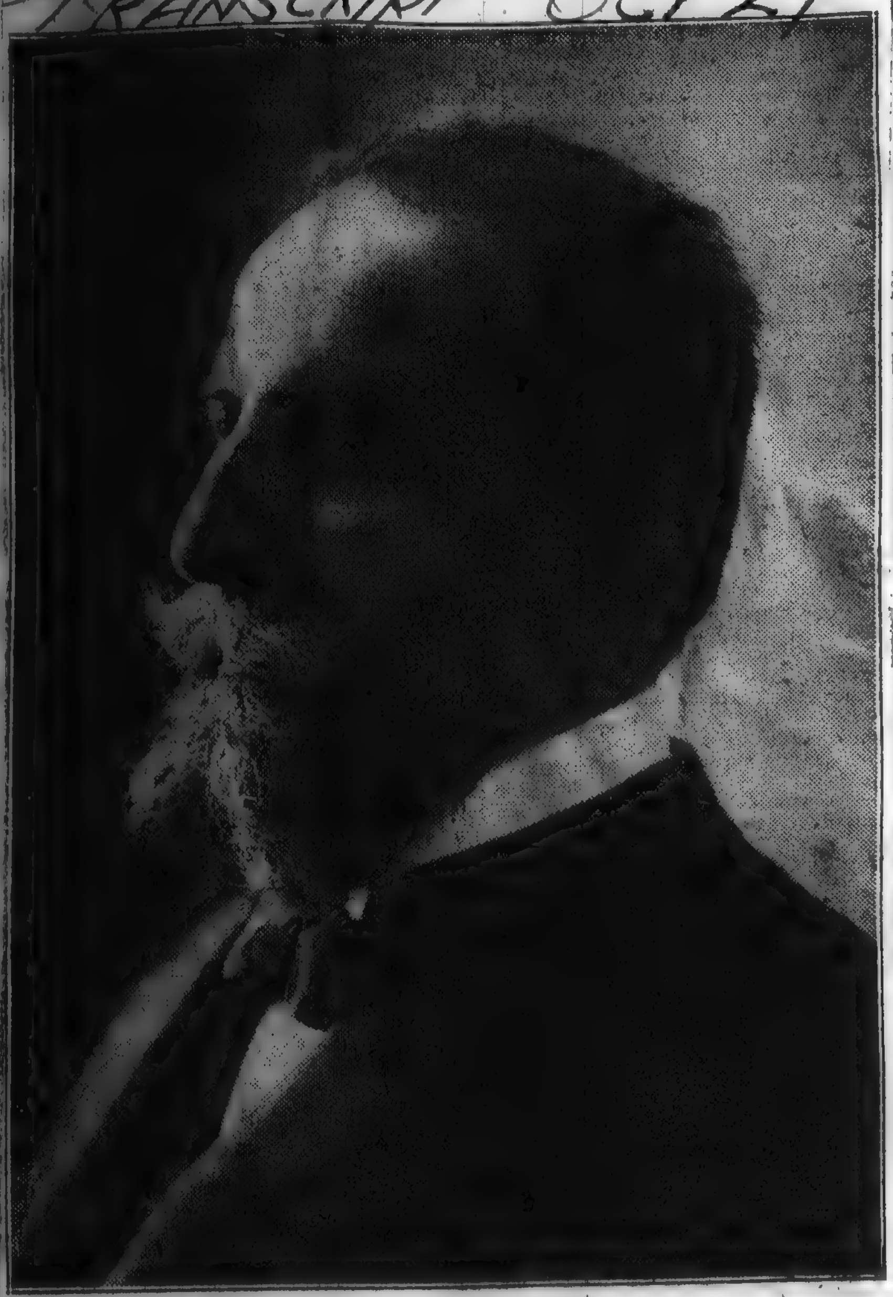
Death in Vienna of the Man Long Associated With the Early Progress of a Great Musical Organization

Transcript Oct 29



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From Emil Mollenhauer come words that are fitting to end this summary of the great Gericke: "Words cannot express the regret I feel for his passing. Gericke was not only one of the world's great conductors, he was one of the world's great men, in spirit as in deed. I refer especially to the noble quality of his personal honor, the breadth and kindness of his human sympathy. In his leadership he was never the autocrat. He was so sincere a musician, and so able in his profession, that these qualities were always enough to command the respect and close following of his men, without other need of discipline. A musician who did credit to the beauty of music is gone. He will be long admired and long mourned."

SYMPHONY ELOQUENT IN SIXTH

Post — Oct 24

"Pathetic" Engrossing Under Koussevitzky's Baton

BY WARREN STOREY SMITH

Outshining even his memorable version of Strauss' "Death and Transfiguration," Mr. Koussevitzky's interpretation of Tchaikovsky's "Pathetic" Symphony, at the concert of yesterday afternoon, proved the emotional and musical climax, thus far, of the present Symphony season. And a wildly applauding audience seemed so to regard it.

SERVICE TO COMPOSER

Let those who choose protest the filtration of certain German classics through the conductor's Slavic temperament. There is room here for two opinions. But beyond disputing, Mr. Koussevitzky's Tchaikovsky, as revealed to us more than once last season, and again yesterday, is the true, the quintessential Tchaikovsky.

To have sat through this extraordinary performance of the "Pathetic" with score in hand would have been here and there to find Mr. Koussevitzky Gildoue-Tchaikovskying Tchaikovsky. Gilding the lily, the cynical might call it. Yet, surely for such service, the composer, had he been in Symphony Hall yesterday, would have returned devout thanks.

Eloquence Is Sound

Would he paint the blackness and bleakness of desolation and despair, would he cry out in protest against our common fate, would he interrupt the music of wordly pleasure with the reminder that Death lurks ever near, or would he seek release in frenzied gaiety?—then and there did Mr. Koussevitzky, and his seconding thrice eloquent orchestra, sharpen and intensify Tchaikovsky's meaning, until the listener was racked or exhilarated, calmed or saddened far beyond the usual experience of hearing music.

And in passing, let it be noted that the sentimental Tchaikovsky was not underscored. Here Koussevitzky the musician of taste and feeling joined hands with Koussevitzky the dra-

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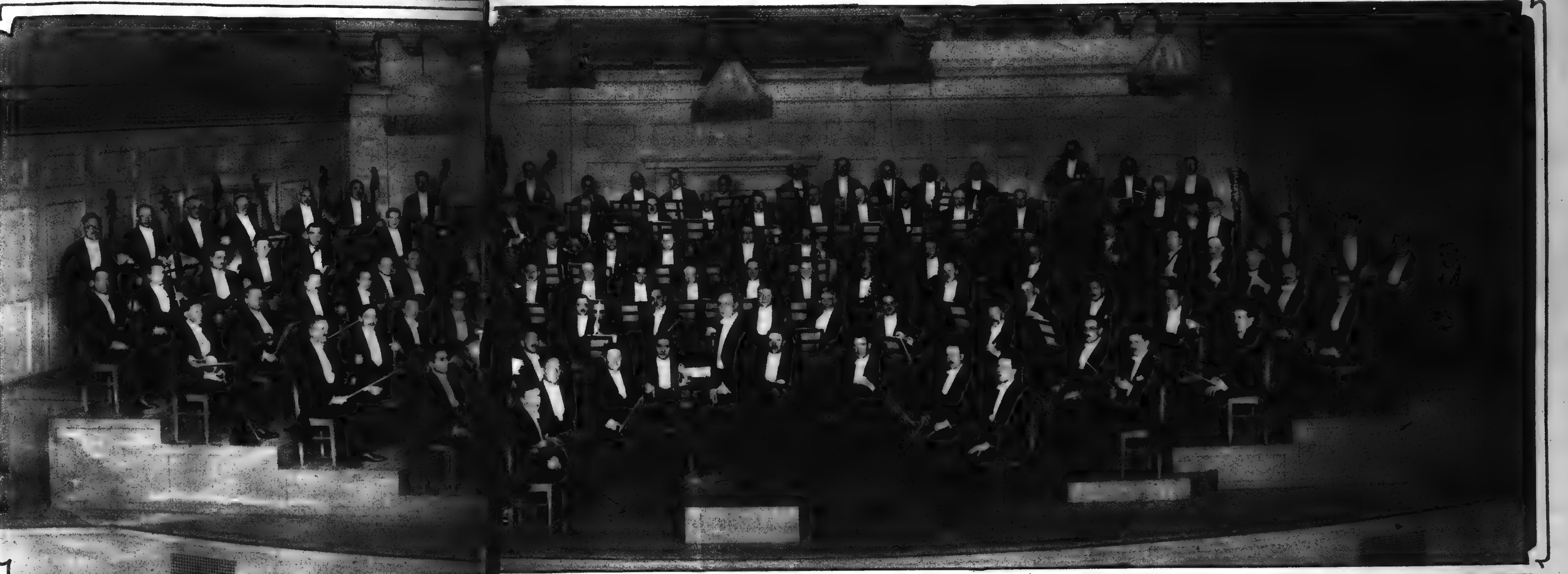
THE BOSTON SY Y ORCHESTRA LED BY SERGE KOUSSEVITZKY

(Wald)



The Boston Symphony orchestra pictured for the first time under Serge Koussevitzky after the opening Saturd ng concert of the 1925-26 With each string sectio larger than ever before. d the seating arrangement ill at the left front, but the that the conductor has al violas are at the right fro nd the 'cellos are beside t to the right. The brass se exception of the horns, is in brilliance. Since there a ies of Boston concerts, an given on five Tuesday afte ogrammes of the new serie development of symphonic e of our own day. Below Koussevitzky, leader of the (Garo)

THIS CLIPPING FROM
Bklyn Life + Activities of Long Is. Society

OCT 31 1925

BOSTON SYMPHONY INCREASES BOSTON CONCERTS TO 73—The concerts by the Boston Symphony Orchestra this season are in greater demand than they have ever been in the illustrious history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached the number of 1,000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in Greater Boston to 73 against 59 five years ago. The same conditions apply in New York, where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian Conductor of the Orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the doublebass As a young man he toured the continent, surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous in Moscow and Leningrad, where he gave festivals devoted to the music of the older masters and likewise championing the young creative genius of the day, both in his own and other nations. With this same orchestra he traveled in a special steamer the entire length of the Volga River, giving concerts in many towns, small and large, in this vast country, and thus taking Symphony concerts to provinces where such music was hitherto unknown. It was in 1920 that Koussevitzky was first heard in Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky," which have come to be an annual institution and which still from that time to this attract as much attention in Paris as any Symphony concerts. In London every season Koussevitzky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony Orchestra. He has conducted operas with a similar distinction in the Old World.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous Orchestra which he still commands, more than fulfilled the highest expectation. He has quickly become the most outstanding figure in the musical world of those cities which the Orchestra visits, and his reputation extends the length and breadth of this country.

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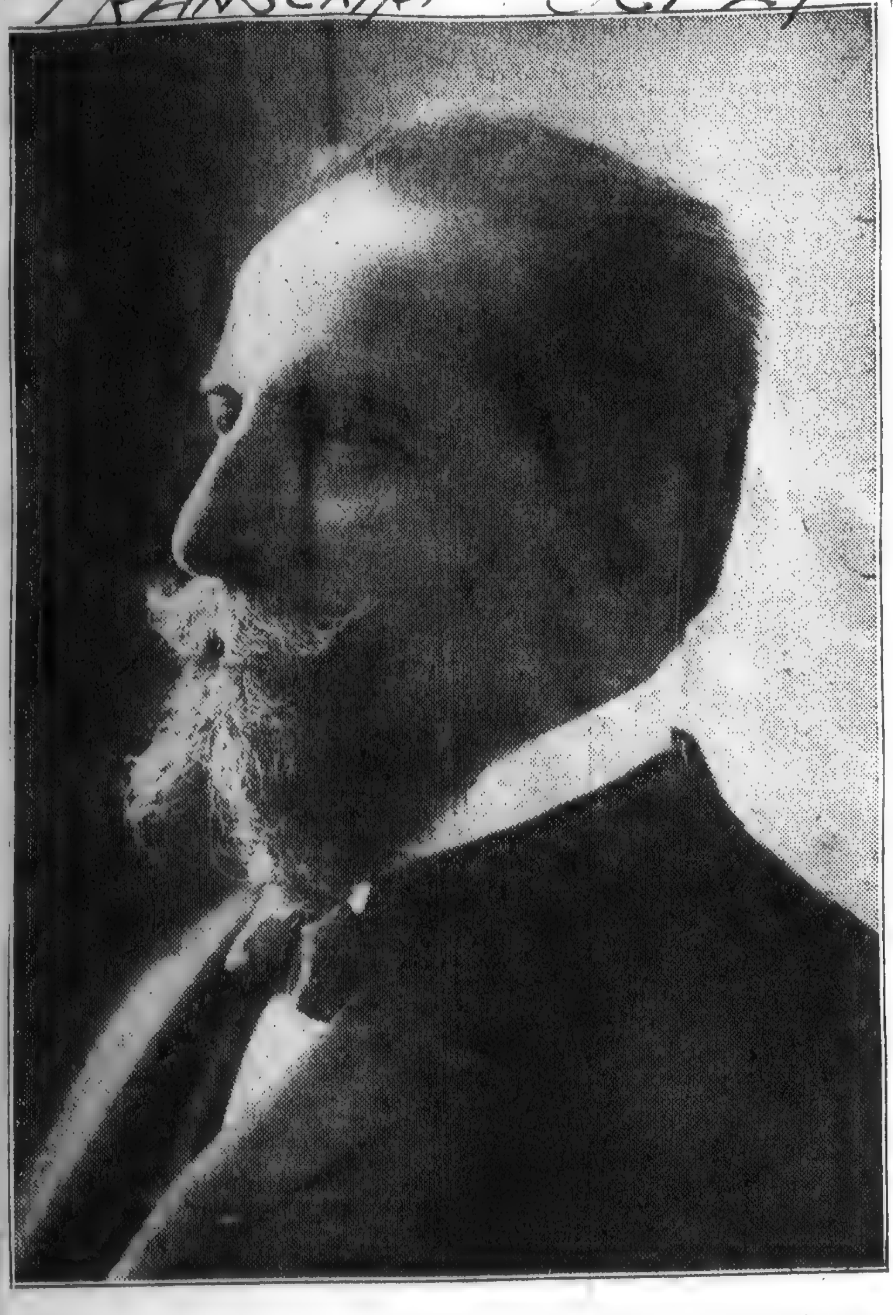
Transcript Oct 29



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From Emil Mollenhauer come words that are fitting to end this summary of the great Gericke: "Words cannot express the regret I feel for his passing. Gericke was not only one of the world's great conductors, he was one of the world's great men, in spirit as in deed. I refer especially to the noble quality of his personal honor, the breadth and kindness of his human sympathy. In his leadership he was never the autocrat. He was so sincere a musician, and so able in his profession, that these qualities were always enough to command the respect and close following of his men, without other need of discipline. A musician who did credit to the beauty of music is gone. He will be long admired and long mourned."

SYMPHONY ELOQUENT IN SIXTH

Post — Oct 24

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BY WARREN STOREY SMITH

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Let those who choose protest the filtration of certain German classics through the conductor's Slavic temperament. There is room here for two opinions. But beyond disputing, Mr. Koussevitzky's Tchaikovsky, as revealed to us more than once last season, and again yesterday, is the true, the quintessential Tchaikovsky.

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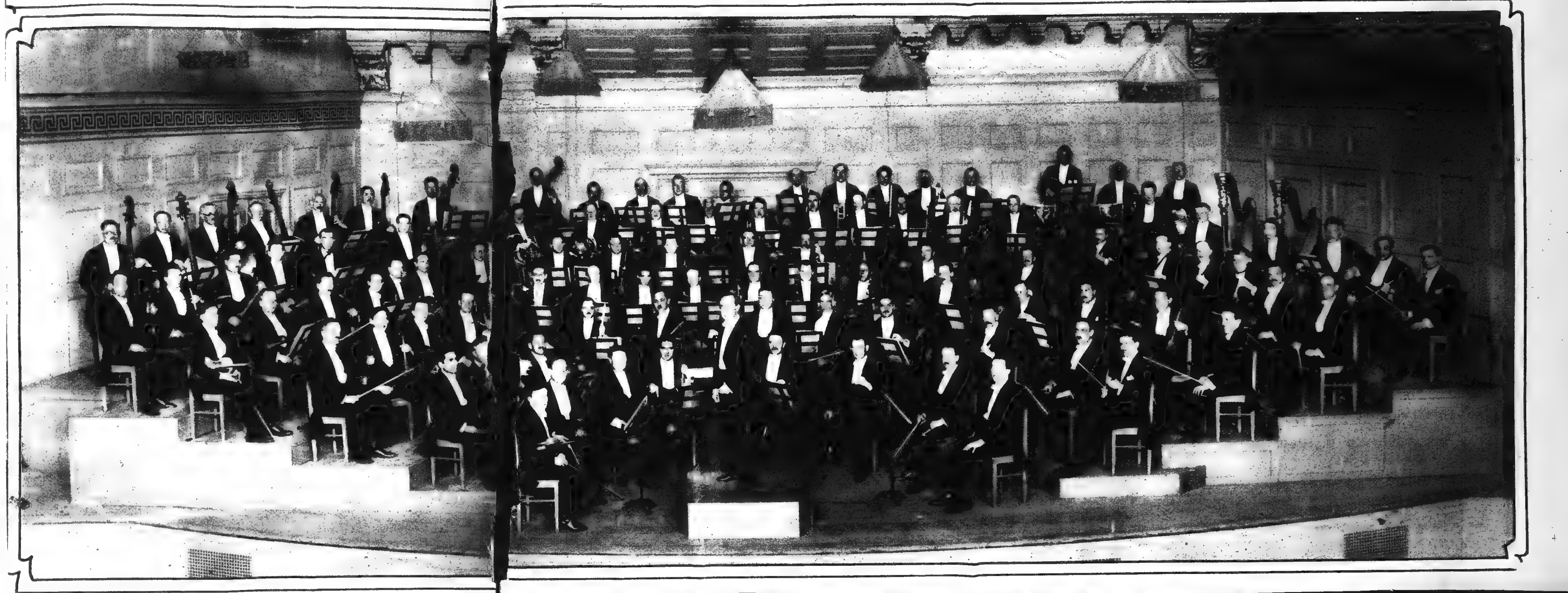
THE BOSTON SY[illegible]Y ORCHESTRA LED BY SERGE KOUSSEVITZKY

(Wald)



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Wilhelm Gericke, the Second Conductor of Boston Symphony

Death in Vienna of the Man Long Associated With the Early Progress of a Great Musical Organization

Transcript Oct 24

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The Boston Symphony Orchestra was founded in 1881. In the first years of its existence George Henschel led its difficult way. When the end of his leadership came, Wilhelm Gericke stood at the front of the platform to lead the men through the delightful intricacies of Brahms's waltzes which he played for the audiences of Boston for the first time. [illegible] years [illegible] when they gave a testimonial [illegible] concert for the great [illegible] then in exile in Austria and [illegible] funds they played again Gericke's own arrangements of these waltzes. Boston has never regretted this gift which Gericke gave to its vast [illegible]

Early Promise

Wilhelm Gericke was born in Schwanberg, Styria, on the fourteenth of April, 1845. He was not forty years old when he came to Boston. It was when he was fifteen years old that he first showed signs of having talent for music. His education was almost solely received at the Vienna Conservatory. Here his progress was so complete that upon his graduation he was offered and accepted the position of one of the three leaders of the orchestra at the Imperial Opera. His training had been of the most exact type. His temperament was such that he loved the classics. To the detail and mastery of technique he devoted much of his attention and when he came to Boston for the first time, the growing orchestra was made to pay strict attention to the mastery of this and the mastery of finesse. After his second concert he remarked to Mr. Henry Lee Higginson, "There are some musicians; but it is hardly an orchestra." When, after five years of leading, he left the Boston Symphony it might well have been said: "These are musicians and this is an orchestra."

It was on the evening of Oct. 20, 1881 that Mr. Higginson, the founder of the orchestra, was in Vienna and heard Gericke conduct. Mr. Higginson attended a concert at the Grand Opera House. The opera was "Aida," and so favorable was the impression which the handling of the [illegible] in the hands of Gericke made upon Mr. Higginson that immediately [illegible] were under way to bring [illegible] Boston. Two days later [illegible] had been made and Gericke was [illegible] to America.

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Not a Nationalist

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It has been said that few conductors anywhere were better able to produce the effect that the composers originally intended for their works. Whether it was Beethoven or Brahms, his beloved Brahms, Mozart or Schumann, he always seemed to give it the interpretation which its composor meant it to have, never intruding sensational effects of his own, never interpreting it in his own individual light.

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When Gericke reorganized the orchestra the musical critics of the city declared that they played well together, but also [illegible] because there was "more discord than harmony in the relations of the musicians with the director." They prophesied that the enterprise would die a natural death at the end of the season. [illegible] before the present Symphony Hall was built, that edifice being opened in 1900. It might be noted that Gericke was one of the first to introduce Richard Strauss—and that the audience walked out on the performance.

But under Mr. Gericke's guidance the fame of the orchestra grew and in the year 1888-89, as M. A. De Wolfe Howe's book points out, 112 concerts were given before audiences averaging 2000. In January, 1889, it was publicly announced that the conductor's health was undermined by the New England climate and that he would not return the next season. The choice of his successor was announced. Following a tour in the West as far as St. Louis, he was given a farewell testimonial concert in Boston in May, 1889.

Au Revoit

Of this concert, Louis Elson, the music critic, wrote:

"The enthusiasm which had been bubbling up all through the evening found its full vent at the end of the concert. Then the audience rose [illegible] they had done at the beginning of the concert [illegible] themselves hoarse, while waving of hats and handkerchiefs was carried on even by the most sedate of individuals. Why in the world did not the trumpeters add the climax by blowing a 'Tusch' just here? But everyone was hushed in agreeable surprise when Mr. Gericke squared himself for a struggle with our language, and gave [illegible] a charming little speech, all the more [illegible]ful because of its naive senten[illegible] [illegible] of Boston how much he appreciated their recognition; he thanked the orchestra for their faithful work, the public for their steady attention; he thanked the Cecilia for assisting at his last concert, and he thanked Mr. Higginson (all Boston and in some degree all America may join in this) for the munificence which had made the orchestra possible [illegible] the single word of parting, 'Farewell.' [illegible]

Start All Over Again

[illegible] together and played them

with a wonderful enthusiasm [illegible] During this second term [illegible] events took place. One was the opening of the new Symphony Hall and the other was the establishment [illegible] It was in the winter of 1906 that a misunderstanding arose. There was a failure to agree upon terms [illegible] was [illegible] his resignation was [illegible]

[illegible]

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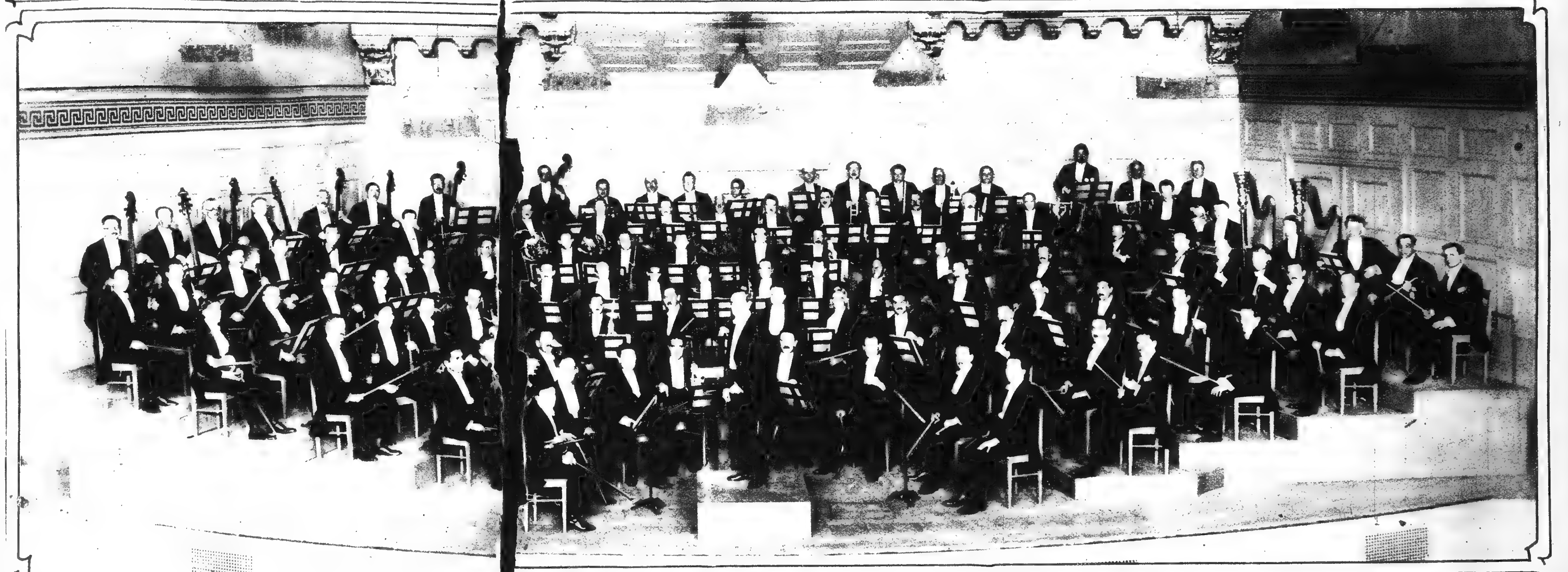

(Wald)

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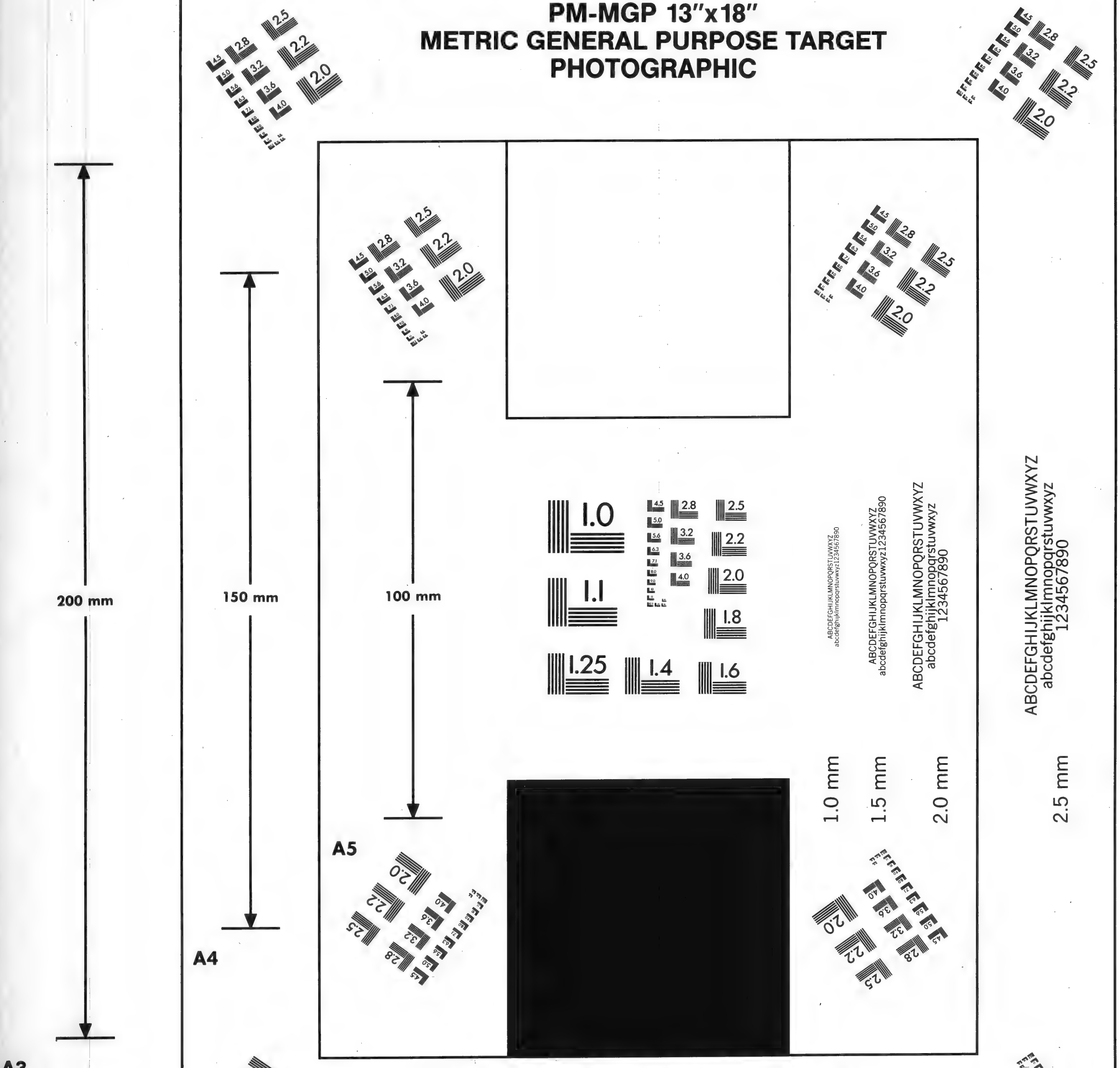
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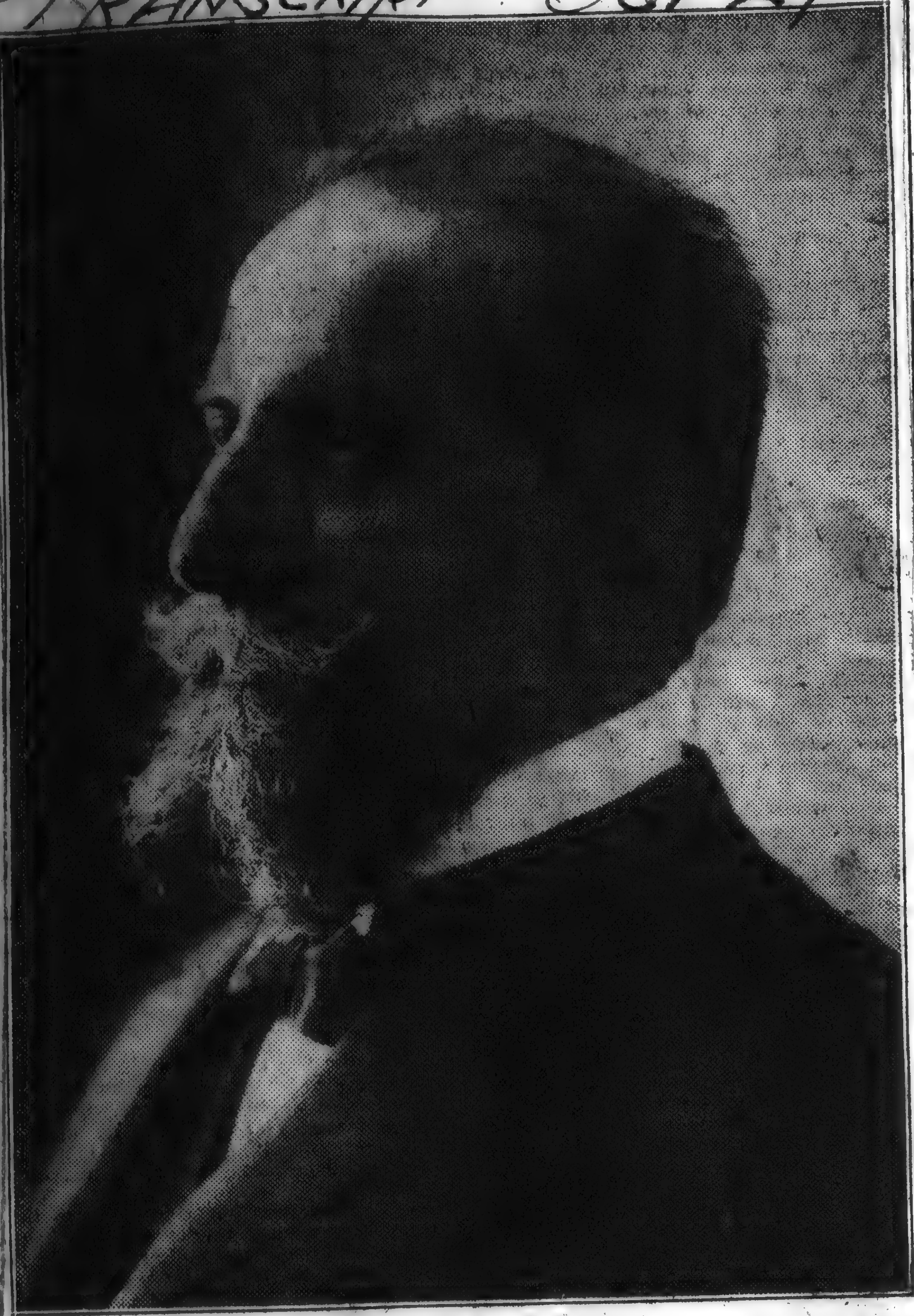
Death in Vienna of the Man Long Associated With the Early Progress of a Great Musical Organization

Transcript Oct 29



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Early Promise

Wilhelm Gericke was born in Schwanberg, Styria, on the fourteenth of April, 1845. He was not forty years of age when he came to Boston. It was when he was fifteen years old that he first showed signs of having talent for music. His education was almost solely received at the Vienna Conservatory. Here his progress was so complete that upon his graduation he was offered and accepted the position of one of the three leaders of the orchestra at the Imperial Opera. His training had been of the most exact type. His temperament was such that he loved the classics. To the detail and mastery of technique he devoted much of his attention and when he came to Boston for the first time, the growing orchestra was made to pay strict attention to the mastery of this and the mastery of finesse. After his second concert he remarked to Mr. Henry Lee Higginson, "There are some musicians; but it is hardly an orchestra." When, after five years of leading, he left the Boston Symphony it might well have been said: "These are musicians and this is an orchestra."

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Gericke took the men he had when he arrived and did with them the best that he could. A year or more after he first stood at the conductor's desk he reorganized the orchestra. He sent to Vienna, where he found many new and younger men. These he had come to sit on the platform with him. Whether any of those now playing under Koussevitzky are men whom Gericke found could not be learned today.

It has been said that few conductors anywhere were better able to produce the effect that the composers originally intended for their works. Whether it was Beethoven or Brahms, his beloved Brahms, Mozart or chumann, he always seemed to give it the interpretation which its composer meant it to have, never intrudng sensational effects of his own, never interpreting it in his own individual light.

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But under Mr. Gericke's guidance the fame of the orchestra grew and in the year 1888-89, as M. A. Wolfe Howe's book points out, 112 concerts were given before audiences averaging 2500. In January, 1889, it was publicly announced that the conductor's health was undermined by the New England climate and that he would not return the next season. The choice of his successor was announced. Following a tour in the West as far as St. Louis, he was given a farewell testimonial concert in Boston in May, 1889.

Au Revoir

Of this concert, Louis Elson, the music critic, wrote:

"The enthusiasm which had ben bubbling up all through the evening, found its full vent at the end of the concert. Then the audience rose (as they had done at the beginning of the concert also) and shouted themselves hoarse, while waving of hats and handkerchiefs was carried on even by the most sedate of individuals. Why in the world did not the trumpeters add the climax by blowing a 'Tusch' just here? But everyone was hushed in agreeable surprise when Mr. Gericke squared himself for a struggle with our language, and gave with a charming little speech, all the more delightful because of its naive sentences and evident sincerity. He told the people of Boston how much he appreciated their recognition; he thanked the orchestra for their faithful work, the public for their steady attention; he thanked the Cecilia for assisting at his last concert, and he thanked Mr. Higginson (all Boston, and in some degree all America, may join in this) for the munificence which had made the orchestra what it was, and then he added the single work of parting, 'Farewell.' We can all hope that the last word is premature. Let us compromise the parting, oh, most popular and deserving conductor, on the basis of 'Au revoir.' "

A private farewell took place later at the home of Mrs. Ole Bull at Cambridge. On this memorable occasion an album containing verses by Holmes, Aldrich and others was presented to Mr. Gericke. On the fly-leaf, over the signature of John S. Dwight, appeared these words:

TO THE MAKER OF THE BOSTON
SYMPHONY ORCHESTRA

Later Mr. Gericke came back to Boston. In the interim the conductors were Arthur Nikisch and Emil Paur. The former acted in this capacity for four years and the latter was the leader for five.

All Over Again

with a wonderful enthusiasm and devotion. During this second term two important events took place. One was the opening of the new Symphony Hall and the other was the establishment of the pension fund. It was in the winter of 1906 that a misunderstanding arose. There was a failure to agree upon terms by which his contract was to be renewed and in February of that year his resignation was announced. Dr. Karl Muck was his successor.

William Endicott, in the busy offices of Kidder, Peabody & Co., had this to say of Gericke: "He was a charming man. He knew of little but music, but that he knew to his finger tips. I was very fond of him and knew him well. The war hurt Gericke, and, of course, with all the bitterness which attended it, it made of him almost an exile from this land where for thirteen years he had done so much for us. He was very fond of America, too, and had many warm friends here that will miss him more than I can tell."

Proof of the sincerity of Mr. Endicott's statement was the benefit concert which was given him on Dec. 5, 1922 at Symphony Hall. At this concert Schubert's Unfinished Symphony, his own arangements of Brahm's waltzs, Straus's "Til Eulenspiegel" and Beethoven's "Fifth Symphony," all favorites of Gericke, were played to a packed house. A fund was raised and sent to him to help in the difficult years in Vienna. Gericke wrote back a letter of appreciation that is one of the most prized possessions in the archives at Symphony Hall.

Arthur Foote, at Jordan Hall, today summed up the characteristics of the man when he said, "He had the utmost feeling for beauty of tone in an orchestra. His was the fullest artistic conscience. Whether he cared for it or not he would afford one piece of music the same sympathetic treatment that he poured forth into the music which he loved. He was a splendid conductor; whether better than later ones it is not for me to say. He was very uncompromising in his ideals, very quiet by nature, deeply loved by all who knew him."

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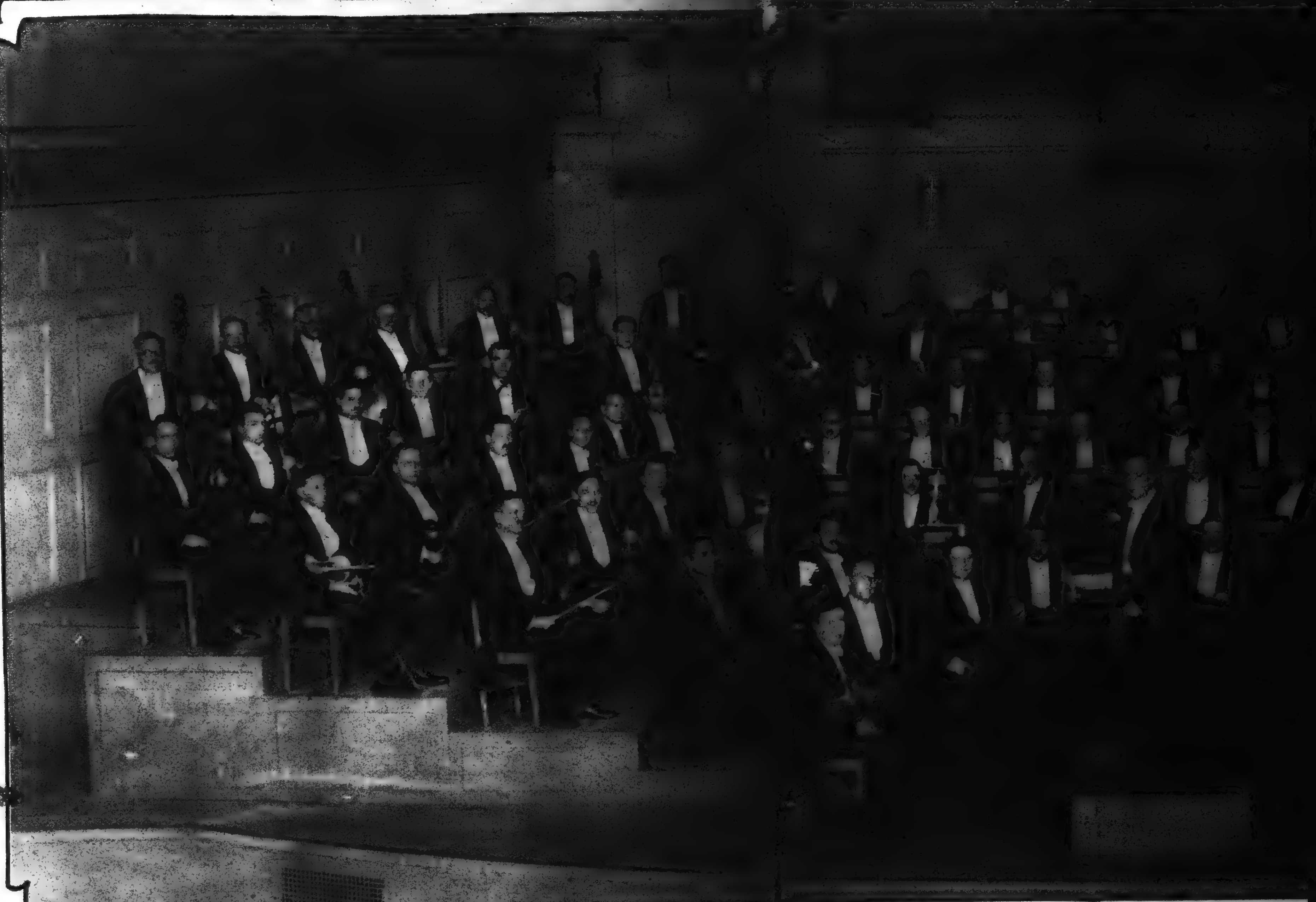
THE BOSTON

THE BOSTON SY Y ORCHESTRA LE



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THIS CLIPPING FROM
Bklyn Life + Activities of Long Is. Society

OCT 31 1925

BOSTON SYMPHONY INCREASES BOSTON CONCERTS TO 73—The concerts by the Boston Symphony Orchestra this season are in greater demand than they have ever been in the illustrious history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached the number of 1,000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in Greater Boston to 73 against 59 five years ago. The same conditions apply in New York, where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian Conductor of the Orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the doublebass As a young man he toured the continent, surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous in Moscow and Leningrad, where he gave festivals devoted to the music of the older masters and likewise championing the young creative genius of the day, both in his own and other nations. With this same orchestra he traveled in a special steamer the entire length of the Volga River, giving concerts in many towns, small and large, in this vast country, and thus taking Symphony concerts to provinces where such music was hitherto unknown. It was in 1920 that Koussevitzky was first heard in Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky," which have come to be an annual institution and which still from that time to this attract as much attention in Paris as any Symphony concerts. In London every season Koussevitzky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony Orchestra. He has conducted operas with a similar distinction in the Old World.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous Orchestra which he still commands, more than fulfilled the highest expectation. He has quickly become the most outstanding figure in the musical world of those cities which the Orchestra visits, and his reputation extends the length and breadth of this country.

Wilhelm Gericke, the Second Conductor of Boston Symphony

Death in Vienna of the Man Long Associated With the Early Progress of a Great Musical Organization

Transcript Oct 29

WILHELM GERICKE is dead Today a cablegram came from Vienna telling of the death of the man who perhaps as much as any one else made the Boston Symphony Orchestra what it is today. H died on Tuesday. He had been ill for a long time and so the end was not unexpected. But with the coming of the cablegram gloom was spread throughout Symphony Hall where the strains of Stravinsky's Song of the Nightingale were filling the vast empty spaces of the auditorium as the orchestra was practicing under the magic wand of Koussevitsky. Only a few men are left in the orchestra now who once bent their bows at the direction of the great Gericke but those who knew him played their parts a little more gently, a little more sadly, for the spirit of Gericke still hovers about the building. And in a busy banking house there was cast a veil of silence for a moment when the word came while in a little room at the New England Conservatory tears came to the eyes of a man who was teaching pupils the way to become—perhaps second Gerickes. William C. Endicott was the man in the bank to whom the cablegram came; Timothy Adamowsky the teacher who could not go on with his class, for he was the man whom Gericke brought from abroad to be, a part of the orchestra which he conducted in Boston.

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Early Promise

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It was on the evening of Oct. 20, 1884, that Mr. Higginson, the founder of the orchestra, was in Vienna and heard Gericke conduct. Mr. Higginson attended a concert at the Grand Opera House. The opera was "Aida," and so favorable was the impression which the handling of the score in the hands of Gericke made upon Mr. Higginson that immediately negotiations were under way to bring the Austrian to Boston. Two days later arrangements had been made and Gericke was ready to start to America.

Gericke took the men he had when he arrived and did with them the best that he could. A year or more after he first stood at the conductor's desk he reorganized the orchestra. He sent to Vienna, where he found many new and younger men. These he had come to sit on the platform with him. Whether any of those now playing under Koussevitsky are men whom Gericke found could not be learned today.

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with a wonderful enthusiasm and devotion. During this second term two important events took place. One was the opening of the new Symphony Hall and the other was the establishment of the pension fund It was in the winter of 1906 that a misunderstanding arose. There was a failure to agree upon terms by which his contract was to be renewed and in February of that year his resignation was announced. Dr. Karl Muck was his successor.

William Endicott, in the busy offices of Kidder, Peabody & Co., had this to say of Gericke: "He was a charming man. He knew of little but music, but that he knew to his finger tips. I was very fond of him and knew him well. The war hurt Gericke, and, of course, with all the bitterness which attended it, it made of him almost an exile from this land where for thirteen years he had done so much for us. He was very fond of America, too, and had many warm friends here that will miss him more than I can tell."

Proof of the sincerity of Mr. Endicott's statement was the benefit concert which was given him on Dec. 5, 1922 at Symphony Hall. At this concert Schubert's Unfinished Symphony, his own arangements of Brahm's waltzs, Straus's "Til Eulenspiegel" and Beethoven's "Fifth Symphony," all favorites of Gericke, were played to a packed house. A fund was raised an sent to him to help in the difficult year in Vienna. Gericke wrote back a letter of appreciation that is one of the most prized possessions in the archives at Symphony Hall.

Arthur Foote, at Jordan Hall, today summed up the characteristics of the man when he said, "He had the utmost feeling for beauty of tone in an orchestra. His was the fullest artistic conscience. Whether he cared for it or not he would afford one piece of music the same sympathetic treatment that he poured forth into the music which he loved. He was a splendid conductor; whether better than later ones it is not for me to say. He was very uncompromising in his ideals, very quiet by nature, deeply loved by all who knew him."

From Emil Mollenhauer come words that are fitting to end this summary of the great Gericke: "Words cannot express the regret I feel for his passing. Gericke was not only one of the world's great conductors, he was one of the world's great men, in spirit as in deed. I refer especially to the noble quality of his personal honor, the breadth and kindness of his human sympathy. In his leadership he was never the autocrat. He was so sincere a musician, and so able in his profession, that these qualities were always enough to command the respect and close following of his men, without other need of discipline. A musician who did credit to the beauty of music is gone. He will be long admired and long mourned."

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SERVICE TO COMPOSER

Let those who choose protest the filtration of certain German classics through the conductor's Slavic temperament. There is room here for two opinions. But beyond disputing, Mr. Koussevitzky's Tchaikovsky, as revealed to us more than once last season, and again yesterday, is the true, the quintessential Tchaikovsky.

To have sat through this extraordinary performance of the "Pathetic" with score in hand would have been here and there to find Mr. Koussevitzky Gildoue-Tchaikovskying Tchaikovsky. Gilding the lily, the cynical might call it. Yet, surely for such service, the composer, had he been in Symphony Hall yesterday, would have returned devout thanks.

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Would he paint the blackness and bleakness of desolation and despair, would he cry out in protest against our common fate, would he interrupt the music of wordly pleasure with the reminder that Death lurks ever near, or would he seek release in frenzied gaiety?—then and there did Mr. Koussevitzky, and his seconding thrice eloquent orchestra, sharpen and intensify Tchaikovsky's meaning until the listener was racked or exhilarated, calmed or saddened far beyond the usual experience of hearing music.

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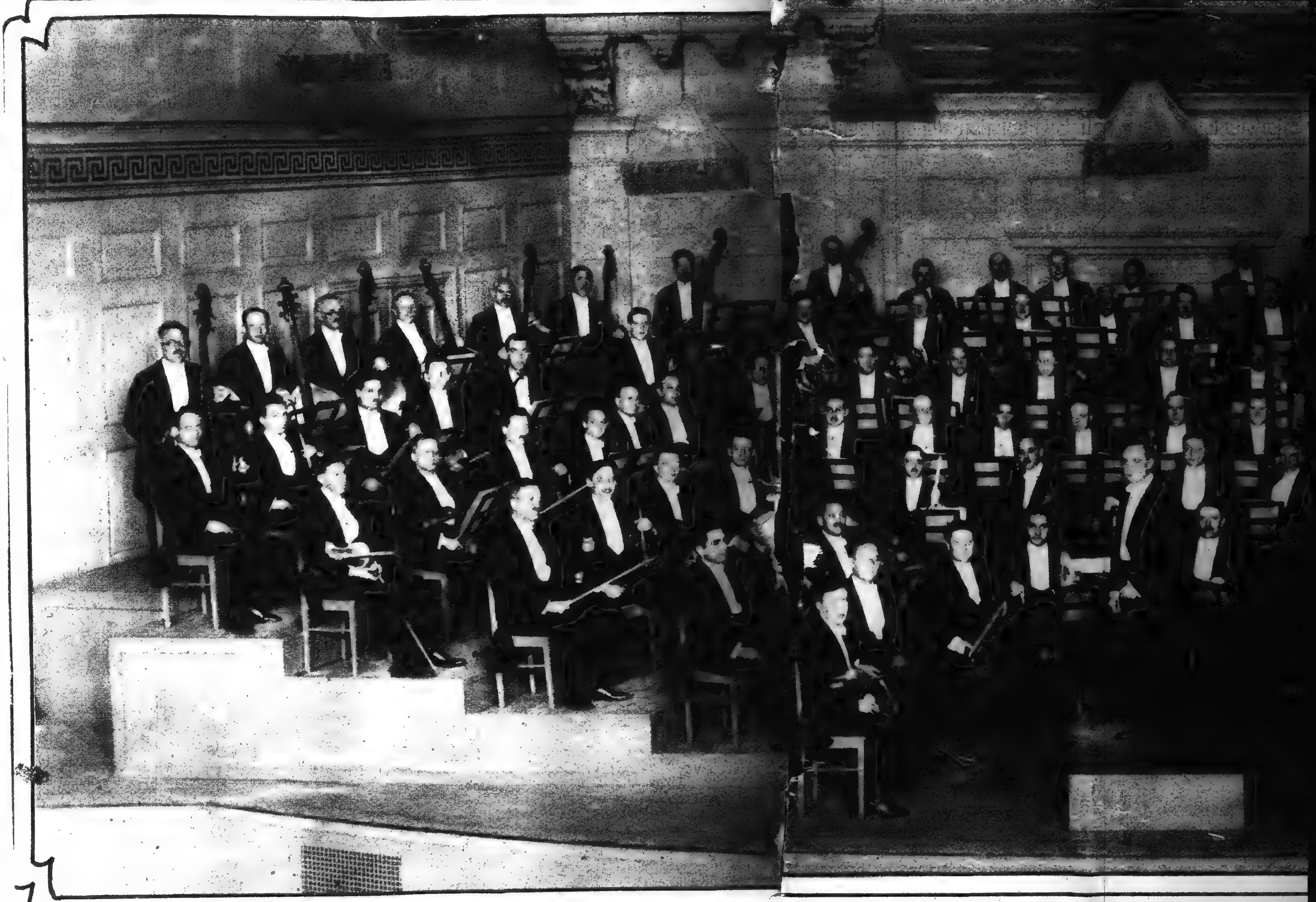

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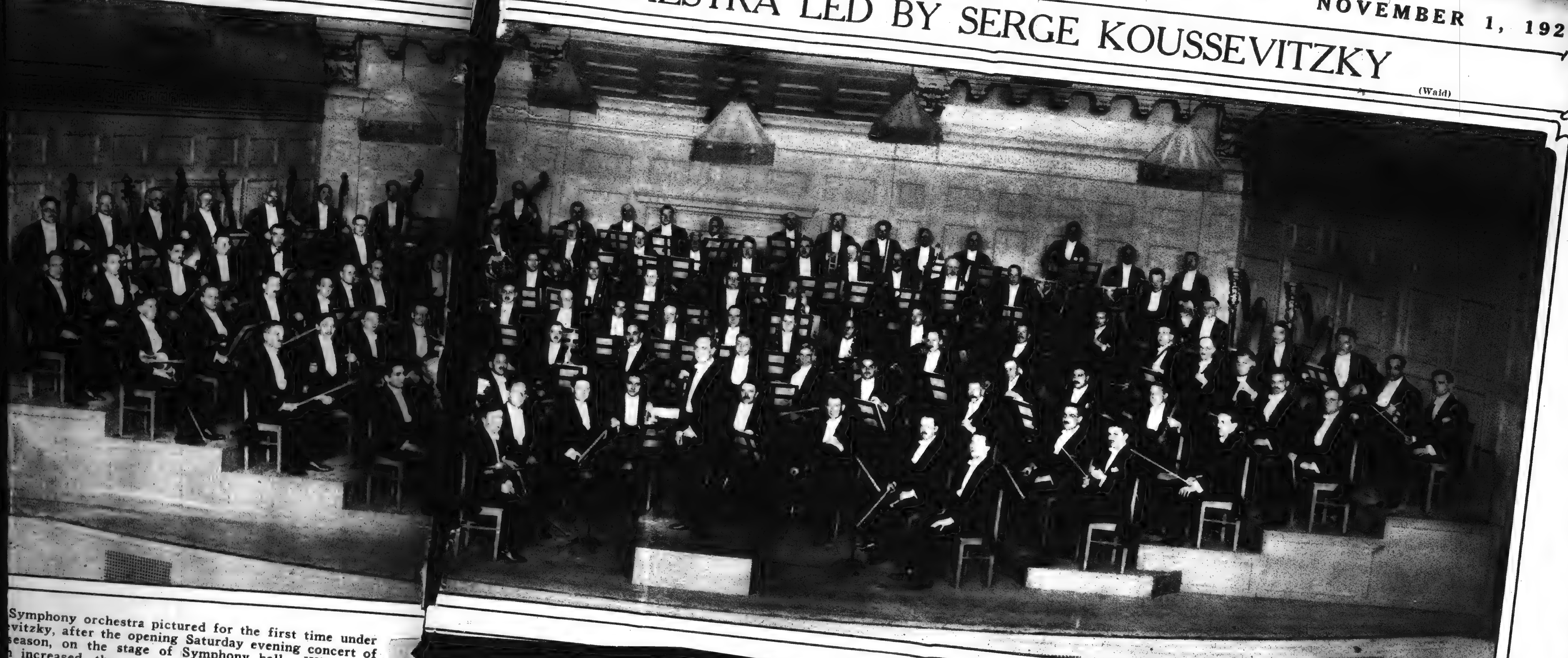

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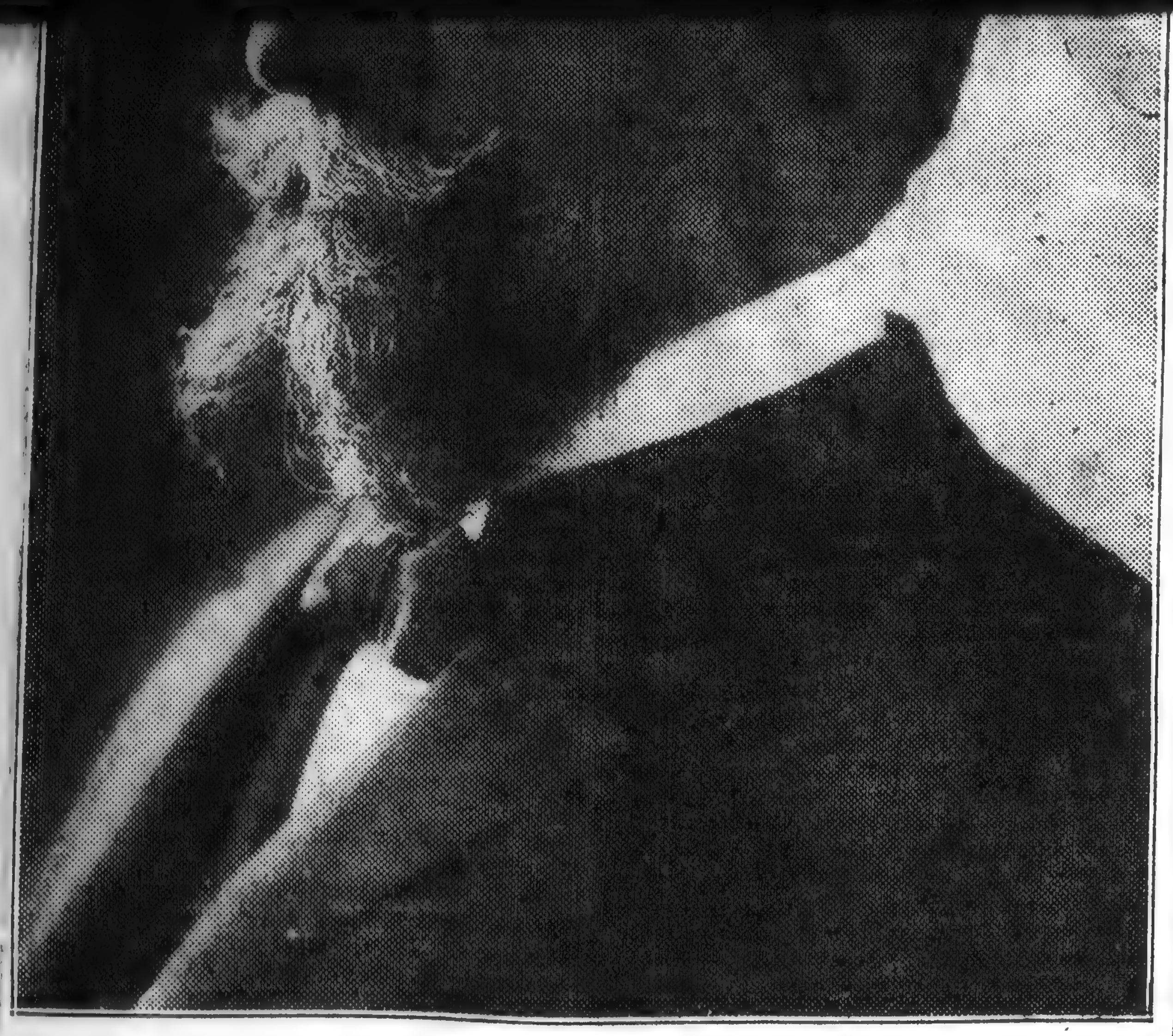

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Not a Nationalist

During his first stay in Boston Gericke proved himself an eclectic, selecting whenever it was possible, the music which at the time was generally considered the best. He was not an explorer into strange musical domains, preferring to choose music that time had proved worthy of the name classic. But he was not a nationalist, Italian, German, English, Russian, it made little difference to him. His one object was to choose worthy composers.

It has been said that few conductors anywhere were better able to produce the effect that the composers originally intended for their works. Whether it was Beethoven or Brahms, his beloved Brahms, Mozart or Schumann, he always seemed to give it the interpretation which its composer meant it to have, never intruding sensational effects of his own, never interpreting it in his own individual light.

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Start All Over Again

Mr. Gericke found new conditions when he returned. Players had come and gone in the nine-year interim and new human material for Gericke to mould to his whims confronted him. The world of music had, too, undergone changes and, as Mr. Howe points out, the conductorship of Nikisch and Baur had done much to broaden the outlook of American audiences.

Many objected to Gericke's choice of music and felt that he too often gave them the familiar, the classic. But he heeded these complaints and near the end of his second term more and more showed sympathy with the moderns and played them

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GAZETTE TIMES

NOV 1 1925 138

ANALYSIS OF ORCHESTRATIONS

The programs to be given by the Boston Symphony Orchestra at Syria Mosque Friday night and Saturday afternoon will be analyzed Thursday night in the recital room of the Pittsburgh Musical Institute. Charles N. Boyd will speak on the works to be given, including Tschaikowsky's Symphony No. 6, the "Pathetic," and Schumann's Symphony No. 4 in D minor, as well as a work to be heard here for the first time in Ibert's "Escales" (Ports of Call). Illustrations will be played on two pianos by Dallmeyer Russell and William H. Oetting. This talk is free to the public and all interested persons are invited.

THIS CLIPPING FROM

RICHMOND, VA.
TIMES-DISPATCH

NOV 2 - 1925

AMUSEMENTS

The Boston Symphony.

The concerts given by the Boston Symphony Orchestra are in greater demand than they have ever been in the illustrious history of that organization of 101 musicians, and the waiting list of applicants for subscription tickets in its own city has reached 1,000 for the first time. In order to take care of the people another series has been formed, making seventy-five concerts by the orchestra in Boston alone. This fact shows how fortunate Richmond is to be included in the short list of cities visited by Serge Koussevitzky and his players this season. In the same series here will be the Cincinnati and the popular New York Symphony orchestras, all of which will be presented by Mrs. Wilson-Greene, who is also managing Elman, Jeritza and Chaliapin.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

NOV 1 1925

Student tickets for the Boston Symphony Orchestra concerts in this city are now available and are being distributed, as in former years, under the direction of the State Federation of Rhode Island Music Clubs. The committee in charge is Virginia Boyd Anderson and Evangeline Larry. Tickets may be obtained by Rhode Island music students under 25 years of age upon recommendation of their teacher. This is the only city where the orchestra management makes a concession to pupils.

As the four series of concerts by the orchestra in Boston were fully subscribed last spring, a new series has just been announced. This was done to accommodate the waiting list which had reached the unprecedented number of 967. The new series will be given in Symphony Hall on five Tuesday afternoons, and will bring the total number of concerts in Greater Boston to 76.

Similar interest is being shown in the Providence concerts, it is reported, the subscription sale being far in advance of last year. The public sale will open tomorrow morning. The orchestra has departed on its first tour which includes concerts this week in Montreal, Toronto, Ithaca and Pittsburgh.

* * *

THIS CLIPPING FROM

BALTIMORE, MD.
SUN

NOV 1 1925

Boston Symphony To Have Full Season

The Boston Symphony Orchestra, which will be heard here during the winter under the leadership of its new director, Serge Koussevitzky, will give seventy-three concerts in its home city this season and ten in New York.

THIS CLIPPING FROM
~~POST~~
WORCESTER, MASS.
Telegram

NOV 1 1925

BOSTON SYMPHONY ORCHESTRA IN FIVE EXTRA CONCERTS

Now in the second season under the celebrated Russian conductor Serge Koussevitzky, the concerts by the Boston Symphony orchestra have reached a popularity which exceeds all precedent in the long distinguished history of this organization. On account of this demand, the orchestra will not be able to visit Worcester this season.

Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59. The same conditions apply in New York where 10 concerts are given. The new series will be given in Symphony hall on the following Tuesday afternoons at 3.15: December 1, January 5, February 9, March 2, and April 6. Since the average symphony program lasts about one hour and three quarters, these concerts should prove particularly convenient for those living in outlying districts of Boston.

Serge Koussevitzky will arrange the five programs of this series in chronological order so that, containing masterpieces from each important period in the development of symphony music, they represent the magnificent range of the orchestra repertory from the times of Bach, Handel and the early Italian masters to the music of today and tomorrow.

Koussevitzky was first famous in Europe as a virtuoso of the double-bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous in Moscow and Leningrad where he gave festivals devoted to the music of the older masters, and likewise championing the young creative genius of the day, both in his own and other nations. With this same orchestra he traveled in a special steamer the entire length of the Volga river, giving concerts in many towns, small and large, in this vast country and thus taking symphony concerts to provinces where such music was hitherto unknown.

It was in 1920 that Koussevitzky was first heard in European Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky" which have come to be an annual institution and which still, from that time to this, attract as much attention in Paris as any symphony concerts. In London every season, Koussevitzky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony orchestra. He has conducted opera with a similar distinction in the Old World.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the fa-

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THIS CLIPPING FROM
BROOKLYN CITIZEN

NOV 1 1925

Koussevitzky Increases Orchstra's Popularity

The Concerts by the Boston Symphony Orchestra this season are in greater demand than they have ever been and the waiting lists of applicants for subscription tickets have for the first time reached the number of 1000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been anonunced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 37 as against 39 five years ago. The same conditions apply in New York, where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the double bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous.

Coming to America a year ago, Koussevitzky, appearing over the famous orchestra, which he still commands, more than fulfiled the highest expectations.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

NOV 1 1925

Wednesday evening brings to Buffalo the Boston Symphony Orchestra and its internationally famed conductor, Serge Koussevitsky, for the opening programme of the Orchestra series under the auspices of the Buffalo Musical Foundation.

The programme is as follows:

Overture to Euryanthe .... Weber
Kikimora, A Folk Fairy-tale, Op. 63 .... Liadov
The Battle at Kerjenetzt from the Opera Kitej Rimsky-Korsakov
Escales .... Ibert
Symphony No. 1 in C minor, Op. 68 .... Brahms

There will be an intermission before the symphony. In response to a special request, the programme has been changed to include the Rimsky-Korsakov number instead of the Debussy, which was previously announced.

The string section of the Orchestra has been increased, and the entire personnel of this great and distinguished ensembles now numbers 108. Mr. Koussevitzky has radically changed the seating arrangement of the Orchestra it was stated by W. H. Brennan, the orchestral manager during a recent visit in Buffalo. The first violins are still at the left front, but the second violin section is beside them, so that the conductor has all of the violins, thirty-four of them, massed at his left. The violas are at the right front, where the second violin used to be, and the 'cellos are beside the violas. The harps are now shifted to the right. Whereas the brass players, excepting the horns, were formerly at the right rear, the entire brass section is now at the center rear, thereby gaining in brilliance.

This is the second season of Mr. Koussevitzky's conductorship of the Boston Symphony forces.

This summer an indication of his distinction among his European colleagues was given when the foremost composers of France gathered to do him honor in celebration of his recent decoration by the French government with the emblem of the Chevalier of the Legion of Honor.

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PITTSBURGH, PA.
POST

NOV 1 1925

The tenth season of Symphony Orchestra concerts under the auspices of the Pittsburgh Orchestra Association will open next Friday night and Saturday afternoon, November 6 and 7, at Syria Mosque, by a concert by the Boston Symphony Orchestra, under Serge Koussevitzky. Other orchestras to be heard during the season include the Cleveland, Nikolai Sokoloff, conductor, on November 20 and 21, and on January 22 and 23. For the November concert a Brahms program will be given, and the Mendelssohn Choir of Pittsburgh, Ernest Lunt, conductor, will render Brahms' "Requiem." At the second Cleveland concert Josef Lhevinne will appear as pianist solo-

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PITTSBURG, PA.
PRESS

NOV 1 1925

BOSTON SYMPHONY WILL GIVE TWO CONCERTS HERE

The Boston Symphony orchestra, Serge Koussevetzky condubting, will give two programs, Friday night and Saturday matinee, in Syria mosque this week. The orchestra numbers 107 musicians, and is the first attraction in the orchestra association series.

The following programs will be given:

Friday Program.
Overture to "Euryanthe" .... Weber
Symphony No. 6 in B minor, "Pathetic," Op. 74 .... Tchaikovsky
"Escales" ("Ports-of-Call") .... Ibert
I. Palermo. Calme: Assez anime: Calme.
II. Tunis-Nefta. Modere, tres rythme.
III. Valencia. Anime: modere.
Minuet of the Will-o-the-Wisps: Ballet of the Sylphs: and Rakoczy March, from "The Damnation of Faust," Op. 24 .... Berlioz
Saturday Program.
Overture to "Russlan and Ludmilla" .... Glinka
Symphony No. 4 in D minor, Op. 120 .... Schumann
Ride of the Valkyries from "The Valkyrie" .... Wagner
Prelude to "Lohengrin" .... Wagner
Overture to "Tannhauser" .... Wagner

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PITTSBURG, PA.
PRESS

NOV 1 1925

Orchestra Concerts Lead Week's Events.

Three events of importance are listed on the music calendar during the next six days, paramount being the annual engagement of the Boston Symphony orchestra, 107 musicians strong, which comes to Syria mosque for two concerts, Saturday matinee and Friday night.

The Boston symphony, other than the Philadelphia organization is the finest of the orchestras that visit Pittsburgh yearly. Under the direction of Pierre Monteaux it was always a pleasure to sit through a concert by the Boston group, and last year, with the new conductor, Serge Koussevitzky at the helm, two admirable concerts were heard. Koussevitzky impressed as a forceful conductor, giving readings of the utmost intelligence, and though not dominating as the "master conductor" he had been touted as being, at least sufficing as a man head and shoulders above the average director of today. An enviable reputation preceeded his first coming to America. In London and Paris for the last five years his name stood for the finest in orchestral conducting.

The Boston orchestra might have given programs less familiar than those announced, the major numbers being the same box-office sureties employed over and over, namely Tchaikowsky and a deal of Wagner. The Friday night concert has the "Pathetique" symphony as the basis, with but one novelty, Ibert's "Escales" announced. The Saturday playing will have Schumann's Fourth Symphony in D minor, Wagner's familiar Valkyries' Ride, Lohengrin Prelude and Tannhauser Overture.

Thursday night in Carnegie Music hall Serge Rachmaninoff, master pianist, will be heard in recital. One of the most satisfying of pianists, this artist through his abilities as a composer and the intelligence and technical brilliance of his artistry has built a following of tremendous dimensions.

The Dayton Westminster choir whose slogan is "Better Church Music for America," will be heard in the music hall on Tuesday night. The

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THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

NOV 1 1925

Musicl Notes

ORCHESTRA SEASON SALE TO-MORROW.

The Boston Symphony concerts in Boston, New York, Providence and elsewhere have never been in so great demand as in this season, and there is every indication that the season sale for the Infantry Hall series of five concerts to be given on the Tuesday evenings of Nov. 17, Dec. 15, Jan. 19, Feb. 16 and March 16 will be fully subscribed in a few days.

In Boston there has been such a great demand, the four series having been fully subscribed last spring, that a new series has just been announced. This has been done to accommodate the waiting list for these concerts which has reached the unprecedented number of 967, and for the others who would otherwise be unable to hear the orchestra. These concerts will be given in Symphony Hall on five Tuesday afternoons at 3:15. This will bring the total number of concerts to be given in greater Boston this season to 76.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra. Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he had traveled far and wide with the orchestra that bore his name. And in America Serge Koussevitzky has made another conquest, both sudden and complete.

The Boston Symphony Orchestra's new conductor is talked about the country over—every series is subscribed, and seats for the concerts are at a premium. Naturally much was expected of him. His qualities have exceeded all expectations. In Boston, New Yorkq, each city he has visited, the effect has been electric. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra he now commands.

THIS CLIPPING FROM

BUFFALO,
N. Y.
TIMES

NOV 1 1925

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The program is as follows:

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The Battle at Kerjenetzt from the Opera Kitej .... Rimsky-Korsakov
Escales .... Ibert
I. Calme; Assez anime; Calme
II. Modere, tres rythme
III. Anime; modere
Symphony No. 1 in C minor, Op. 68 .... Brahms
I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegrette e grazioso
IV. Adagio; Allegro non troppo, ma con brio

There will be an intermission before the symphony.

In response to a special request, the program has been changed to include the Rimsky-Korsakov number instead of the Debussy, which was previously announced.

The string section of the orchestra has been increased, and the entire personnel of this great and distinguished ensemble now numbers 108. Mr. Koussevitzky has radically changed the seating arrangement of the orchestra, it was stated by W. H. Brennan, the orchestral manager, during a recent visit in Buffalo.

The first violins are still at the left front, but the second violin section is beside them, so that the conductor has all of the violins, 34 of them, massed at his left. The violas are at the right front, where the second violin used to be, and the 'cellos are beside the violas. The harps are now shifted to the right. Whereas the brass players, excepting the horns, were formerly at the right rear, the entire brass section is now at the center rear, thereby gaining in brilliance.

This is the second season of Mr. Koussevitzky's conductorship of the Boston Symphony forces. Many reports of the striking ability of his magnetic figure preceded his arrival in this country. Buffalonians on their return from Paris have marveled that Mr. Koussevitzky who is a dominating figure in music throughout Europe could be content to stay in Boston.

This summer an indication of his distinction among his European colleagues was given when the foremost composers of France gathered to do him honor in celebration of his recent decoration by the French government with the emblem of the Chevalier of the Legion of Honor.

Russia claimed the larger part of his early career and his first conspicious achievements as a conductor was the famous orchestra which he organized in Moscow. He assembled his country's best musicians, drilled them into a splendid organization and traveled all over Russia with his orchestra playing symphonic music in sections of the country where it had never been heard. He even chartered a steamer, and, sailing the length of the Volga, gave concerts in town after town. He championed music of genius among living composers, and in furtherance of his project founded what has come to be one of the most important music publishing firms in Russia. His Concerts Koussevitzky in Paris and his appearances as guest conductor of the London Symphony Orchestra are annual summer engagements, at which the important musicians and the smart concert going public of both cities are always present.

Tomorrow morning at Denton, Cottier & Daniels' box office, the public sale opens for the concert, which is the first in the series of six. The series tickets are still selling for all six of the concerts by the Boston, Detroit, Cleveland and Cincinnati orchestras.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.

NOV 2 1925

BEGIN SALE THIS MORNING FOR BOSTON SYMPHONY ORCHESTRA

This morning at Denton, Cottier & Daniels the public seat sale will open for the Boston Symphony Orchestra concert on Wednesday evening at 8:15 o'clock in Elmwood music hall.

The Brahms First Symphony will form the concluding number on the program and will be preceded by an intermission. The novelty of the concert will be the Ports of Call by Jacques Ibert, a picturing in of the different Mediterranean The second movement consists of an oboe solo of much charm, while the last abounds in the rhythms of Spain. of this

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THIS CLIPPING FROM
NEW YORK SUN

NOV 2 1925

Wilhelm Gericke.

In the list of conductors of the Boston Symphony Orchestra the name of Wilhelm Gericke, who died on Thursday in Vienna, will always stand high, not because he was the most eminent of those who held its baton but because he came at a point in the history of the noted organization when his abilities made their deepest impression. The orchestra was formed in 1881 by Major Henry L. Higginson and placed for three years under the direction of George Henschel. Musician as he was, it became evident to the founder of the symphony orchestra that Henschel was not the man to bring it to the highest point of efficiency. The instrument existed but its final qualities had not been developed. In Vienna Major Higginson heard Wilhelm Gericke conduct a performance of "Aida" at the Imperial Opera House of that day.

He seemed to be the ideal drillmaster that the Boston players needed, and he came to train them to the point of excellence they seemed able to reach. Conductor Gericke turned out to be the man for the post. Under his guidance the orchestra developed the virtuosity that its final individual members were known to be capable of. So fine was their skill that some of the New York audiences who were wont to admire what they called the greater vigor and force of their own Philharmonic called the orchestra in amiable derision "Professor Gericke's Damenkapelle aus Boston." No ridicule, however, could diminish public delight in the polished performances which the orchestra gave during the first term of Gericke's activity as conductor, from 1884 to 1889. He returned to Austria at this term to make place for Arthur Nikisch, who in turn surrendered the baton to Emil Paur. In 1898 Wilhelm Gericke came back to take charge again of the Boston Symphony and remained until his final return to Vienna in 1906.

It was to the unceasing labor and meticulous attention of this drillmaster and to his high musical ideals that the Boston Symphony Orchestra owed within a few years its reputation as a virtuoso orchestra. Eminent French and German conductors succeeded him, and the high repute of the Boston Symphony Orchestra kept it for years out of all rivalry with other organizations.

THIS CLIPPING FROM
PITTSBURGH, PA.
GAZETTE TIMES
NOV 1 1925 138

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Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectations. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

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NOV 1 1925

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Radio Station WLWL—288.3
8 p. m.—Paulist choristers; sermon
Rev. J. M. Gillis; benediction.
WTAG, Worcester, Mass.—268.
3:45-5:30 p. m.—Men's conference. in th

BEAUTIFUL

.........Ibert
I. Palermo. Calme; Assez anime; Calme.
II. Tunis-Nefta. Modere, tres rythme.
III. Valencia. Anime; modere.
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Saturday Program.

Overture to "Russian and Ludmilla"... ....Glink
Symphony No. 4 in D minor, Op. 120.... ....Schuma
Ride of the Valkyries from "The Valkyrie" ....Wagn
Prelude to "Lohengrin"...........Wagn
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THIS CLIPPING FROM
N. Y. TIMES
NOV 1 - 1925

All seats for the Boston Symphony concerts in Manhattan, as well as in the orchestra's home town and Cambridge, have been sold for the season, and indications are that a Brooklyn series will be oversubscribed.

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plete.

The Boston Symphony Orchestra's new conductor is talked about the country over—every series is subscribed, and seats for the concerts are at a premium. Naturally much was expected of him. His qualities have exceeded all expectations. In Boston, New Yorkq, each city he has visited, the effect has been electric. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra he now commands.

THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES
NOV 1 1925

with the emblem of the French gov-
hevalier of the Legion of Honor.
Russia claimed the larger part of
is early career and his first con-
picious achievements as a conduc-
or was the famous orchestra which
e organized in Moscow. He as-
embled his country's best musicians,
rilled them into a splendid organ-
zation and traveled all over Russia
vith his orchestra playing symphonic
music in sections of the country
where it had never been heard. He
even chartered a steamer, and, sail-
ing the length of the Volga, gave
concerts in town after town. He
championed music of genius among
living composers, and in furtherance
of his project founded what has
come to be one of the most import-
ant music publishing firms in Rus-
sia. His Concerts Koussevitsky in
Paris and his appearances as guest
conductor of the London Symphony
Orchestra are annual summer en-
gagements, at which the important
musicians and the smart concert go-
ng public of both cities are always
resent.

Tomorrow morning at Denton,
ottier & Daniels' box office, the
ublic sale opens for the concert,
hich is the first in the series of
. The series tickets are still sell-
for all six of the concerts by the
ton, Detroit, Cleveland and Cin-
ati orchestras.

THIS CLIPPING FROM
COURIER
BUFFALO, N. Y.
NOV 2 1925

BEGIN SALE THIS MORNING FOR BOSTON SYMPHONY ORCHESTRA

This morning at Denton, Cottier & Daniels the public seat sale will open for the Boston Symphony orchestra concert on Wednesday evening at 8:15 o'clock in Elmwood music hall.

The Brahms First Symphony will form the concluding number on the program and will be preceded by an intermission. The novelty of the concert will be the Ports of Call by Jacques Ibert, a picturing in music of the different Mediterranean port. The second movement **consists of** an oboe solo of much charm, while the last abounds in the rhythms of Spain. This is the first performance of this composition in Buffalo.

Serge Koussevitzky, who is just beginning his second year as conductor of the orchestra, is making his second local appearance at this concert.

This is the first orchestral concert of a series of six arranged for this season by the Buffalo Musical Foundation.

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highest po of efficiency. The instrument existed but its finest qualities had not been developed. In Vienna Major HIGGINSON heard WILHELM GERICKE conduct a performance of "Aida" at the Imperial Opera House of that day.

He seemed to be the ideal drillmaster that the Boston players needed, and he came to train them o the point of excellence they eemed able to reach. Conductor ERICKE turned out to be the man or the post. Under his guidance the orchestra developed the virtuosity that its final individual members were known to be capable of. So fine was their skill that some of the New York audiences who were wont to admire what they called the greater vigor and force of their own Philharmonic called the orchestra in amiable derision "Professor GERICKE's Damenkapelle aus Boston." No ridicule, however, could diminish public delight in the polished performances which the orchestra gave during the first term of GERICKE's activity as conductor, from 1884 to 1889. He returned to Austria at the end of his term to make place fo ARTHUR NIKISCH, who in turn surrendered the baton to EMIL PAUR. In 1898 WILHELM GERICKE came back to take charge again of the Boston Symphony and remained until his final return to Vienna in 1906.

It was to the unceasing labor and meticulous attention of this drillmaster and to his high musical ideals that the Boston Symphony Orchestra owed within a few years its reputation as a virtuoso orchestra. Eminent French and German conductors succeeded him, and the high repute of the Boston Symphony Orchestra kept it for years out of all rivalry with other organizations.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

NOV 4 1925

Music and the Drama

By Lawrence Mason

BOSTON SYMPHONY.

Koussevitzky ~~and Superb~~ Orchestra Win Ovation in Massey Hall.

One of the greatest events of any season in any music centre the world over has come and gone, and upward of two thousand Torontonians are the richer by imperishable memories of a truly soul-stirring experience. That there were any empty seats at all in the fairly well-filled house can be explained only on the supposition of deplorable breakdowns in the usually efficient local management, and the thousand or more might-have-been hearers who were thereby kept from attending have grounds for very serious complaint. Normally, such an attraction as two-thirds filled Massey Hall last night should crowd the Arena or the Coliseum, for the Boston Symphony Orchestra and Serge Koussevitzky have a few rivals but no generally recognized superiors.

The Philadelphias might be said to excel in finish and the minutiae, while the Bostons excel in vitality and splendor. Certainly the organ-tone of full, rich, velvety volume which was so conspicuous in the National Anthem and the Brahms Symphony has not been equalled within this hearer's memory. To secure his thrilling effects of brilliancy, Mr. Koussevitzky might almost seem to have raised the pitch of the instruments, but other secrets of his success must also be taken into account, such as each player's absolute purity of intonation, the absolute homogeneity of tonal quality throughout, so that one could hardly tell just where the strings relinquished a given chord and the brass or wood took it over, and the absolute genius of the interpretation.

For Mr. Koussevitzky last night lived up to his great reputation for extracting new and striking values from even the most familiar works. He framed three novelties between a hackneyed overture and a standard symphony, and made each of the five as fresh and arresting as a sunrise in May.

Weber's much-played overture to "Euryanthe," 102 years old, was given a reading that was a tremendous tour de force and called forth immense applause. Purists might object to the exaggerated pianissimo and ritardando in the middle section and the excessive pace of the close, but the thrilling and glorious effect abundantly justified these departures from routine methods. Here and throughout the program, the last ounce of expressiveness was extracted from each composition, the conductor systematically going to the very opposite extreme from metronomic academicism.

Liadov's 'Kikinora," a recent folk fairy tale for orchestra describing the most evil disposition and habits of an eldritch witch, began almost inaudibly and ended in a gorgeous climax, meanwhile illustrating all imaginable stops and starts, colors and shadings, rhythms and tempi, estintos and sforzandos. Again the utterly delighted applause was overwhelming.

Rimsky-Korsakov's operatic battle-piece, an entr'acte from one of his last works for the stage, was tantalizingly brief, but afforded ample opportunities for vivid and varied expression. "Ports of Call," by Jacques Ibert, had its European premiere last year and its American premiere only last month. It is modern, but not futuristic, in inspiration, and plainly shows the influence of Ravel. Immensely difficult in its subtle and complex orchestration, it was given a glowingly beautiful performance.

—BOSton Symphony (City Edn only

And then came the symphony! Doubters might have been saying, "Of course, a young Russian can play modern Russian music, but can he play Brahms? And, in particular, can he play the C minor, perhaps the greatest of all symphonies?" Well, after hearing him play it those present might rather feel inclined to ask: "Can any one else play it?" For Mr. Koussevitzky made this mighty masterpiece a new testimony to the Eternal Verities, a new revelation of spiritual grandeur, and a new enfranchisement in higher worlds of beauty and power.

One could not choose among the massive breadth and solemn exaltation of the Allegro, with its singing close; the heavenly sweetness of the Andante, with its exquisite duet between the concertmaster, Mr. Burgin, and the first hornist, Mr. Wendler; the graciously appealing but unfailingly lofty Scherzo; and the overwhelming finale, a whole symphony in itself, with the allegro non troppo taken at a furious presto, and the whole closing in a stupendous climax.

No wonder that the ovation which had been threatening all evening broke out at last and almost passed all bounds. One seldom hears cheering and stamping in Massey Hall, least of all for a symphony, and probably never before for a Brahms symphony! And this reviewer has heard this same symphony played by reputable orchestras and conductors in such a way that it seemed a lifeless ceremony to be gone through with only for respectability's sake.

Mr. Koussevitzky arranges his players in an unconventional way, with all the violins on one side and the violas and 'cellos opposite, but he gets his results through his personal magnetism and leadership, in the last analysis. He seems a somewhat austere and angular figure at first, dominating and imperious: but there are no airs or affectations about him. He evidently puts tremendous effort and vital force into his work, and believes in making the players feel the music as deeply as he does himself. The result is a superb demonstration of the possibilities of inspired orchestral conducting.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 9 1925

A Symphony Pioneer

Wilhelm Gericke, who has just died in Vienna at the age of eighty, was perhaps more responsible than any other one man for the technical excellence and high reputation of the Boston Symphony Orchestra. He was discovered in Vienna by Colonel Higginson in the eighties and was brought to Boston, where he succeeded George Henschel, the original conductor. The organization had been given a good start, but it was still in a somewhat experimental stage when Gericke assumed its leadership.

He remained in Boston five years, during which the orchestra became the country's most distinguished body of instrumental artists. Arthur Nikisch and Emil Paur followed him in the conductor's chair, and after some years he was brought back to resume his constructive work. In all he spent thirteen years in guiding the destinies of the Boston organization, finally retiring and returning to his native city in 1906. He had acquired a comfortable fortune in his American experience but his investments were swept away by the war and it was his tragic and undeserved fate to meet an impoverished old age. The Boston Symphony has had other great conductors, but none who has done as much as Gericke to develop it to an approximate perfection in performance. Of him Walter Damrosch has said: "He was the first conductor to develop a permanent orchestra to the highest technical standard."

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BUFFALO, N. Y.
POST

[illegible] 1925

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

NOV 3 1925

Wilhelm Gericke, who after completing his second term as conductor of the Boston Symphony orchestra returned to Vienna to live, was among the many retired musicians in Europe who suffered heavily from the war, but after a period of privation his affairs took a turn for the better, and his friends in Boston were glad to know that his last years were spent in comfort and contentment. Until his final illness he seemed to be hale and hearty for a man of his years.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

NOV 3 1925

SYMPHONY CONCERTS OPEN HERE NOV. 17

THE Boston Symphony Orchestra in Boston, New York, Providence and elsewhere have never been in so great demand as in this season, and there is every indication that the season sale for the Infantry Hall series of five concerts to be given on the Tuesday evenings of Nov. 17, Dec. 15, Jan. 19, Feb. 16, and March 16, will be fully subscribed in a few days.

In Boston there has been such a great demand, the four series having been fully subscribed last spring, that a ne series have just been announced. This has been done to accommodate the waiting list for these concerts which has reached the unprecedented number of 967, and for the others who would otherwise be unable to hear the orchestra. These concerts will be given in Symphony Hall on five Tuesday afternoons at 3:15. This will bring the total number of concerts to be given in greater Boston this season to 76.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra. Many reports of the striking abilities of Serge Koussevitzky preceded his arrival in this country last autumn. He was called the dominating figure in the concerts of London, the concerts and opera of Paris, and previously in Russia, where he had traveled far and wide with the orchestra that bore his name. And in America Serge Koussevitzky has made another conquest, both sudden and complete. The Boston Symphony Orchestra's new conductor is talked about the country over—every series is subscribed, and seats for the concerts are at a premium. Naturally much was expected of him. His qualities have exceeded all expectations. In Boston, New York, each city he has visited, the effect has been electric. There is but one opinion of his personal magnetism, his fresh sincerity and vividness as an interpretative artist, his rare and absolute control, manifest in the perfect response of the famous orchestra he now commands.

About no other conductor (and America has in the last few seasons heard all of the "great" ones) has the consensus of opinion been so high and so unqualified.

THIS CLIPPING FROM
BUFFALO, N. Y.
POST

NOV 4 1925

BOSTON SYMPHONY HERE

Concert at Elmwood Music hall tonight.

From Toronto, where it played last evening before a capacity house, the Boston Symphony orchestra came to Buffalo this morning for the concert tonight in Elmwood Music hall under the direction of the Russian, Serge Koussevitzky, said to be one of the most remarkable conductors in the world.

THIS CLIPPING FROM
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BUFFALO, N. Y.

NOV 4 1925

BOSTON SYMPHONY ORCHESTRA TO PLAY HERE THIS EVENING

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Mr. Koussevitzky radically has changed his seating arrangements of the orchestra. Tonight the audience will note that all the violins, thirty-four of them, are massed at his left hand. The violins are at the right front, where the second violins used to be, and the 'cellos are beside the violins. The harps are now shifted to the right. The entire brass section will be seen at the center rear, as Mr. Koussevitzky believes this will emphasize the brilliance of orchestra tones.

Seats will be on sale all day until 5 o'clock at Denton, Cottier & Daniels, at Elmwood Music hall, the [illegible] opening at 7 o'clock.

THIS CLIPPING FROM
COLUMBUS, OHIO
STATE JOURNAL

NOV 4 1925

Boston Symphony Popular.

The years bring increased fame and popularity to the Boston Symphony Orchestra, a merited recognition of the splendid work done in the world of music by that organization. The plans for the present season include 48 concerts in the regular course, five in a special Monday course, one for the pension fund and nine in the city of Cambridge, but the demand for tickets was far from supplied when all seats had been sold for that list of concerts. Five more have been added, a Tuesday afternoon course being provided to care for the eager ticket buyers. The regular concerts and a number of special events total 70 concerts in and near Boston by that organization in one season, the best record made by the orchestra thus far, a number without equal in the country, being well ahead of the number at Chicago or Philadelphia.

It is 41 years since Wilhelm Gericke was brought from Germany as conductor of the Boston Orchestra. His task was to develop that organization, then well organized, and put it in high place. He spent five years doing his work and placed it at the top, a position it has held during the years that have come. He had unlimited funds with which to secure musicians, had entire control while there, he left a world monument to his skill as a musician and director, the proudest monument that bore his name when death claimed him a few days ago at his home in Vienna. He returned to the post in 1898 and spent a number of years directing the orchestra, pushing it even higher than it had been before. Others have held the baton, others have retained all he had developed, and Boston people have come to know and understand the world importance of their orchestra. The larger measure of public favor shown the orchestra this season is fully merited, a recognition of the greatest musical organization of which this country boasts.

THIS CLIPPING FROM
BUFFALO, N. Y.
POST

NOV 4 1925

BIG MUSICAL NIGHT HERE

Boston Symphony Orchestra Has Brilliant Program for Buffalo Engagement.

This morning the 108 men of the Boston Symphony orchestra arrived in Buffalo from Toronto, where they played last evening to a capacity house in Massey hall. The program which this most distinguished of American orchestras will play this evening in Elmwood Music hall, has brilliance, variety and musical interest. It includes two numbers performed at the opening Boston Symphony concerts this season in the Hub city this fall. These are the first symphony of Brahms and Ibert's "Ports of Call," the latter being a picture in music of the various ports along the Mediterranean.

Also on the program for Buffalo are Weber's "Overture to Euryanthe" and Liadov's "Kikimora," a musical characterization of the witch by that name who appears [illegible] frequently in Russian fairy
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THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

NOV 3 1925

Noted Orchestra Conductor Will Appear Tonight

The Boston Symphony Orchestra will arrive in Toronto this morning, preparatory to its concert in Massey Hall tonight, when, under the leadership of the renowned Koussevitzky, an attractive program will be given. This is Koussevitzky's first appearance in Toronto as a conductor, and the concert will likely be the only one to be given by a large visiting orchestra this season. The musical world is well acquainted with the achievements of Koussevitzky. His fame as a musician has spread far and wide. Under his baton, the Boston Symphony Orchestra will, no doubt, thrill an assuredly great audience. A number of good seats are still available, but should be secured at once.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

NOV 4 1925

Koussevitzky Coming Here

The concerts by the Boston Symphony Orchestra this season are in greater deman dthan they have ever been in the history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached 1,000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York, where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the double bass.

In was in 1920 that Koussevitzky was lrst head in Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky" which have come to be an annual institution and which still from that time to this attract as much attention in Paris as any symphony concerts. In London every season Koussevitzky is invited to lead a series of concerts as guest conductor f Sir Henry W… Symphony. He h… operas with a simil… the Old World.

Coming to Americ… with this reputation … Koussevitzky, appea… famous orchestra w… commands, more tha… highest expectation… quickly become the … ing figure in the … of those vities which … visits, and his repu… the length and br… country.

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

NOV 5 1925

BOSTON SYMPHONY TO BE HERE TOMORROW

The Boston Symphony Orchestra, with their Russian conductor, Serge Koussevitzky, and 100 virtuosi players, will arrive in the city tomorrow morning for the opening of the Symphony Orchestra season at Syria Mosque tomorrow night and Saturday afternoon. The programs to be given by the Boston Symphony will be analyzed in an informal talk tonight in the Recital Room at the Pittsburgh Musical Institute. This talk will be given by Charles N. Boyd, with piano illustrations by Dallmeyer Russell and William H. Oetting and all interested persons

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THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

NOV 3 1925

SEDGWICK CONCERTS.

The foremost composers of France gathered together in a notable assemblage last June in Paris to honor Serge Koussevitzky, the celebrated conductor of the Boston Symphony Orchestra, who had just been decorated by the French government with the emblem of a Chevalier of the Legion of Honor. Speeches of praise were made by the musicians, Charpentier and Messager. Music composed especially for the occasion was also performed. These were as follows: A piece by Paul Dukas, for piano solo; a piece by Albert Roussel, given to the basoon and double-bass; by M. Honegger, for the trombone; Mr. Prokofieff, for the harp; Mr. Alexandre Tansman, for the piano; M. Salzedo, for the harp; M. Roland-Manuel, for four harps; M. Charpentier, for four harps with percussion; and M. Paul Le Flem, for doublebass and flute.

The famous Boston Symphony Orchestra, with M. Koussevitsky at its head, will be heard here at the Capitol Theater Sunday afternoon, February 7. It is a companion recital to the appearance here January 24 of Giovanni Martinelli, the famous tenor of the Metropolitan Opera Company. They are known as the Sedgwick concerts. The subscription sale is now open and seats may be obtained at McCoy's, Inc., No. 89 Asylum street. Orders by mail should be directed to Frank A. Sedgwick, manager.

THIS CLIPPING FROM
ITHACA, N. Y.
JOURNAL NEWS

NOV 5 1925

Boston Symphony, 108 Strong, Reaches Ithaca For Concert Tonight

The Boston Symphony Orchestra pays its annual visit to Ithaca this evening with an increased personnel including 108 musicians under the leadership of Serge Koussevitzky. Always an event of primary importance in the musical life of the community, this opening concert of the season's University Series will once more fill Bailey Hall with an audience eager to take advantage of this opportunity for hearing one of the best orchestras in the country. The entire house has been sold out, it was announced this morning by the Department of Music.

The program will be of unusual interest, including Tchaikosky's 6th Symphony (the Pathetic), and Weber's Overture to "Suryanthe" as the first two numbers, followed by a modern novelty—Ibert's "Escales," which was first played in America by the Boston Symphony on October 9. The music is said to be of the descriptive variety, and attempts to picture in music the atmosphere of several famous Mediterranean ports. Three numbers from Berlioz' "Damnation of Faust" will conclude the program.

The usual traffic rules will be in effect this evening, and no one will be allowed to enter the auditorium during the playing of a number. The concert begins at 8:15 o'clock.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.

NOV 5 1925

Orchestra Season Opens Tomorrow

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The symphony to be played at th… Friday night concert is the "Pathetic… Tschaikowsky's most popular sy… phony. The Schumann Symphony … 4 in D minor will be given Satu… afternoon, as well as a group of … nerian numbers. A work to be … for the first time in Pittsbu… Friday night is Ibert's … (Ports of Call), which met … success recently in Bosto…

139

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Seats will be on sale all day today until five o'clock at Denton, Cottier & Daniels, the sale reopening at 7 o'clock at Elmwood Music hall box office.

Guelph Aggies and St. Michael's College of Toronto are finalists in the intermediate intercollegiate series, the

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STATE JOURNAL

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Also on the program for Buffalo are Weber's "Overture to Euryanthe" and Liadov's "Kikimora," a musical characterization of the witch by that name who appears so frequently in Russian fairy tales. A Rimsky-Korsakov number, "The Battle at Kerjenetzt" from the opera "Kitej," will be played instead of the Debussy number recently announced.

This concert is the first in the orchestra series arranged by the Buffalo Musical Foundation.

THIS CLIPPING FROM
BROOKLYN, N. Y.
TIMES

NOV 4 1925

Koussevitzky Coming Here

The concerts by the Boston Symphony Orchestra this season are in greater deman dthan they have ever been in the history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached 1,000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York, where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the double bass.

In was in 1920 that Koussevitzky was lrst head in Europe in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky" which have come to be an annual institution and which still from that time to this attract as much attention in Paris as any symphony concerts. In London every season Koussevitzky is invited to lead a series of concerts as guest conductor f Sir Henry Wood's London Symphony. He has conducted operas with a similar distinct in the Old World.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectations. He has quickly become the most outstanding figure in the musical world of those vities which the orchestra visits, and his reputation extends the length and breadth of this country.

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

NOV 5 1925

BOSTON SYMPHONY TO BE HERE TOMORROW

The Boston Symphony Orchestra, with their Russian conductor, Serge Koussevitzky, and 100 virtuosi players, will arrive in the city tomorrow morning for the opening of the Symphony Orchestra season at Syria Mosque tomorrow night and Saturday afternoon. The programs to be given by the Boston Symphony will be analyzed in an informal talk tonight in the Recital Room at the Pittsburgh Musical Institute. This talk will be given by Charles N. Boyd, with piano illustrations by Dallmeyer Russell and William H. Oetting and all interested persons are invited to attend free of charge. The symphony to be played at the Friday night concert is the "Pathetic," Tschaikowsky's most popular symphony. The Schumann Symphony No. 4 in D Minor will be given Saturday afternoon, as well as a group of Wagnerian numbers. A work to be heard for the first time in Pittsburgh on Friday night is Ibert's "Escales" (Ports of Call), which met with success recently in Boston.

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performed. These were as follows: A piece by Paul Dukas, for piano solo; a piece by Albert Roussel, given to the basoon and doublebass; by M. Honegger, for the trombone; Mr. Prokofieff, for the harp; Mr. Alexandre Tansman, for the piano; M. Salzedo, for the harp; M. Roland-Manuel, for four harps; M. Charpentier, for four harps with percussion; and M. Paul Le Flem, for doublebass and flute.

The famous Boston Symphony Orchestra, with M. Koussevitsky at its head, will be heard here at the Capitol Theater Sunday afternoon, February 7. It is a companion recital to the appearance here January 24 of Giovanni Martinelli, the famous tenor of the Metropolitan Opera Company. They are known as the Sedgwick concerts. The subscription sale is now open and seats may be obtained at McCoy's, Inc., No. 89 Asylum street. Orders by mail should be directed to Frank A. Sedgwick, manager.

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the atmosphere of several famous Mediterranean ports. Three numbers from Berlioz' "Damnation of Faust" will conclude the program.

The usual traffic rules will be in effect this evening, and no one will be allowed to enter the auditorium during the playing of a number. The concert begins at 8:15 o'clock.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.

NOV 5 1925

Orchestra Season Opens Tomorrow

The Boston Symphony Orches with their Russian conductor, Se Koussevitzky, and 100 virtuosi pl ers, will arrive in the city tomor morning for the opening of the sym phony orchestra season at Syri Mosque tomorrow night and Saturda afternoon. The programs to be given by the Boston Symphony will be analyzed in an informal talk tonight in the recital room at the Pittsburgh Musical Institute. This talk will be given by Charles N. Boyd, with piano illustrations by Dalmeyer Russell and William H. Oetting.

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PITTSBURG, PA.
PRESS

NOV 6 1925

The symphony orchestra season will have a brilliant opening tonight and tomorrow afternoon at Syria mosque, when the Boston Symphony orchestra, with the Russian conductor, Serge Koussevitzky, will be welcomed. The box holders for the opening concerts tonight and tomorrow afternoon include Mrs. Daniel M. Clemson, Mrs. Edmund W. Mudge, Mrs. John F. Casey, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, J. J. Turner, Mrs. W. J. Hollard, Mrs. George Tener, Mrs. John M. Freeman, Mrs. Charles A. Dickson, Mrs. R. R. Huggins, Mrs. E. J. House, Mrs. F. C. Irish, Mrs. J. V. Scaife, Mrs. Grant McCargo, Mrs T. J. Gillespie, Mrs. Samuel McClay, Mrs. H. K. Hitchcock, Mrs. George E. Klingelhofer, Mrs. William M. McKelvy, Mrs. George Harwood, Mrs. D. E. Jackman, Mrs. L. Gerald Firth, Mrs. Mortimer Miller, Mrs. Alfred E. Hunt, Mrs. Roy Hunt, Dr. Ellen Patterson, Mrs. James Stephen Martin, Mrs. Robert Lee Wilson, Mrs. Charles Bruckman, Mrs. Henry R. Rea, Mrs. W. W. Wattles, Mrs. R. S. McCague, Mrs. R. L. Smith, Mrs. J. N. Davidson, Mrs. H. V. Blaxter, Mrs. John H. Kerr, Mrs. Ernest Willetts, Mrs. John S. Sloan, Mrs. Joseph A. Herron of Monongahela, Judge J. H. Brennan of Wheeling, Dr. and Mrs. Van Kirk of Wheeling, Mrs. Charles J. Ramsburg of Sewickley, Mrs. Paul B. Straub, of Thornburg, Mrs. S. J. Podlewski and party of Steubenville.

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

140

NOV 6 1925

Boxholders Named.

Boxholders for the concerts to be given tonight and tomorrow afternoon in Syria Mosque by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, include Mrs. Daniel M. Clemson, Mrs. Edmund W. Mudge, Mrs. John F. Casey, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, J. J. Turner, Mrs. W. J. Holland, Mrs. George Tener, Mrs. John M. Freeman, Mrs. Charles A. Dickson, Mrs. R. R. Huggins, Mrs. E. J. House, Mrs. F. C. Irish, Mrs. J. V. Scaife, Mrs. Grant McCargo, Mrs. T. J Gillespie, Mrs. Samuel McClay, Mrs. H. K. Hitchcock, Mrs. George E. Klingelhofer, Mrs. William M. McKelvy, Mrs. George Harwood, Mrs. D. E. Jackman, Mrs. L. Gerald Firth, Mrs. Mortimer Miller, Mrs. Alfred E. Hunt, Mrs. Roy Hunt, Dr. Ellen Patterson, Mrs. James Stephen Martin, Mrs. Robert Lee Wilson, Mrs. Charles Bruckman, Mrs. Henry R. Rea, Mrs. W. W. Wattles, Mrs. R. S. McCague, Mrs. R. L. Smith, Mrs. J. N. Davidson, Mrs. H. V. Blaxter, Mrs. John H. Kerr, Mrs. Ernest Willetts, Mrs. John S. Sloan, Mrs. Joseph A. Herron, of Monongahela; Judge J. H. Brennan, of Wheeling; Dr. and Mrs. Van Kirk, of Wheeling; Mrs. Charles J. Ramsburg, of Sewickley; Mrs. Paul B. Straub and Mrs. S. J. Podlewski.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

NOV 5 1925

Boston Symphony.

Probably no orchestra concert of the present local musical season will surpass that of the Boston Symphony orchestra, Serge Koussevitzky conductor, which opened the symphonic series of the Buffalo Musical foundation in Elmwood Music hall Wednesday evening.

The Boston orchestra long has occupied a place among the foremost orchestras of the world, thus, the present conductor, Mr. Koussevitzky, assuming his place at the beginning of last season, found himself in possession of a rare instrument upon which to play. And the Boston orchestra's experience of the year has provided eloquent testimony to the fitness of the Russian for his distinguished post. Koussevitzky has infused into his body of players quickening life, and by his wizardry has drawn from them unfailing response. And now, the fine Boston Symphony orchestra, under the Russian's leadership, seems actually to be excelling its estimable self.

Mr. Koussevitzky's program was of ideal makeup. Sustenance for the musically hungry, delight for the lover of novelty, it was a felicitous dispensation of musical fare. The first half included the "Euryanthe" overture, Weber; "Kikimora," a folk fairy tale, from the pen of the Russian, Liadov; "The Battle at Kerjenetzt," from Rimsky-Korsakoff's opera, "Kitesch," and the suite "Escales," of the modern Frenchman, Ibert. The symphony of the evening, the Brahams No. 1, C. minor, made up the second portion of the program.

The brilliant, colorful performance of the Weber, the superb finish of its detail, and its stirring, dynamic upbuilding, gave significant indication of the evening's delights.

The works of the two Russians and the Frenchman provided a kaleidoscopic play of color and the clarity of Mr. Koussevitzky's readings shed light even into the darkest recesses of modern dissonance. The Liadov composition is convincingly descriptive, weird, elusive as suits its subject. Clever scoring adds to its realism. "The Battle" of Rimsky-Korsakoff is an entr'acte from the opera, is likewise descriptive in character, and throughout its measures gives evidence of the composer's mastery of colorful scoring.

The Ibert "Escales" (Ports of Call) three contrasted numbers, proved a complete novelty. The composer has expressed himself in distinctly modern idiom, quite religiously avoiding consonance, yet employing his technical skill in the creation of faithful, impressionistic pictures. The Ibert music is by no means formless, nor does it lack originality. The first of the set, "Palermo," is of serene mood, beguiling in its atmospheric charm. The second, "Tunis," is purely oriental, effective in its employment of a seven-beat rhythm and containing a hauntingly lovely solo for oboe. The third number, "Valencia," follows the style of the Spanish Rhapsody.

The Liadov, Rimsky-Korsakoff and Ibert works were performed with superb finish by the Boston players, and the listeners applauded conductor and men enthusiastically.

Koussevitzky's reading of the Brahms First symphony was one of utmost artistry. This great work by the "classic of the Classicists" probably never has been given a finer presentation here. The conductor gave rein to the music's dramatic and emotional force, yet with invariable artistic restraint; he divined its subtleties, sensed its [illegible] its beauty, all with a

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THIS CLIPPING FROM
BUFFALO, N. Y.
POST

NOV 6 1925

Boston Symphony Orchestra Pleases

The Boston Symphony orchestra, with Serge Koussevitsky wielding the baton, gave a most satisfying concert in Elmwood Music hall Wednesday night, under auspices of Buffalo Musical Foundation. The foundation did well in opening the orchestra series with Koussevitzky and his superior musicians, for in this orchestra we have perhaps the very best in America. A number of new faces appear in the personnel this year, and their presence evidently inspired the director with even greater fire than last November when he gave a wonderful interpretation of Beethoven's Ninth symphony. Considering the mental force and vigor of gesture which Koussevitzky puts into his directing, it is a wonder that he does not lose himself at times. But no, at no place does there appear even the slightest inconsistency in his interpretation; all is smooth, well rounded and the most gigantic fortissimo is handled with the same deftness, the same studied precision as the calmer parts.

The feature of the evening, Brahms' Symphony Number One in C Minor, was awaited with great expectancy after numbers by Weber, Liadov, Rimsky-Korsakov and the modern Parisian composer, Jacques Ibert. Certain passages of this mighty symphony, particularly in the third (un-poco allegretto e grazioso) movement, and the adagio of the last, one was strongly reminded of Beethoven's Ninth, played and sung here in honor of the memory of Mae Davis Smith two seasons back. The grand opening movement with its sweeping gesture of despair, and its mad persual of fleeing hope, brought the large audience to the feet of Koussevitzky. His directing was perfect. There was not a single flaw. Then the soft, sweet melody of the theme appeared in the opening bars of the second movement, "andante sostenuto," gradually rounding into adagio and the final "allegro non troppo, ma con brio" wherein the picture was finished with a broad sweep of brush and the audience sat wide-eyed.

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph
NOV 7 1925

Boston Symphony Given Welcome at Mosque

Serge Koussevitzky Conducts Brilliant Program Opening Local Season.

UNUSUAL NUMBER OFFERED

The Boston Symphony Orchestra received a fine welcome last night at Syria Mosque where it gave the first concert of the season under the auspices of the Pittsburgh Orchestra Association. The body of 107 musicians is undoubtedly a great organization, ably conducted by Serge Koussevitzky, a comparatively new comer in American musical circles, for he has but just commenced his second season at the head of the Boston orchestra.

The opinion of the audience last night, as exemplified by insistent applause, coincides with that of other American and of European audiences, that he is a brilliant leader. His great visualizing power was apparent in the first number on the program, which was Weber's overture to "Euryanthe," played with rare delicacy. The symphony was the Tchaikovsky "Pathetic," often heard but never played with greater emotional sympathy. The response of the men to the conductor's direction was instantaneous and emphatic. The finale especially was remarkably well performed.

An unusual number on orchestra programs was "The Escales," (Port of Call), and it met with emphatic approval. Its author, Ibert, is a Parisian, but evidently very familiar with sea scenes and maritime incidents, which are depicted in the composition. "Minuet of The Will-o'-The Wisps," by Berlioz, came later, and was followed by the "Ballet of the Sylphs," and the

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THIS CLIPPING FROM
PITTSBURG, PA.
PRESS

NOV 6 1925

BOSTON SYMPHONY TO OPEN SEASON HERE AT MOSQUE TONIGHT

The Boston Symphony orchestra of 100 players, under Serge Koussevitzky, will open the symphony season in Pittsburgh with concerts tonight and tomorrow afternoon at Syria mosque. The following programs will be given in Pittsburgh:

TONIGHT.

Weber—Overture to "Euryanthe."
Tschaikowsky—Symphony No. 6 in B minor, "Pathetic," Op. 74.
Ibert—Escales (Ports of Call).
Berlioz—Minuet of the Will-o-the-Wisps; Ballet of the Sylphs: and Rakoczy March, from "The Damnation of Faust," Op. 24.

SATURDAY AFTERNOON.

Glinka—Overture to "Russian and Ludmilla."
Schumann—Symphony No. 4 in D minor, Op. 120.
Wagner—Prelude to the Meistersingers.
Wagner—Ride of the Valkyries.
Wagner—Prelude to Lohengrin.
Wagner—Overture to "Tannhauser."

THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES

KOUSSEWITSKY WINNING YANKS

Popularity of Conductor Shown at Boston Symphony Concert Here.

Opening the orchestra series of the Buffalo Musical Foundation, a purely symphonic program was presented last evening by the Boston Symphony Orchestra, augmented and improved since last season, with the internationally famed Serge Koussevitzky, conducting.

Much beloved in Europe, Mr. Koussevitzky is rapidly winning America to him which is not surprising for he is a leader of rare magnetism, creative ability and interpretative powers. He and his orchestra, enthusiastically received by the large audience, gave a splendid performance.

The overture to "Euryanthe" by Weber, a composer not frequently heard, was a charming and melodious selection and especially noteworthy in it was the work of the first violins. A fantastic bit was the Folk Fairy Tale, "Kikimora" by Liadow; full of wierd and strange sunds truly delineating at times, as was intended, a veritable nightmare. One f the newer composers, Jacques Ibert, was represented by his unusual and modern "Escales" or "Ports-of-Call" in three movements, which it is believed were inspired by impressions received of the cities of Palmera, Tunis-Nefta and Valencia in the Mediterranean. They were colorful and original impressions, played without intermission, and distinctly effective was the oboe solo in the Tunis-Nefta.

zBrahm's Symphony in C Minor, four movements, brought the concert to a brilliant close. To this beautiful composition was given an artistic and wholly satisfying execution. It abounds in wondrous harmonies and melodies and of these melodies, none was so uplifting as the final joyous hymn, which rose and swelled into a mightly outburst of rapture. Loud and long was the applauses which followed; Mr. Koussevitsky being recalled several times, but the audience was not appeased until the

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THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER

NOV 5 1925

Koussevitzky Triumphs With Orchestra

Serge Koussevitzky and the Boston Symphony orchestra—but particularly Serge Koussevitzky—scored a great success in the concerts in the Elmwood Music hall last night under the auspices of the Buffalo Musical Foundation.

It was the second time the great conductor has played here and he again brought the audience to a high pitch of enthusiasm.

In the Brahms Symphony No. 1 in C he arrived at the peak of his skill and wrought into the Russian music a loveliness like tinsle embroidery in a rainbow. It was not a dull Brahms, but a glittering, delicate Brahms.

The Escales, by Jaques Ibert, was Serge Koussevitzky's tribute to the modernists, and it was quite enchanting with its vivid pictures of changing, Oriental life. An escales is a port of call where vessels take on fuel and food.

Another number, Kikimora, a weird, fairy tale by Liadov, and the overture to Euryanthe by Webster, were among the favorites of the evening.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 7 1925

SYMPHONY PROGRAMME

Serge Koussevitzky Will Open Providence Season.

Serge Koussevitzky will open the Providence season of the Boston Symphony Orchestra with the Pathetique Symphony of Tchaikowsky as the principal number. The reading by Mr. Koussevitzky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Likewise at this concert which is to be given at Infantry Hall on Tuesday evening, Nov. 17, he will perform Weber's

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

7

CONCERT TO BE MUSICAL TREAT

Koussevitzky to Feature Brahms' Symphony on Program Here

Serge Koussevitzky will open the Providence season of the Boston Symphony Orchestra with the same symphony which figured upon his opening Boston program—the First Symphony of Brahms, in C-minor. Likewise at this concert, which is to be given in Infantry Hall Tuesday night, Nov. 17, there will be two Russian scores of interest, Liadov's "Kikimora," in which the witch of Russian fairy tales is humorously described in music, and the Persian dances from Moussorgsky's opera "Khovantchina." The program will open with Weber's Overture to "Euryanthe," and likewise include Dukas' fantastical scherzo, "The Sorcerer's Apprentice," after the ballad of Goethe.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of this week, single tickets will be sold for the opening concert beginning Saturday morning.

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

NOV 6 1925

ORCHESTRA HERE TONIGHT

Boston Symphony Opening Local Season With Two Programs.

The Boston Symphony Orchestra of 100 players, under Serge Koussevitzky, will open the symphony season in Pittsburgh tonight and tomorrow afternoon at Syria Mosque. Koussevitzky played to an audience of 7,000 people in Toronto this week, and reports are he has been received with like enthusiasm everywhere on the present tour. The following programs will be given in Pittsburgh. Tonight:

Overture to "Euryanthe" ....Weber
Symphony No. 6, "Pathetic" ..Tschaikowsky
Escales (Ports of Call)..................Ibert
Minuet of the Will-o-the-Wisps, Ballet of the Sylphs and Rakoczy March, from "The Damnation of Faust," op. 24 ....Berlioz

Saturday afternoon:

Overture to "Russian and Ludmilla," .Glinka
Symphony No. 4 in D minor, op. 120.... ....Schumann
Prelude to "The Meistersingers"....Wagner
Ride of the Valkyries.................Wagner
Prelude to "Lohengrin" ....Wagner
Overture to "Tannhauser" ....Wagner

THIS CLIPPING FROM
NEWS
NEWARK, N. J.

NOV 7 1925

* * *

Symphony Concerts in Montclair.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give the second concert in the series of Symphony Concerts for Young People in the assembly hall of the Montclair High School, Tuesday, November 24, at 4 o'clock.

The Boston Symphony Orchestra, Serge Koussevitzki, conductor, will give the second concert in the Unity course in the Montclair High School Wednesday night, November 25.

THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

NOV 7 - 1925

NEW SYMPHONY ORCHESTRA.

Toronto has been rather definitely told that if it wants to keep its orchestra 1,200 or 1,500 of its citizens must join the association at the cost of $10 each, for which they will receive ten $1 tickets for ten Symphony Concerts—that is, they can maintain the orchestra at the cost of nothing at all. So far, despite heroic effort and considerable advertising, only 450 have joined the association. It has been thought that Toronto should know how Boston and Philadelphia, two of the fourteen cities of the United States which maintain orchestras of the first rank, maintain theirs.

The Boston Symphony was financed for many years by Colonel Higginson at the personal cost of $1,000,000. The Philadelphia Orchestra is supported by the citizens of Philadelphia. They support it very well, for when, in 1921, there seemed to be some danger of that orchestra going under for want of funds, Mr. Stokowski, fine conductor and astute business man, asked for $1,000,000. He got it, and $50,000 over. A Symphony Orchestra is a fine thing—one of the finest things that man has so far created. The two examples above show that it is usually an expensive thing. Is it because Toronto—unique among cities in this respect—has its orchestra for nothing that there is still wanting 800 of its citizens to make it possible that it shall keep it?

THIS CLIPPING FROM
TIMES
PAWTUCKET

NOV 7 - 1925

Boston Symphony

Serge Koussevitzky will open the Providence season of the Boston Symphony orchestra with the Pathetic Symphony of Tchaikowsky as the principal number. The reading by Mr Koussevitzky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Likewise at this concert which is to be given at Infantry Hall on Tuesday evening, November 17, he will perform Weber's overture to "Euryanthe," Debussy's "Prelude to the Afternoon of a Faun," and Dukas' scherzo, "The Sorcerer's Apprentice," a fantastical musical setting of Goethe's ballad of the same name.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of the week, single tickets will be sold for the opening concert beginning Saturday morning.

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PITTSBURG, PA.
PRESS

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PITTSBURG, PA.
PRESS

NOV 6 1925

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THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

140

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N. Y.
TIMES

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Much beloved in Europe, Mr. Koussevitzky is rapidly winning America to him which is not surprising for he is a leader of rare magnetism, creative ability and interpretative powers. He and his orchestra, enthusiastically received by the large audience, gave a splendid performance.

The overture to "Euryanthe" by Weber, a composer not frequently heard, was a charming and melodious selection and especially noteworthy in it was the work of the first violins. A fantastic bit was the Folk Fairy Tale, "Kikimora" by Liadow; full of wierd and strange sunds truly delineating at times, as was intended, a veritable nightmare. One f the newer composers, Jacques Ibert, was represented by his unusual and modern "Escales" or "Ports-of-Call" in three movements, which it is believed were inspired by impressions received of the cities of Palmera; Tunis-Nefta and Valencia in the Mediterranean. They were colorful and original impressions, played without intermission, and distinctly effective was the oboe solo in the Tunis-Nefta.

zBrahm's Symphony in C Minor, four movements, brought the concert to a brilliant close. To this beautiful composition was given an artistic and wholly satisfying execution. It abounds in wondrous harmonies and melodies and of these melodies, none was so uplifting as the final joyous hymn, which rose and swelled into a mightly outburst of rapture. Loud and long was the applauses which followed; Mr. Koussevitsky being recalled several times, but the

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THIS CLIPPING FROM
NEWS
NEWARK, N. J.

NOV 7 1925

* * *

Symphony Concerts in Montclair

The New York Symphony Orchetra, Walter Damrosch, conduct will give the second concert in series of Symphony Concerts Young People in the assembly of the Montclair High School, Tuday, November 24, at 4 o'clock. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give the second concert in the Unity course in the Montclair High School Wednesday night, November 25.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

NOV 5 1925

Boston Symphony.

Probably no orchestra concert of the present local musical season will surpass that of the Boston Symphony orchestra, Serge Koussevitzky conductor, which opened the symphonic series of the Buffalo Musical foundation in Elmwood Music hall Wednesday evening.

The Boston orchestra long has occupied a place among the foremost orchestras of the world, thus, the present conductor, Mr. Koussevitzky, assuming his place at the beginning of last season, found himself in possession of a rare instrument upon which to play. And the Boston orchestra's experience of the year has provided eloquent testimony to the fitness of the Russian for his distinguished post. Koussevitzky has infused into his body of players quickening life, and by his wizardry has drawn from them unfailing response. And now, the fine Boston Symphony orchestra, under the Russian's leadership, seems actually to be excelling its estimable self.

Mr. Koussevitzky's program was of ideal makeup. Sustenance for the musically hungry, delight for the lover of novelty, it was a felicitous dispensation of musical fare. The first half included the "Euryanthe" overture, Weber; "Kikimora," a folk fairy tale, from the pen of the Russian, Liadov; "The Battle at Kerjenetzt," from Rimsky-Korsakoff's opera, "Kitesch," and the suite "Escales," of the modern Frenchman, Ibert. The symphony of the evening, the Brahams No. 1, C. minor, made up the second portion of the program.

The brilliant, colorful performance of the Weber, the superb finish of its detail, and its stirring, dynamic upbuilding, gave significant indication of the evening's delights.

The works of the two Russians and the Frenchman provided a kaleidoscopic play of color and the clarity of Mr. Koussevitzky's readings shed light even into the darkest recesses of modern dissonance. The Liadov composition is convincingly descriptive, weird, elusive as suits its subject. Clever scoring adds to its realism. "The Battle" of Rimsky-Korsakoff is an entr'acte from the opera, is likewise descriptive in character, and throughout its measures gives evidence of the composer's mastery of colorful scoring.

The Ibert "Escales" (Ports of Call) three contrasted numbers, proved a complete novelty. The composer has expressed himself in distinctly modern idiom, quite religiously avoiding consonance, yet employing his technical skill in the creation of faithful, impressionistic pictures. The Ibert music is by no means formless, nor does it lack originality. The first of the set, "Palermo," is of serene mood, beguiling in its atmospheric charm. The second, "Tunis," is purely oriental, effective in its employment of a seven-beat rhythm and containing a hauntingly lovely solo for oboe. The third number, "Valencia," follows the style of the Spanish Rhapsody.

The Liadov, Rimsky-Korsakoff and Ibert works were performed with superb finish by the Boston players, and the listeners applauded conductor and men enthusiastically.

Koussevitzky's reading of the Brahms First symphony was one of utmost artistry. This great work by the "classic of the Classicists" probably never has been given a finer presentation here. The conductor gave rein to the music's dramatic and emotional force, yet with invariable artistic restraint: he divined its subtleties, sensed its grace, pointed its beauty, all with a power tempered by discretion, and in a vital manner which seemed to re-create the measures of the immortal Brahms. It was a performance which moved majestically through the first and final movements, revealed fully the enchanting loveliness of the melodious Andante, and clearly traced the delicate beauty of the Allegretto.

At the release of the final chord of the fourth movement of the symphony the large audience gave vent to outbursts of applause which continued while the distinguished conductor bowed his acknowledgment and gestured appreciatively toward his men. Only after the entire orchestra had risen and received its due meed of recognition did the enthusiastic audience quiet down and [illegible] to leave the hall.

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weird, [illegible] overture to Euryanthe by Webster, were among the favorites of the evening.

THIS CLIPPING FROM
BUFFALO, N. Y.
POST

NOV 6 1925

Boston Symphony Orchestra Pleases

The Boston Symphony orchestra, with Serge Koussevitsky wielding the baton, gave a most satisfying concert in Elmwood Music hall Wednesday night, under auspices of Buffalo Musical Foundation. The foundation did well in opening the orchestra series with Koussevitzky and his superior musicians, for in this orchestra we have perhaps the very best in America. A number of new faces appear in the personnel this year, and their presence evidently inspired the director with even greater fire than last November when he gave a wonderful interpretation of Beethoven's Ninth symphony. Considering the mental force and vigor of gesture which Koussevitzky puts into his directing, it is a wonder that he does not lose himself at times. But no, at no place does there appear even the slightest inconsistency in his interpretation; all is smooth, well rounded and the most gigantic fortissimo is handled with the same deftness, the same studied precision as the calmer parts.

The feature of the evening, Brahms' Symphony Number One in C Minor, was awaited with great expectancy after numbers by Weber, Liadov, Rimsky-Korsakov and the modern Parisian composer, Jacques Ibert. Certain passages of this mighty symphony, particularly in the third (unpoco allegretto e grazioso) movement, and the adagio of the last, one was strongly reminded of Beethoven's Ninth, played and sung here in honor of the memory of Mae Davis Smith two seasons back. The grand opening movement with its sweeping gesture of despair, and its mad persual of fleeing hope, brought the large audience to the feet of Koussevitzky. His directing was perfect. There was not a single flaw. Then the soft, sweet melody of the theme appeared in the opening bars of the second movement, "andante sostenuto," gradually rounding into adagio and the final "allegro non troppo, ma con brio" wherein the picture was finished with a broad sweep of brush and the audience sat wide-eyed.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 7 1925

SYMPHONY PROGRAMME

Serge Koussevitzky Will Open Providence Season.

Serge Koussevitzky will open the Providence season of the Boston Symphony Orchestra with the Pathetique Symphony of Tchaikowsky as the principal number. The reading by Mr. Koussevitzky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Likewise at this concert which is to be given at Infantry Hall on Tuesday evening, Nov. 17, he will perform Weber's

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THIS CLIPPING FROM
GLOBE
TORONTO, CAN.

NOV 7 - 1925

NEW SYMPHONY ORCHESTRA.

Toronto has been rather definitely told that if it wants to keep its orchestra 1,200 or 1,500 of its citizens must join the association at the cost of $10 each, for which they will receive ten $1 tickets for ten Symphony Concerts—that is, they can maintain the orchestra at the cost of nothing at all. So far, despite heroic effort and considerable advertising, only 450 have joined the association. It has been thought that Toronto should know how Boston and Philadelphia, two of the fourteen cities of the United States which maintain orchestras of the first rank, maintain theirs.

The Boston Symphony was financed for many years by Colonel Higginson at the personal cost of $1,000,000. The Philadelphia Orchestra is supported by the citizens of Philadelphia. They support it very well, for when, in 1921, there seemed to be some danger of that orchestra going under for want of funds, Mr. Stokowski, fine conductor and astute business man, asked for $1,000,000. He got it, and $50,000 over. A Symphony Orchestra is a fine thing—one of the finest things that man has so far created. The two examples above show that it is usually an expensive thing. Is it because Toronto—unique among cities in this respect—has its orchestra for nothing that there is still wanting 800 of its citizens to make it possible that it shall keep it?

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

NOV 7 1925

Boston Symphony Given Welcome at Mosque

Serge Koussevitzky Conducts Brilliant Program Opening Local Season.

UNUSUAL NUMBER OFFERED

The Boston Symphony Orchestra received a fine welcome last night at Syria Mosque where it gave the first concert of the season under the auspices of the Pittsburgh Orchestra Association. The body of 107 musicians is undoubtedly a great organization, ably conducted by Serge Koussevitzky, a comparatively new comer in American musical circles, for he has but just commenced his second season at the head of the Boston orchestra.

The opinion of the audience last night, as exemplified by insistent applause, coincides with that of other American and of European audiences, that he is a brilliant leader. His great visualizing power was apparent in the first number on the program, which was Weber's overture to "Euryanthe," played with rare delicacy. The symphony was the Tchaikovsky "Pathetic," often heard but never played with greater emotional sympathy. The response of the men to the conductor's direction was instantaneous and emphatic. The finale especially was remarkably well performed.

An unusual number on orchestra programs was "The Escales," (Port of Call), and it met with emphatic approval. Its author, Ibert, is a Parisian, but evidently very familiar with sea scenes and maritime incidents, which are depicted in the composition. "Minuet of The Will-o'-The Wisps," by Berlioz, came later, and was followed by the "Ballet of the Sylphs," and the "Rackoczy March" from "The Damnation of Faust."

The same orchestra gives a matinee today, with an entirely different program, including a Schumann symphony and some selections from Wagner.

Koussevitzky to Feature Brahms' Symphony on Program Here

Serge Koussevitzky will open the Providence season of the Boston Symphony orchestra with the same symphony which figured upon his opening Boston program—the First Symphony of Brahms, in C-minor. Likewise at this concert, which is to be given in Infantry Hall Tuesday night, Nov. 17, there will be two Russian scores of interest, Liadov's "Kikimora," in which the witch of Russian fairy tales is humorously described in music, and the Persian dances from Moussorgsky's opera "Khovantchina." The program will open with Weber's Overture to "Euryanthe," and likewise include Dukas' fantastical scherzo, "The Sorcerer's Apprentice," after the ballad of Goethe.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of this week, single tickets will be sold for the opening concert beginning Saturday morning.

THIS CLIPPING FROM
TIMES
PAWTUCKET

NOV 7 - 1925

Boston Symphony

Serge Koussevitzky will open the Providence season of the Boston Symphony orchestra with the Pathetic Symphony of Tchaikowsky as the principal number. The reading by Mr. Koussevitzky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Likewise at this concert which is to be given at Infantry Hall on Tuesday evening, November 17, he will perform Weber's overture to "Euryanthe," Debussy's "Prelude to the Afternoon of a Faun," and Dukas' scherzo, "The Sorcerer's Apprentice," a fantastical musical setting of Goethe's ballad of the same name.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of the week, single tickets will be sold for the opening concert beginning Saturday morning.

THIS CLIPPING FROM
PITTSBURG, PA.
PRESS

NOV 6 1925

The symphony orchestra season will have a brilliant opening tonight and tomorrow afternoon at Syria mosque, when the Boston Symphony orchestra, with the Russian conductor, Serge Koussevitzky, will be welcomed. The box holders for the opening concerts tonight and tomorrow afternoon include Mrs. Daniel M. Clemson, Mrs. Edmund W. Mudge, Mrs. John F. Casey, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, J. J. Turner, Mrs. W. J. Hollard, Mrs. George Tener, Mrs. John M. Freeman, Mrs. Charles A. Dickson, Mrs. R. R. Huggins, Mrs. E. J. House, Mrs. F. C. Irish, Mrs. J. V. Scaife, Mrs. Grant McCargo, Mrs T. J. Gillespie, Mrs. Samuel McClay, Mrs. H. K. Hitchcock, Mrs. George E. Klingelhofer, Mrs. William M. McKelvy, Mrs. George Harwood, Mrs. D. E. Jackman, Mrs. L. Gerald Firth, Mrs. Mortimer Miller, Mrs. Alfred E. Hunt, Mrs. Roy Hunt, Dr. Ellen Patterson, Mrs. James Stephen Martin, Mrs. Robert Lee Wilson, Mrs. Charles Bruckman, Mrs. Henry R. Rea, Mrs. W. W. Wattles, Mrs. R. S. McCague, Mrs. R. L. Smith, Mrs. J. N. Davidson, Mrs. H. V. Blaxter, Mrs. John H. Kerr, Mrs. Ernest Willetts, Mrs. Jonn S. Sloan, Mrs. Joseph A. Herron of Monongahela, Judge J. H. Brennan of Wheeling, Dr. and Mrs. Van Kirk of Wheeling, Mrs. Charles J. Ramsburg of Sewickley, Mrs. Paul B. Straub, of Thornburg, Mrs. S. J. Podlewski and party of Steubenville.

THIS CLIPPING FROM
PITTSBURG, PA.
PRESS

NOV 6 1925

BOSTON SYMPHONY TO OPEN SEASON HERE AT MOSQUE TONIGHT

The Boston Symphony orchestra of 100 players, under Serge Koussevitzky, will open the symphony season in Pittsburgh with concerts tonight and tomorrow afternoon at Syria mosque. The following programs will be given in Pittsburgh:

TONIGHT.

Weber—Overture to "Euryanthe."
Tschaikowsky—Symphony No. 6 in B minor, "Pathetic," Op. 74.
Ibert—Escales (Ports of Call).
Berlioz—Minuet of the Will-o-the-Wisps; Ballet of the Sylphs; and Rakoczy March, from "The Damnation of Faust," Op. 24.

SATURDAY AFTERNOON.

Glinka—Overture to "Russian and Ludmilla."
Schumann—Symphony No. 4 in D minor, Op. 120.
Wagner—Prelude to the Meistersingers.
Wagner—Ride of the Valkyries.
Wagner—Prelude to Lohengrin.
Wagner—Overture to "Tannhauser."

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

NOV 6 1925

ORCHESTRA HERE TONIGHT

Boston Symphony Opening Local Season With Two Programs.

The Boston Symphony Orchestra of 100 players, under Serge Koussevitzky, will open the symphony season in Pittsburgh tonight and tomorrow afternoon at Syria Mosque. Koussevitzky played to an audience of 7,000 people in Toronto this week, and reports are he has been received with like enthusiasm everywhere on the present tour. The following programs will be given in Pittsburgh. Tonight:

Overture to "Euryanthe"	Weber
Symphony No. 6, "Pathetic"	Tschaikowsky
Escales (Ports of Call)	Ibert
Minuet of the Will-o-the-Wisps, Ballet of the Sylphs and Rakoczy March, from "The Damnation of Faust," op. 24	Berlioz

Saturday afternoon:

Overture to "Russian and Ludmilla,"	Glinka
Symphony No. 4 in D minor, op. 120	Schumann
Prelude to "The Meistersingers"	Wagner
Ride of the Valkyries	Wagner
Prelude to "Lohengrin"	Wagner
Overture to "Tannhauser"	Wagner

THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

140

NOV 6 1925

Boxholders Named.

Boxholders for the concerts to be given tonight and tomorrow afternoon in Syria Mosque by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, include Mrs. Daniel M. Clemson, Mrs. Edmund W. Mudge, Mrs. John F. Casey, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, J. J. Turner, Mrs. W. J. Holland, Mrs. George Tener, Mrs. John M. Freeman, Mrs. Charles A. Dickson, Mrs. R. R. Huggins, Mrs. E. J. House, Mrs. F. C. Irish, Mrs. J. V. Scaife, Mrs. Grant McCargo, Mrs. T. J Gillespie, Mrs. Samuel McClay, Mrs. H. K. Hitchcock, Mrs. George E. Klingelhofer, Mrs. William M. McKelvy, Mrs. George Harwood, Mrs. D. E. Jackman, Mrs. L. Gerald Firth, Mrs. Mortimer Miller, Mrs. Alfred E. Hunt, Mrs. Roy Hunt, Dr. Ellen Patterson, Mrs. James Stephen Martin, Mrs. Robert Lee Wilson, Mrs. Charles Bruckman, Mrs. Henry R. Rea, Mrs. W. W. Wattles, Mrs. R. S. McCague, Mrs. R. L. Smith, Mrs. J. N. Davidson, Mrs. H. V. Blaxter, Mrs. John H. Kerr, Mrs. Ernest Willetts, Mrs. John S. Sloan, Mrs. Joseph A. Herron, of Monongahela; Judge J. H. Brennan, of Wheeling; Dr. and Mrs. Van Kirk, of Wheeling; Mrs. Charles J. Ramsburg, of Sewickley; Mrs. Paul B. Straub and Mrs. S. J. Podlewski.

THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES

KOUSSEWITSKY WINNING YANKS

Popularity of Conductor Shown at Boston Symphony Concert Here.

Opening the orchestra series of the Buffalo Musical Foundation, a purely symphonic program was presented last evening by the Boston Symphony Orchestra, augmented and improved since last season, with the internationally famed Serge Koussevitzky, conducting.

Much beloved in Europe, Mr. Koussevitzky is rapidly winning America to him which is not surprising for he is a leader of rare magnetism, creative ability and interpretative powers. He and his orchestra, enthusiastically received by the large audience, gave a splendid performance.

The overture to "Euryanthe" by Weber, a composer not frequently heard, was a charming and melodious selection and especially noteworthy in it was the work of the first violins. A fantastic bit was the Folk Fairy Tale, "Kikimora" by Liadow; full of wierd and strange sunds truly delineating at times, as was intended, a veritable nightmare. One f the newer composers, Jacques Ibert, was represented by his unusual and modern "Escales" or "Ports-of-Call" in three movements, which it is believed were inspired by impressions received of the cities of Palmera; Tunis-Nefta and Valencia in the Mediterranean. They were colorful and original impressions, played without intermission, and distinctly effective was the oboe solo in the Tunis-Nefta.

zBrahm's Symphony in C Minor, four movements, brought the concert to a brilliant close. To this beautiful composition was given an artistic and wholly satisfying execution. It abounds in wondrous harmonies and melodies and of these melodies, none was so uplifting as the final joyous hymn, which rose and swelled into a mightly outburst of rapture. Loud and long was the applauses which followed; Mr. Koussevitsky being recalled several times, but the audience was not appeased until the orchestra was made to stand and share in the approbation.

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Symphony Concerts in Montclair.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give the second concert in the series of Symphony Concerts for Young People in the assembly hall of the Montclair High School, Tuesday, November 24, at 4 o'clock.

The Boston Symphony Orchestra, Serge Koussevitzki, conductor, will give the second concert in the Unity course in the Montclair High School Wednesday night, November 25.

THIS CLIPPING FROM
NEWS
BUFFALO, N. Y.

NOV 5 1925

Boston Symphony.

Probably no orchestra concert of the present local musical season will surpass that of the Boston Symphony orchestra, Serge Koussevitzky conductor, which opened the symphonic series of the Buffalo Musical foundation in Elmwood Music hall Wednesday evening.

The Boston orchestra long has occupied a place among the foremost orchestras of the world, thus, the present conductor, Mr. Koussevitzky, assuming his place at the beginning of last season, found himself in possession of a rare instrument upon which to play. And the Boston orchestra's experience of the year has provided eloquent testimony to the fitness of the Russian for his distinguished post. Koussevitzky has infused into his body of players quickening life, and by his wizardry has drawn from them unfailing response. And now, the fine Boston Symphony orchestra, under the Russian's leadership, seems actually to be excelling its estimable self.

Mr. Koussevitzky's program was of ideal makeup. Sustenance for the musically hungry, delight for the lover of novelty, it was a felicitous dispensation of musical fare. The first half included the "Euryanthe" overture, Weber; "Kikimora," a folk fairy tale, from the pen of the Russian, Liadov; "The Battle at Kerjenetzt," from Rimsky-Korsakoff's opera, "Kitesch," and the suite "Escales," of the modern Frenchman, Ibert. The symphony of the evening, the Brahams No. 1, C. minor, made up the second portion of the program.

The brilliant, colorful performance of the Weber, the superb finish of its detail, and its stirring, dynamic upbuilding, gave significant indication of the evening's delights.

The works of the two Russians and the Frenchman provided a kaleidoscopic play of color and the clarity of Mr. Koussevitzky's readings shed light even into the darkest recesses of modern dissonance. The Liadov composition is convincingly descriptive, weird, elusive as suits its subject. Clever scoring adds to its realism. "The Battle" of Rimsky-Korsakoff is an entr'acte from the opera, is likewise descriptive in character, and throughout its measures gives evidence of the composer's mastery of colorful scoring.

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The Liadov, Rimsky-Korsakoff and Ibert works were performed with superb finish by the Boston players, and the listeners applauded conductor and men enthusiastically.

Koussevitzky's reading of the Brahms First symphony was one of utmost artistry. This great work by the "classic of the Classicists" probably never has been given a finer presentation here. The conductor gave rein to the music's dramatic and emotional force, yet with invariable artistic restraint; he divined its subtleties, sensed its [illegible] its beauty, all with a

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THIS CLIPPING FROM
BUFFALO, N. Y.
ENQUIRER

NOV 5 1925

Koussevitzky Triumphs With Orchestra

Serge Koussevitzky and the Boston Symphony orchestra—but particularly Serge Koussevitzky—scored a great success in the concerts in the Elmwood Music hall last night under the auspices of the Buffalo Musical Foundation.

It was the second time the great conductor has played here and he again brought the audience to a high pitch of enthusiasm.

In the Brahms Symphony No. 1 in C he arrived at the peak of his skill and wrought into the Russian music a loveliness like tinsle embroidery in a rainbow. It was not a dull Brahms, but a glittering, delicate Brahms.

The Escales, by Jaques Ibert, was Serge Koussevitzky's tribute to the modernists, and it was quite enchanting with its vivid pictures of changing, Oriental life. An escales is a port of call where vessels take on fuel and food.

Another number, Kikimora, a weird, fairy tale by Liadov, and the overture to Euryanthe by Webster, were among the favorites of the evening.

THIS CLIPPING FROM
BUFFALO, N. Y.
POST

6 1925

Boston Symphony Orchestra Pleases

The Boston Symphony orchestra, with Serge Koussevitsky wielding the baton, gave a most satisfying concert in Elmwood Music hall Wednesday night, under auspices of Buffalo Musical Foundation. The foundation did well in opening the orchestra series with Koussevitzky and his superior musicians, for in this orchestra we have perhaps the very best in America. A number of new faces appear in the personnel this year, and their presence evidently inspired the director with even greater fire than last November when he gave a wonderful interpretation of Beethoven's Ninth symphony. Considering the mental force and vigor of gesture which Koussevitzky puts into his directing, it is a wonder that he does not lose himself at times. But no, at no place does there appear even the slightest inconsistency in his interpretation; all is smooth, well rounded and the most gigantic fortissimo is handled with the same deftness, the same studied precision as the calmer parts.

The feature of the evening, Brahms' Symphony Number One in C Minor, was awaited with great expectancy after numbers by Weber, Liadov, Rimsky-Korsakov and the modern Parisian composer, Jacques Ibert. Certain passages of this mighty symphony, particularly in the third (unpoco allegretto e grazioso) movement, and the adagio of the last, one was strongly reminded of Beethoven's Ninth, played and sung here in honor of the memory of Mae Davis Smith two seasons back. The grand opening movement with its sweeping gesture of despair, and its mad persual of fleeing hope, brought the large audience to the feet of Koussevitzky. His directing was perfect. There was not a single flaw. Then the soft, sweet melody of the theme appeared in the opening bars of the second movement, "andante sostenuto," gradually rounding into adagio and the final "allegro non troppo, ma con brio" wherein the picture was finished with a broad sweep of brush and the audience sat wide-eyed.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

7 1925

SYMPHONY PROGRAMME

Serge Koussevitzky Will Open Providence Season.

Serge Koussevitzky will open the Providence season of the Boston Symphony Orchestra with the Pathetique Symphony of Tchaikowsky as the principal number. The reading by Mr. Koussevitzky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Likewise at this concert which is to be given at Infantry Hall on Tuesday evening, Nov. 17, he will perform Weber's Overture to "Euryanthe;" Debussy's Prelude to the Afternoon of a Faun;" and Dukas' Scherzo, "The Sorcerer's Apprentice," a fantastical musical setting of Goethe's ballad of the same name.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of this week, single tickets will be sold for the opening concert beginning Saturday morning.

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heroic effort and [illegible] ing, only 450 have joined the association. It has been thought that Toronto should know how Boston and Philadelphia, two of the fourteen cities of the United States which maintain orchestras of the first rank, maintain theirs.

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THIS CLIPPING FROM
PITTSBURG, PA.
Chronicle Telegraph

NOV 7 1925

Boston Symphony Given Welcome at Mosque

Serge Koussevitzky Conducts Brilliant Program Opening Local Season.

UNUSUAL NUMBER OFFERED

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The opinion of the audience last night, as exemplified by insistent applause, coincides with that of other American and of European audiences, that he is a brilliant leader. His great visualizing power was apparent in the first number on the program, which was Weber's overture to "Euryanthe," played with rare delicacy. The symphony was the Tchaikovsky "Pathetic," often heard but never played with greater emotional sympathy. The response of the men to the conductor's direction was instantaneous and emphatic. The finale especially was remarkably well performed.

An unusual number on orchestra programs was "The Escales," (Port of Call), and it met with emphatic approval. Its author, Ibert, is a Parisian, but evidently very familiar with sea scenes and maritime incidents, which are depicted in the composition. "Minuet of The Will-o'-The Wisps," by Berlioz, came later, and was followed by the "Ballet of the Sylphs," and the

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

7 1925

CONCERT TO BE MUSICAL TREAT

Koussevitzky to Feature Brahms' Symphony on Program Here

Serge Koussevitzky will open the Providence season of the Boston Symphony Orchestra with the same symphony which figured upon his opening Boston program—the First Symphony of Brahms, in C-minor. Likewise at this concert, which is to be given in Infantry Hall Tuesday night, Nov. 17, there will be two Russian scores of interest, Liadov's "Kikimora," in which the witch of Russian fairy tales is humorously described in music, and the Persian dances from Moussorgsky's opera "Khovantchina." The program will open with Weber's Overture to "Euryanthe," and likewise include Dukas' fantastical scherzo, "The Sorcerer's Apprentice," after the ballad of Goethe.

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THIS CLIPPING FROM
TIMES
PAWTUCKET

NOV 7 1925

Boston Symphony

Serge Koussevitzky will open the Providence season of the Boston Symphony orchestra with the Pathetic Symphony of Tchaikovsky as the principal number. The reading by Mr. Koussevitzky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Likewise at this concert which is to be given at Infantry Hall on Tuesday evening, November 17, he will perform Weber's overture to "Euryanthe," Debussy's "Prelude to the Afternoon of a Faun," and Dukas' scherzo, "The Sorcerer's Apprentice," a fantastical musical setting of Goethe's ballad of the same name.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of the week, single tickets will be sold for the opening concert beginning Saturday morning.

THIS CLIPPING FROM
ITHACA, N. Y.
JOURNAL NEWS

NOV 6 - 1925

Bostonians In Delightful Concert Here

Audience Which Fills Bailey Hall Acclaims Serge Koussevitzky and His Symphony Orchestra in First of Cornell University Concert Series

Serge Koussevitzky appeared for the second time in Bailey Hall last evening as the leader of the Boston Symphony Orchestra, which he led through a long and exacting program, though one of popular appeal, to the evident delight of an audience which filled eery seat in the auditorium, overflowed into the corridors, and encored relentlessly.

The mainstay of the concert was Tchaikovsky's Symphony "Pathetic," No. 6, in B minor, which was given a highly colored and impressive reading, particularly notable in the second movement with its persistent drum beat, giving a foretaste of the final tragedy. As in O'Neil's drama of fear in the setting of the forest, so in this trio, "death beats the drum," and the emotional effect is instantaneous.

The novelty of the evening was a short sketch, or rather a series of sketches, by the modernist, Ibert, called "Escales," (Ports of Call)—a number which was recently given its first American hearing by the Boston Symphony, and which elicited much enthusiasm. The music is of the descriptive variety with a more or less clearly marked motif for each of the three Mediterranean ports as represented in the three movements—Palermo, Tunis-Nefta and Valencia. The first is much broken and varied, highly exotic and strange, but somehow suggestive of the tumult of a southern port. The second presents a slow weird phrase, unmistakably oriental in tone, and the last is as obviously Spanish, though the dance is frequently interrupted by the noises of the harbor. Repeated and prolonged applause, the most persistent of the evening, followed this number.

Less notable, but entirely enjoyable, were the first and last numbers—Weber's Overture to "Euryanthe" and three selections from "The Damnation of Faust," by Berlioz.

The conductor has rearranged his orchestra with all the violins massed to his left, the violas on his right, and the two harps on the right instead of the left, as they have usually been placed. This, however, is only one indication of his originality and willingness to try experiments, and no one will deny that the effects which he achieves are remarkable and stirring.

Leader of Mannerisms

Mr. Koussevitsky also showed himself last evening to be a leader of many mannerisms, whether consciously or otherwise, but his idiosyncracies lie rather in the direction of unexpected calm in a moment of stress, or immobility during a forte passage than in the opposite way of violent exertion.

The printed program with its comprehensive notes on the composers and the compositions was arranged with the usual care given to these resumes by the Boston Symphony, and the unexpected was amusingly introduced in the form of a short reprint from the Manchester Guardian (England) entitled "Another Heresy Hunt" and concerned with instructions said to have been recently issued to the police of Washington to suppress the playing of "indecent music."

As usual a considerable number of the audience arrived after the concert was half over but their absence was not missed as the hall seemed crowded from the beginning.

The always notable concert of the Boston Symphony was last evening perhaps more enjoyable than any which have been given in this city in recent years. Certainly it was received with unbounded enthusiasm. The program was the first of the University concert series which this year offers unusually attractive variety. The second will be given on December 11 by Percy Grainger, pianist.

THIS CLIPPING FROM
SUN
PITTSBURG, PA.

NOV 7 1925

Big Ovation Given Boston Orchestra

Program at Mosque Is One of Familiar Numbers.

The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, opened the orchestral season last night at the Mosque. A more auspicious beginning cannot be remembered, the orchestra somewhat changed and rejuvenated, played better than it has at any previous concert. There was the customary finish and fire, plus the utmost delicacy and finesse. Koussevitzky has worked wonders with these men; his style is the direct antithesis of Pierre Monteux, and he builds a mighty climax without losing instrumental timbres.

The program presented by Koussevitzky contained one novelty; the rest being familiar numbers to symphony audiences. In the Von Weber overture to "Euryanthe" there was a magnificent glowing tone and a faithful regard for French horns and woodwinds.

In the Tschaikowsky "sixth" symphony Koussevitzky and the orchestra seemed to rise to its greatest heights. It was a marvelous reading of this famous work. The strings were particularly glowing in the opening movement and the "Allegro" was a happy reading of this perplexing rhythm. The "Allegro vivace" was given a terriffic tempo and finished with a mighty fostissmo. In the finale or "Adagio Lamentoso" there was the conventional sombre and sinister effects plus a gorgeous piece of phrasing. It would be hard to say when Pittsburgh has heard a more impressive reading of this symphony.

Ibert's "Escales" or "Ports-of-Call" was characteristically modern; short themes, unsustained movements, clashing tints and lovely nuances. It is orchestrated a la mode, from xlyophone to celesta, and much is made of those instruments. The three movements are supposed to be Mediterranean impressions. The first being Palermo, the second Tunis and the third Valencia. In the Palermo episode there was a riot of color, the Tunis-Nefta was an oboe wailing and whining after the manner of the Tunisians, and the third was delightfully Spanish with castanets and figures. Koussevitzky made much of his solo material and color-qualities.

The program closed with Berlioz Damnation of

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

NOV 7 1925

SEDGWICK COURSE OPENS JANUARY 24

Giovanni Martinelli and Serge Koussevitsky Comng.

Giovanni Martinelli, the famous tenor of the Metropolitan Opera company and Serge Koussevitsky, the distinguished conductor of the Boston Symphony orchestra, both started their musical careers as instrumentalists, in contrast to their present method of expression. Martinelli began by playing the clarinet and Koussevitsky the double bass.

Giovanni Martinelli is a good clarinet player. In fact he played this instrument in his regimental band when he was doing his military service in Italy, and it was only by chance that his marvelously pure and powerful voice was discovered.

Serge Koussevitsky was first famous in Europe as a virtuoso of the double-bass As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument. To-day sees Martinelli, one of the world's greatest tenors, and Koussevitsky, the foremost conductor of the world and one of the most impressive figures in the music world.

Frank A. Sedgwick, manager of the Sedgwick Concerts, will bring these outstanding events to Hartford this season, two Sunday afternoons at the Capitol theater. The Martinelli recital is scheduled for January 24 and the Boston Symphony orchestra on February 7. The subscription sale is now open and seats may be obtained at McCoy's, No. 89 Asylum street. Orders by mail should be directed to Frank A. Sedgwick, manager. Detailed information may be obtained by calling 2-6147.

HARTFORD, CONN.

NOV 7 1925

SERGE KOUSSEVITSKY
Conductor of The Boston Symphony Orchestra, Coming to the Capitol Theater, February 7, in the Sedgwick Concert Coorse.

THIS CLIPPING FROM
N. Y. TIMES

NOV 8 1925

Because its home-town concerts are all fully subscribed, a new "historical" series on five Tuesday afternoons has just been announced by the Boston Symphony Orchestra. This will increase the number of Koussevitzky's concerts in Greater Boston to seventy-three, as against fifty-nine five years ago.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 8 1925

Koussewitsky Leads First League Concert

SERGE KOUSSEWITSKY will open the League of Composers series of three evening concerts devoted to new music at Town Hall on Saturday night, Nov. 28. This will be the first of the league's programs for chamber orchestra. The second concert is scheduled for Dec. 29, with Willem Mengelberg conducting De Falla's marionette opera, "El Retablo."

The opening program includes new works of modern Americans and Europeans, in whom both the league and Mr. Koussewitsky have shown their interest by previous performances. The composers are Arthur Honegger, Alexander Tansman, Maurice Ravel, Serge Prokofieff and Aaron Copland. The league presented chamber music by Honegger and a quartet by Tansman last year, and songs of Ravel in 1923.

The concert will mark the first

THIS CLIPPING FROM
DEMOCRAT
ROCHESTER, N. Y.

NOV 8 1925

A number of Rochester music lovers chose the opportunity of the appearance Wednesday night of the Boston Symphony Orchestra, to go to Buffalo that day for the purpose of attending the concert in the evening. In many cases informal dinner parties at hotels and clubs preceeded the performance. Among those who were present were Mr. and Mrs. Eugene Goossens, Mr. and Mrs. Albert Kunz, Mrs. Edward W. Mulligan, Mr. and Mrs. George A. Carnahan and Mrs. Jennie Beach Mumford.

THIS CLIPPING FROM
DEMOCRAT
ROCHESTER, N. Y.

NOV 8 1925

WILHELM GERICKE, WHO MADE THE BOSTON SYMPHONY.

New York Telegram.

The death of Wilhelm Gericke in his eighty-first year should remind all musical Americans of the debt they owe this extraordinary orchestral drill master and conductor. Gericke was conductor of the Boston Symphony Orchestra from 1884 to 1889 and again from 1898 to 1905. In his first period of service he gathered together elements over which George Henschel had presided with an enthusiasm that lacked experience and wrought them into a symphonic orchestra of the first class. It was still the orchestra of Gericke's creation to which he returned nine years later in succession to Emil Paur, who himself had succeeded Arthur Nikisch. During his second incumbency there was never any question of the Boston band's being unsurpassed in the whole world, if, indeed, it had an equal.

Nor was Gericke only a great drill master. He possessed a fine sense of program-making, and in an absolutely non-spectacular way he was an admirable interpreter. A musician of classical tradition, he doubtless believed that every subscriber to his Boston concerts should hear each symphony of Beethoven at least once in the course of two years, and he made his programs accordingly. But he was conscientious in the introduction of new music. Nobody who heard the "Don Quixote" of Richard Strauss as led by him is likely to forget it, and few subsequent conductors have given so eloquent an account of Tchaikovsky's "Francesca da Rimini."

The Boston Symphony Orchestra and Wilhelm Gericke were the orchestral standard setters for all Americans in those days. Many who went

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 8 1925

Guest conductors are to assist the League of Composers in celebrating the third year of its existence with three evening concerts in the Town Hall, New York city, each presenting music for chamber orchestra led by a conductor of international distinction. Serge Koussevitsky and Willem Mengelberg will conduct, respectively, the first and second evening concerts, Nov. 28 and Dec. 29.

Mr. Koussevitsky, who had accepted by permission of the trustees of the Boston Symphony Orchestra, will make his first appearance in this country outside the concerts of that organiation. He will conduct a programme of new works recently completed by young men in Europe as well as America.

THIS CLIPPING FROM
BROOKLYN CITIZEN

141

NOV 8 1925

Koussevitsky to Play New Works for League

Serge Koussevitsky will open the League of Composers' series of three evening concerts devoted to new music, at Town Hall on Saturday night, November 28. This will be the first of the league's programs for chamber orchestra. The second concert is scheduled for December 29, with William Mengelberg conducting "El Establo," de Falla's opera with marionettes.

The opening program presents new works of modern Americans and Europeans in whom both the league and Mr. Koussevitsky have demonstrated their interest by previous performances. The composers are Arthur Honeggar, Alexander Tansman, Maurice Ravel, Serge Prokofieff and Aaron Copland. The league presented chamber music by Honagger and a quartet by Tansman last year and songs of Ravel in 1923. At a lecture recital last season it introduced the young American Copland to his own country with two of his piano pieces.

The concert will mark the first American appearance of Mr. Koussevitsky under auspices other than those of the Boston Symphony. The arrangement is made by permission of the orchestra's board of directors. He will lead a picked group of instrumentalists from the Boston organization and his soloists will be Jesus Samroma at the piano and Maria Doment, singer.

With Mr. Koussevitsky is associated the renown of introducing pioneer works both in Europe and America. His name has been coupled with every name on this program as a persistent advocate for the early and frequent performance of their works. Several of these new compositions are dedicated to him.

THIS CLIPPING FROM
FREE PRESS
DETROIT, MICH.

NOV 8 - 1925

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Wilhelm Gericke, the man who received the appellation of "The Maker of the Boston Symphony orchestra" died recently in Vienna at the age of 80.

Commenting on the event the Boston Transcript states editorially:

"To him the debt of American music is heavy, by reason of the stamp of precision, of technical perfectness, of lucidity, which he put upon the work of our country's greatest orchestra. Personally he will be remembered as an artist and a gentleman of the highest quality."

Gericke first came to Boston from Vienna in 1884 and immediately took steps to build the orchestra into the notable organization it was before the war. He introduced standards of discipline and musicianship previously unknown and caused violent criticism through his radical changes. "We are thankful," exclaimed one critic of his course, "that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson," humorously referring to Major Henry L. Hig-

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THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

NOV 8 1925

The Pathetic Symphony of Tchaikovsky will be the principal number on the opening program of the Boston Symphony Orchestra in Providence to take place in Infantry Hall on Tuesday evening, Nov. 17th. The reading by Mr. Koussevitsky of this music of his own people is considered one of the most striking and altogether remarkable things he has done in his American career, to date.

Other numbers will be Weber's Overture to "Euryanthe"; Debussy's Prelude to the "Afternoon of a Faun"; and Dukas's Scherzo, "The Sorcerer's Apprentice," a fantastical musical setting of Goethe's ballad of the same name.

Season tickets for the series of five concerts are still being sold at Steinert's. If any remain at the end of this week single tickets will be sold for the opening concert beginning Saturday

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JOURNAL NEWS

NOV 6 - 1925

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SUN
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The program closed with Berlioz scenes from "The Damnation of Faust." In the minuet there was the customary flute duo phrases. The "Ballet of the Sylphs" was a charming piece of consordino playing. The "Rakoczky March" was given a valiant and somewhat blaring interpretation. The audience was large and gave Koussevitzky and the orchestra an ovation.

HARTFORD, CONN.

NOV 7 1925

SERGE KOUSSEVITSKY
Conductor of The Boston Symphony Orchestra, Coming to the Capitol Theater, February 7, in the Sedgwick Concert Coorse.

Koussevitsky Comng.

Giovanni Martinelli, the famous tenor of the Metropolitan Opera company and Serge Koussevitsky, the distinguished conductor of the Boston Symphony orchestra, both started their musical careers as instrumentalists, in contrast to their present method of expression. Martinelli began by playing the clarinet and Koussevitsky the double bass.

Giovanni Martinelli is a good clarinet player. In fact he played this instrument in his regimental band when he was doing his military service in Italy, and it was only by chance that his marvelously pure and powerful voice was discovered.

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N. Y. TIMES

NOV 8 1925

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BROOKLYN, N. Y.
EAGLE

NOV 8 1925

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DEMOCRAT
ROCHESTER, N. Y.

NOV 8 1925

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New York Telegram.

The death of Wilhelm Gericke in his eighty-first year should remind all musical Americans of the debt they owe this extraordinary orchestral drill master and conductor. Gericke was conductor of the Boston Symphony Orchestra from 1884 to 1889 and again from 1898 to 1905. In his first period of service he gathered together elements over which George Henschel had presided with an enthusiasm that lacked experience and wrought them into a symphonic orchestra of the first class. It was still the orchestra of Gericke's creation to which he returned nine years later in succession to Emil Paur, who himself had succeeded Arthur Nikisch. During his second incumbency there was never any question of the Boston band's being unsurpassed in the whole world, if, indeed, it had an equal.

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The Boston Symphony Orchestra and Wilhelm Gericke were the orchestral standard setters for all America in those days. Many who went to their first symphonic concerts at that time—and they were by no means limited to residents of Boston and Cambridge—gained a conception of what concerts may be that nothing heard since, however fine, can dispel.

Wilhelm Gericke, a sincere artist and an unsparing workman, deserves to rank as one of the pre-eminent educators in the artistic history of America.

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present were Mr. and Mrs. Eugene Goossens, Mr. and Mrs. Albert Kunz, Mrs. Edward W. Mulligan, Mr. and Mrs. George A. Carnahan and Mrs. Jennie Beach Mumford.

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THIS CLIPPING FROM
BROOKLYN CITIZEN

141

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FREE PRESS
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Gericke first came to Boston from Vienna in 1884 and immediately took steps to build the orchestra into the notable organization it was before the war. He introduced standards of discipline and musicianship previously unknown and caused violent criticism through his radical changes. "We are thankful," exclaimed one critic of his course, "that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson," humorously referring to Major Henry L. Higginson, financial supporter of the orchestra for many years.

The result of his new methods, however, caused the orchestra to become recognized in Boston and throughout this country. Gericke remained at the head for five years and then was succeeded by Nikisch, who was followed by Paur. Then for a second term of eight years, from 1898 to 1905, Gericke again directed. His declining years were spent in Vienna, substantial proceeds from a benefit concert in Boston providing him with requisite comforts.

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THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

142

NOV 9 1925

SEDGWICK CONCERT.

The real musical treat of the season comes to the Capitol Theater on Sunday afternoon, February 7, at which time Frank A. Sedgwick will present the famous Boston Symphony Orchestra under the superb direction of Serge Koussevitsky. The occasion marks the second local appearance of this distinguished Russian. Mr. Koussevitsky has enlarged the orchestra to 108 players and reports from Boston indicate that orchestra is at the height of its powers as a symphonic organization. Mr. Koussevitsky has lately returned from France where he has been conducting his own orchestra. He was the recipient of the highest praise from the press, and was honored by the French government and the leading French composers. His coming to Hartford may be regarded as one of the outstanding musical events of the season. The Sedgwick concerts also offer Giovanni Martinelli, the leading tenor of the Metropolitan Opera Company. He will be heard at the Capitol Theater on Sunday afternoon, January 24. The seats for both concerts are now on sale at McCoy's, No. 89 Asylum street. Orders by mail may be directed to Frank A. Sedgwick, manager. Prospectus with full details will be mailed upon request.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

V 9 1925

Sedgewick Concert Course

The real musical treat of the season comes to the Capitol theater Sunday afternoon, February 7, at which time Frank A. Sedgwick will present the famous Boston Symphony orchestra under the superb direction of Serge Koussevitsky. The occasion marks the second local appearance of this distinguished Russian and his coming is eagerly awaited by all classes of music lovers. Mr. Koussevitsky has enlarged the orchestra to the number of 108 players and reports from Boston indicate that the orchestra is at the height of its powers as a symphonic organization. In fact there are those who hail it as the world's greatest orchestra.

Mr. Koussevitsky has lately returned from France, where he has been conducting his own orchestra. He was the recipent of the highest praise from the press, and was signally honored by the French government and the leading French composers. His coming to Hartford may be regarded as one of the outstanding musical events of the season and a soldout house will no doubt greet the great conductor.

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THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

NOV 1 8 1925

At the Pension fund concert of the Boston Symphony orchestra Sunday afternoon next the Ninth Symphony

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THIS CLIPPING FROM
HARRISBURG, PA.
NEWS

NOV 1 0 1925

PLAN 73 CONCERTS

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NOV 9 1925

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COURANT
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PA.
PATRIOT

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LOWELL MASS.
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NOV 1 [illegible]1925

At the Pension fund concert of the Boston Symphony orchestra Sunday afternoon next the Ninth Symphony of Beethoven will be given, with a chorus from Harvard and Radcliffe assisting, and with Jeanette Vreeland, Mme. van de Veer and Messrs. Straton and Patton for the solo voices. The same program will be repeated on Monday evening.

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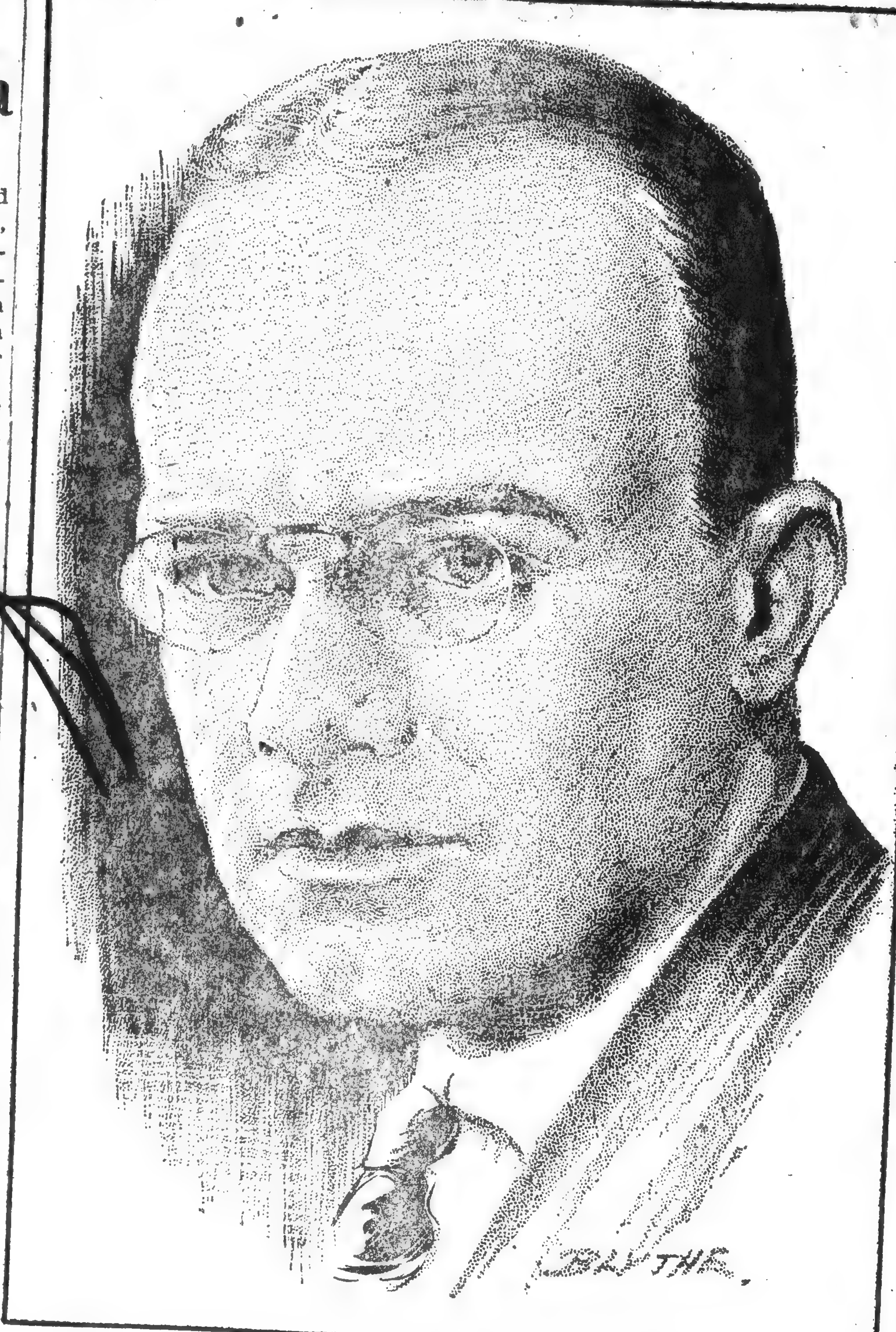
N.Y. TIMES NOV 15.



Deems Taylor, Composer of This Week's Novelty, "Jurgen."

vals—
to America

ged the details of the festivals and e minute attention he paid to them, id in caring for the comfort and enoyment of his guests. He was a conpicuous example of the American atron of music of the most unselfish kind. There was no self-seeking or elf-advertisement in anything he did. here was no mention of the name of Stoeckel on or about the "music shed." It was not even inscribed as "founded by Carl Stoeckel." Everything was in the name of the Litchfield County Choral Union. What he did was nobly and unselfishly done; and it will be an everlasting memory in the mind[illegible] those to whom he [illegible] so much.

The death of Wilhelm Gericke in Vienna, 77 years old, will recall many memories and cause regrets in the minds of the elder generation of music lovers. It is probably now only the ageing and infirm who can remember his conducting of the Boston Symphony Orchestra and the peculiar features of beauty he gave it. And it is presumably only the grayest who can remember the day when he first took charge of the orchestra in 1884. As most know by hearsay, if not by memory, of the fact, he came to Boston to succeed Georg Henschel, the young baritone singer whom Mr. Higginson had put at the head of his newly formed organization three years before. Gericke had much to do to carry on and improve the work of that wholly inexperienced conductor. He brought over some very good players from Europe to strengthen the band; among these were Franz Kneisel, Charles Martin Loeffler, the Adamowski brothers, Otto Roth, Louis Svecenski, Alwin Schroeder and others, to the great rage of resident Boston musicians and their friends. He set to work with a high standard and a very strict method of discipline. He was already a well-known conductor in Vienna when Mr. Higginson brought him to Boston, associated with Hans Richter at the Opera (where among other things he made the first production of Goldmark's "Queen of Sheba") and conducted the concerts of the Gesellschaft der Musikfreunde and of the Singverein. He thus had a complete mastery and perfect command of the technique of conducting.

He remained in Boston at that time for five years. His health suffered from his strenuous exertions and he returned to Vienna to rest, taking up again there some of the activities he had laid down to accept the place in Boston. In 1898 he came back to Boston to head again the Symphony Orchestra, taking the place that had been filled in his absence by Arthur Nikisch and Emil Paur. He remained this time for eight years, resigning in 1906, to be succeeded by Karl Muck.

Mr. Gericke remained in retirement in Vienna after his final return thither till his death. As a result of the war he was considerably impoverished and his old American friends were glad to make up a fund to ease the last years of his life. His wife and daughter, who have many friends in America, survive him.

Mr. Gericke was one of the most conscientious, self-sacrificing, self-effacing of conductors and one of the severest of disciplinarians. Nobody would ever have thought of calling him a "prima donna" conductor and nothing would have shocked him more than to be so called. There was little that was impressive about his back or about the movements of his arms and hands as he stood before the audience. He was, especially in his later years, tending toward baldness and he wore a beard. He had thus both a lack and a superfluity of the hair proper to the prima donna conductor. He had no mannerisms upon the platform and his thought was only for the music in hand and its "true performance," so as best to represent the composer's ideas. He had little predilection toward "readings." He abhorred anything that bordered on the sensational. His attitude, intellectual and physical, was one of poise. His taste was of the most fastidious. He was, therefore, not a "modern" conductor. He very likely might not have scorned the appellation of "old-fashioned," especially as it would be applied today.

But he was deeply enamored of beauty, of euphony of finish and tonal balance in orchestral performance. He had a "passion for perfection" that he spent on his orchestra in the fullest measure. The tone of the Boston Symphony Orchestra under Gericke reached a quality that no other orchestra I have ever heard possessed in the same degree—a golden beauty, a translucence, a perfect balance and equalization that were built up and achieved by the most painstaking methods, applied strenuously at rehearsals and only audible, not visible, in the performances. The playing of the orchestra was finished and polished to the highest point. Gericke would never present anything to the public till he was completely satisfied with the preparation of it at rehearsal. More than [illegible] he played a piece at the so-called "public rehearsal" on Friday afternoon only to find that the performance did not reach his standard and to withdraw it from the concert on Saturday night till he could make it do so. He counted upon having his forces always completely in hand ready and competent to give the results that he expected.

Some complained of the restraint of his playing in certain pieces. He did not let the brasses go to their limit of tone; he kept them down too much for the taste of some. They never brayed nor blared. No doubt his playing would nowadays seem still more restrained, so used are we to the "modern" methods. He never tore passion to tatters. Some would say that he failed to denote passion at all, save within stern limitations. His taste was catholic and gave his audiences an opportunity to hear things that in his day were "modern"; sometimes, no doubt, beyond the bounds of his own personal liking. But he never failed to seek the most perfect expression of the composer's purposes that was in his power, whether they appealed to him personally or not.

New York had the share in Gericke's work and influence that the visits of the Boston Symphony Orchestra brought to this city. The playing of the orchestra at its first visit to New York in 1887 was in the nature of a revelation to lovers of orchestral music in this city, and few who were present are likely to forget the enthusiasm aroused at that concert. People stood up and cheered the "Oberon" overture of Weber, waving handkerchiefs. As THE TIMES said after the concert: "If the entrance of a new prophet demolishes some of our old beliefs, unsettles some of our ancient traditions and awakens new longings, let us be thankful wholly for the good the gods provide us."

That was the beginning of a long and affectionate intercourse between the Boston Symphony Orchestra and the New York public. Wilhelm Gericke for long years stood as the representative and creator of its perfections; and in the minds of many who remember them and him his passing will be the occasion of precious memories, now tinged with sorrow.

HENRY THE ORIGINAL ROMEIKE NEW YORK
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220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
LAWRENCE, MASS.
Tribune

NOV 13 1925

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Gericke's efforts were, however, quickly rewarded. The reputation and success of the Boston Symphony grew apace. After a triumphant tour of the west in 1887, it was invited to New York by Mr. Steinway to play in Steinway hall. After preparations had been made, Gericke pleaded with Major Higginson for a postponement on the grounds that the orchestra was not yet ready to come to New York. The Major pocketed his loss, and not until six months later did the Symphony make its first trip to the scene of Theodore Thomas' triumphs The surprise of the New York critics and public and their unstinted praise vindicated Gericke's conscientiousness. Another change in the programmatic manners of the day due to Gericke was the disappearance of the soloist. Previous to his day the Boston Symphony had never performed without a soloist, the drawing power of whose name was considered essential to the success of the performance. After his sixth program Gericke dropped the customary concerto number. Gericke's great work in the Boston Symphony, aside from his contributions to placing it on a sound business basis, was thus to provide it with a classic repertoire.

In 1889, spurred by throat trouble, Gericke resigned from his position. He returned to Vienna and for the next six years again conducted the Gesellschaft concerts. Illness forced him into retirement. Three years of rest restored his health and he was able to accept an invitation to return t othe Boston Symphony in 1898. Under Nikisch and Pauer the Boston Symphony had continued the high tradition of Gericke. There was some speculation as to whether time had not passed the Viennese by and antiquated his classic loyalties Whereas once they had complained of his "heaviness," the Bostonians now grumbler that he was not receptive to new music! In the face of a liberal outlook that Gericke developed, however, this criticism died. His second term with the Boston orchestra terminated in 1906. He retired to private life in Vienna. His 80th birthday in April of this year was the occasion of a reunion, in which many of his friends from America and Europe gathered to do him honor.

Among the Boston Symphony conductors since Gericke's time were Fiedler, Muck, Rabaud, Monteux, and the present leader, Koussevitsky. While opinion may not be unanimous it is generally conceded that the organization reached the peak of its greatness under Muck, though Koussevitsky, now in his second year, is ranked by some on a par with Gericke and Muck.

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PROVIDENCE, R. I.
BULLETIN

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PHILADELPHIA, PA.

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The conduct of the Boston Orchestra at that time was not altogether above reproach. The Philadelphia Orchestra, while far from being a rival of the mighty Boston organization, at that time in the zenith of its powers, nevertheless began to make itself felt, although it must be confessed that the support of Philadelphia was not altogether what it should have been.

Consider for a moment the Boston Orchestra of that time. Franz Kneisel was concertmaster, and with him at the first stand sat Charles Martin Loeffler. Timothee Adamowski, Otto Roth, Jacques Hoffman and others were in the first violins. At the head of the violas was Louis Svecenski, mighty in symphony as in quartet playing, and Alwin Schroeder led the cello section, with Josef Adamowski beside him. Longy, then a recent "first" of the Conservatoire, was conceded to be the best oboeist in the world. Porteau was solo clarinet, and the whole orchestra was a body of virtuosi superior to anything that the world had ever known.

IT WAS against this formidable organization that the youthful forces of the Philadelphia Orchestra were pitted. The giant, however, took measures against the pigmy. First, a second series of concerts on Wednesday evenings was planned by the Bostons and, by a most astoundnig series of "coincidences," the programs of the struggling Philadelphia Orchestra contained a remarkable number of compositions which the Boston Symphony played at its next concert.

But, in the face of this, Mr. Scheel and the Philadelphia Orchestra made progress. It was frequently a task to get a respectable number of persons in the audience at the two weekly concerts, but it was finally accomplished. In those trying days Mr. Van Rensselaer was the saving grace of the orchestra. His enthusiasm, his personality and his sound business sense were all directed to the solution of the many and difficult problems which confronted the organization. Without him the Philadelphia Orchestra must have perished—unheralded and unsung. The organization known today to the musicians of two continents is a monument to Alexander Van Rensselaer. Others have since contributed mightily to the achievements of the orchestra, but Mr. Van Rensselaer was the man who saved it innumerable times when it seemed as though "next week" would be the last.

Carl Pohlig succeeded Mr. Scheel upon the untimely death of the musical founder of the orchestra. His administration of the musical destinies of the organization lasted five years. He was a more than able musician and an unrivaled score reader, but with certain weaknesses, especially in his desire to "cut" every number, which ultimately led to his withdrawal. Even the garden scene from the Goldmark "Rustic Wedding" symphony (about ninety measures long, if I remember correctly) fell a victim to this insatiable desire.

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

NOV 15 1925

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The program will open with Weber's Overture to "Euryanthe," and also include Debussy's master score, the "Prelude to The Afternoon of a Faun," a musical setting of the poem of Mallarme which describes a Faun's dreamy reflections of his recent encounters with a group of nymphs. Singularly beautiful flute passages in this music characterize the faun. Another French number of interest will be Dukas' Scherzo, "The Sorcerer's Apprentice," a humorous score setting forth in tones the incidents of Goethe's poemm of the same name.

The few seats untaken by subscription are now on sale for this concert at Steinert's. Subscription tickets are also still available.

VARADY HERE THURSDAY

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

143

NOV 14 1925

Serge Koussevitzky
Conductor of Boston Symphony Orchestra First Concert in Series next Tuesday Eve. at INFANTRY HALL

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 15 1925

Boston Symphony Orchestra Under Serge Koussevitzky Will Give First Concert of Season Here Tuesday Evening.—Recital by Rozsi Varady Thursday.

Outstanding in the music events of the week is the first of the series of five Providence concerts by the Boston Symphony Orchestra under Serge Koussevitzky, which will be given in Infantry Hall on Tuesday evening. Rozsi Varady, noted woman 'cellist, will give a recital at Churchill House Thursday evening, and also of particular interest to local musicians is the first of a series of concerts of chamber music which will take place this evening.

The Boston Symphony includes 108 instruments this season, the largest number in its history, and with the increase in the personnel has come a radical change in the seating arrangement. Mr. Koussevitzky has massed the 34 first and second violins at his left, and the violas are at the right front in the position formerly occu
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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REGISTER

NOV 15 1925

FIRST LEADER OF BOSTON SYMPHONY DIES IN VIENNA

Wilhelm Gericke, the man who received the appellation of "The Maker of the Boston Symphony Orchestra," died recently in Vienna at the age of 80.

Commenting on the event the Boston Transcript states editorially:

"To him the

the war. He introduced standards of discipline and musicianship previously unknown and caused violent criticism through his radical changes.

"We are thankful," exclaimed one critic of his course, "that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson," humorously referring to Major Henry L. Higginson, financial supporter of the orchestra for many years.

The result of his new methods, however, caused the orchestra to become recognized in Boston and throughout this country. Gericke remained at the head for five years and then was succeeded by Nikisch, who was followed by Paur. Then for a second term of eight years, from 1898 to 1905, Gericke again directed. His declining years were spent in Vienna, substantial proceeds from a benefit concert in Boston providing him with requisite comforts.

THIS CLIPPING FROM
MAIL
TORONTO, CAN.

NOV 3 1925

that they had had Harold on the team against Queen's.

Boston Symphony Orchestra in Massey Hall To-night

The Boston Symphony Orchestra will arrive in Toronto this morning preparatory to its concert in Massey Hall to-night when, under the leadership of the renowned Koussevitzky, a marvelous program will be given. This is Koussevitzky's first appearance as a conductor in this city, and the concert will be the only one to be given by a large visiting orchestra this season.

The musical world is well acquainted with the achievements of Koussevitzky. His fame as a musician has spread far and wide. Under his baton, the Boston Symphony will, to-night, thrill its listeners as perhaps it has never done before. A number of good seats are still available, but should be secured at once.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

NOV 15 1925

Koussevitsky First Virtuoso of Double Bass

MANY a conductor has started his career as a virtuoso of some particular instrument. Leopold Stokowski, conductor of the Philadelphia Orchestra, and Frederick Stock, the Chicago Orchestra conductor, both worked up from the orchestral ranks. Pierre Monteux's instrument as a student was the viola. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will be heard twice in Washington this season, is, however, probably the sole virtuoso of the double bass to attain his present eminence.

SERGE KOUSSEVITSKY.

Circumstances of his early choice of this instrument are these: When as a boy of 14 he entered the Moscow Conservatory he was required by the rules of the institution to study, for the orchestral class, either a brass instrument or the double bass. Koussevitzky chose the latter and later became a pupil of the celebrated Rambaussec. He developed an extraordinary proficiency and for the first 10 years of his professional career toured Europe, East and West, giving recitals upon this unusual instrument. He even composed a concerto for it, which he played with the leading orchestras of the time.

It must not be supposed that Koussevitzky used the unwieldy double bass of the modern orchestra, which of course, is built for volume depth of "ground tone." He acquired instrument made by Amati, the il trious Italian and cotemporary Stradivarius, in the seventeenth century.

These early Italian basses were really chamber instruments, considerably smaller than those to which we are accustomed, and infinitely more adaptable for solo purposes. sevitzky's double bass can b ed to an enlarged and deepene retaining all the tonal beaut is more familiar instrument.

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TIMES
PAWTUCKET

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THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

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MAIL
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New Symphony Orchestra.

Toronto has been rather definitely told that if it wants to keep its orchestra, 1,200 or 1,500 of its citizens must join the Association at the cost of $10 each, for which they will receive ten $1.00 tickets for ten Symphony Concerts—that is, they can maintain the orchestra at the cost of "nothing at all." So far, despite heroic effort and considerable advertising, only 450 have joined the Association. It has been thought that Toronto should know how Boston and Philadelphia, two of the fourteen cities of the United States who maintain orchestras of the first rank, maintain theirs.

The Boston Symphony was financed for many years by Colonel Higginson at the personal cost of one million dollars. The Philadelphia Orchestra is supported by the citizens of Philadelphia. They support it very well, for when, in 1921, there seemed to be some danger of that orchestra going under for want of funds, Mr. Stokowski, fine conductor and astute business man, asked for one million dollars. He got it and $50,000 over. A symphony orchestra is a fine thing—one of the finest things that man has so far created. The two examples above show that it is usually an expensive thing. Is it because Toronto—unique among cities in this respect—has its orchestra for "nothing" that there is still wanting 800 of its citizens to make it possible that it shall keep it?

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PROVIDENCE, R. I.
TRIBUNE

NOV 15 1925

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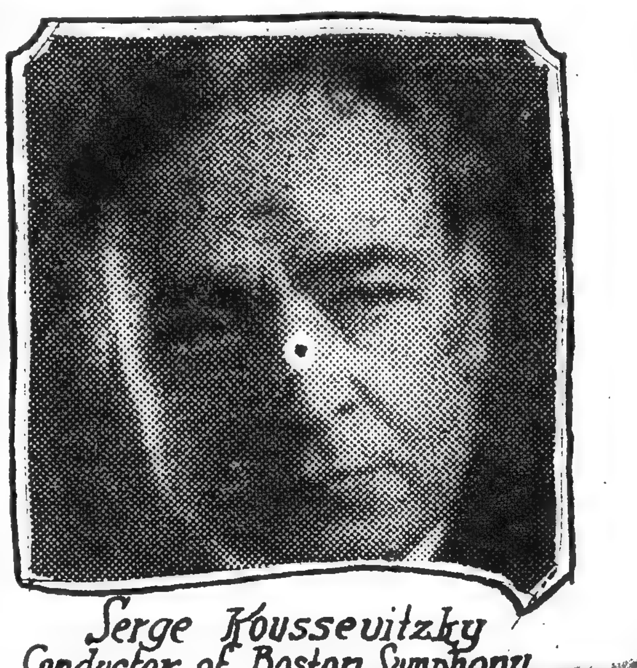
VARADY HERE THURSDAY

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

146

NOV 1 4 1925



Serge Koussevitzky
Conductor of Boston Symphony Orchestra First Concert in Series next Tuesday Eve. at INFANTRY HALL

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 15 1925

Boston Symphony Orchestra Under Serge Koussevitzky Will Give First Concert of Season Here Tuesday Evening.—Recital by Rozsi Varady Thursday.

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THIS CLIPPING FROM
SPRINGFIELD, MASS.
REGISTER

NOV 15 1925

FIRST LEADER OF BOSTON SYMPHONY DIES IN VIENNA

Wilhelm Gericke, the man who received the appellation of "The Maker of the Boston Symphony Orchestra," died recently in Vienna at the age of 80.

Commenting on the event the Boston Transcript states editorially:

the war. He introduced standards of discipline and musicianship previously unknown and caused violent criticism through his radical changes.

"We are thankful," exclaimed one critic of his course, "that Mr. Gericke, in his sweeping discharges, did not discharge Mr. Higginson," humorously referring to Major Henry L. Higginson, financial supporter of the orchestra for many years.

The result of his new methods, however, caused the orchestra to become recognized in Boston and throughout this country. Gericke remained at the head for five years and then was succeeded by Nikisch, who was followed by Paur. Then for a second term of eight years, from 1898 to 1905, Gericke again directed. His declining years were spent in Vienna, substantial proceeds from a benefit concert in Boston providing him with requisite comforts.

THIS CLIPPING FROM
MAIL
TORONTO, CAN.

NOV 3 1925

that they had had Harold on the team against Queen's.

Boston Symphony Orchestra in Massey Hall To-night

The Boston Symphony Orchestra will arrive in ~~Toronto this~~ morning preparatory to its concert in Massey Hall to-night when, under the leadership of the renowned Koussevitzky, a marvelous program will be given This is Koussevitzky's first appearance as a conductor in this city, and the concert will be the only one to be given by a large visiting orchestra this season.

The musical world is well acquainted with the achievements of Koussevitzky. His fame as a musician has spread far and wide. Under his baton, the Boston Symphony will, to-night, thrill its listeners as perhaps it has never done before. A number of good seats are still available, but should be secured at once.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

NOV 15 1925

Koussevitzky First Virtuoso of Double Bass

MANY a conductor has started his career as a virtuoso of some particular instrument. Leopold Stokowski, conductor of the Philadelphia Orchestra, and Frederick Stock, the Chicago Orchestra conductor, both worked up from the orchestral ranks. Pierre Monteux's instrument as a student was the viola. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, which will be heard twice in Washington this season, is, however, probably the sole virtuoso of the double bass to attain his present eminence.

SERGE KOUSSEVITSKY.

Circumstances of his early choice of this instrument are these: When as a boy of 14 he entered the Moscow Conservatory he was required by the rules of the institution to study, for the orchestral class, either a brass instrument or the double bass. Koussevitzky chose the latter and later became a pupil of the celebrated Rambaussec. He developed an extraordinary proficiency and for the first 10 years of his professional career toured Europe, East and West, giving recitals upon this unusual instrument. He even composed a concerto for it, which he played with the leading orchestras of the time.

It must not be supposed that Koussevitzky used the unwieldy double bass of the modern orchestra, which, of course, is built for volume and depth of "ground tone." He acquired an instrument made by Amati, the illustrious Italian and cotemporary of Stradivarius, in the seventeenth century.

These early Italian basses were really chamber instruments, considerably smaller than those to which we are accustomed, and infinitely more adaptable for solo purposes. sevitzky's double bass can be ed to an enlarged and deepened retaining all the tonal beaut is more familiar instrument.

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THIS CLIPPING FROM
LAWRENCE, MASS.
Tribune

NOV 13 1925

Former Leader of Boston Symphony Orchestra Dies in Vienna.

Wilhelm Gericke, the man who put the Boston Symphony in the front rank of the leading orchestras of the world, died on Oct. 27 in Vienna in his 81st year. He was a personal friend of Wagner, Verdi, Rubinstein, Goldmark and many other leading musicians, often assisting them in the preparation of some of their works. According to the report from Vienna by Geoffrey Mott-Smith, and published in last week's issue of Musical America, it was in the fall of 1883 that the late Major Henry L. Higginson heard Gericke conduct a performance of "Aida," and he was at once so impressed that he felt that he had found the right leader for the Boston Symphony. The latter organization since its beginning in 1881, had been conducted by George Henschel, an excellent musician, but considered lacking in the experience necessary to raise the orchestra to the rank of the New York Philharmonic and of European orchestras. Major Higginson requested his friends, Epstein and Richter, to broach to Gericke the subject of going to Boston. These musicians retorted that there was "No chance!" but, on complying with his request, they found Gericke in a mood sympathetic to the proposition. A disagreement with the director of the opera, Wilhelm Jahn, had piqued him, and in three days he accompanied Major Higginson to America. Gericke found the Boston Symphony a group of instrumentalists changing from year to year, accustomed to rehearse in easy-going fashion and to playing a large proportion of light music. He at once inaugurated an era of strict adherence to the highest ideals of musicianship. Members were no longer allowed to leave the orchestra before the rehearsal was finished. To assure a permanent body of musicians, Gericke inaugurated a season longer than the customary six months, eking out the year with tours and with popular concerts in the summer. These "pop" concerts also served to allay the dissatisfaction that the early audiences felt on being deprived of the lighter music that customarily had concluded the performances of the early Boston Symphony. It was uphill work, and in his second year Gericke became discouraged and asked to be released. Major Higginson, however, persuaded him to remain. In preparation for the third season Gericke went to Vienna to procure 20 new players. One of the handicaps of the orchestra had been that all the important posts were filled by older men, who found it difficult to adapt themselves to the new regime. Gericke came back from Vienna with a galaxy of young men, such as Franz Kneisel for concertmaster. The disappearance from the orchestral ranks of such accomplished and respected musicians as Listemann and Lichtenburg startled the Bostonians, whose umbrage is reflected in the Transcript's Thanksgiving sentiment: "We are thankful that Mr. Gericke has not discharged Major Higginson."

Gericke's efforts were, however, quickly rewarded. The reputation and success of the Boston Symphony grew apace. After a triumphant tour of the west in 1887, it was invited to New York by Mr. Steinway to play in Steinway hall. After preparations had been made, Gericke pleaded with Major Higginson for a postponement on the grounds that the orchestra was not yet ready to come to New York. The Major pocketed his loss, and not until six months later did the Symphony make its first trip to the scene of Theodore Thomas' triumphs The surprise of the New York critics and public and their unstinted praise vindicated Gericke's conscientiousness. Another change in the programmatic manners of the day due to Gericke was the disappearance of the soloist. Previous to his day the Boston Symphony had never performed without a soloist, the drawing power of whose name was considered essential to the success of the performance. After his sixth program Gericke dropped the customary concerto number. Gericke's great work in the Boston Symphony, aside from his contributions to placing it on a sound business basis, was thus to provide it with a classic repertoire.

In 1889, spurred by throat trouble, Gericke resigned from his position. He returned to Vienna and for the next six years again conducted the Gesellschaft concerts. Illness forced him into retirement. Three years of rest restored his health and he was able to accept an invitation to return t othe Boston Symphony in 1898. Under Nikisch and Pauer the Boston Symphony had continued the high tradition of Gericke. There was some speculation as to whether time had not passed the Viennese by and antiquated his classic loyalties. Whereas once they had complained of his "heaviness," the Bostonians now grumbler that he was not receptive to new music! In the face of a liberal outlook that Gericke developed, however, this criticism died. His second term with the Boston orchestra terminated in 1906. He retired to private life in Vienna. His 80th birthday in April of this year was the occasion of a reunion, in which many of his friends from America and Europe gathered to do him honor.

Among the Boston Symphony conductors since Gericke's time were Fiedler, Muck, Rabaud, Monteux, and the present leader, Koussevitsky. While opinion may not be unanimous it is generally conceded that the organization reached the peak of its greatness under Muck, though Koussevitsky, now in his second year, is ranked by some on a par with Gericke and Muck.

THIS CLIPPING FROM
TIMES
PAWTUCKET

NOV 14 1925

First Symphony Concert

Next Tuesday evening in Infantry Hall, Providence, at 8:15, the Boston Symphony orchestra will open its season there under Serge Koussevitzky. The great Russian conductor will be heard on this occasion in Tchaikovsky's "Pathetic" Symphony No. 6. Although this masterpiece is well known to audiences in America and the world over, the performance by Tchaikovsky's fellow countryman, Koussevitzky, is said to be nothing less than a revelation.

The programme will open with Weber's overture to "uryanthe," and also includes Debussey's master score, the "Prelude to the Afternoon of a Faun," a musical setting of the poem of Mallarme, which describes a faun's dreamy reflections of his recent encounters with a group of nymphs. Singularly beautiful flute passages in this music characterize the faun. Another French number of interest will be Duke's Scherzo, "The Sorcerer's Apprentice," a humorous score setting forth in tones the incidents of Goethe's poem of the same name.

The few seats untaken by subscription are now on sale for this concert at Steinert's. Subscription tickets are also still available.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 14 1925

BOSTON SYMPHONY ORCHESTRA TO PLAY HERE ON TUESDAY

Serge Koussevitzky, Russian Conductor, Will Lead Series.

The Boston Symphony Orchestra will open its season here in Infantry Hall next Tuesday evening at 8:15 o'clock under Serge Koussevitzky, the great Russian conductor. One of the features of the programme will be Tchaikovsky's "Pathetic" Symphony, No. 6.

The programme will open with Weber's overture to "Euryanthe," and also will include Debussy's master score, the "Prelude to the afternoon of a Faun," a musical setting of the poem by Mallarme, which describes a faun's reflections of his recent encounters with a group of nymphs. Another French number of interest will be Dukas's Scherzo. "The Sorcerer's Apprentice" will also be played. A few seats not taken by subscription are on sale at Steinert's where subscription tickets are also available.

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THIS CLIPPING FROM
EVE. PUBLIC LEDGER
PHILADELPHIA, PA.

NOV 14 1925

SCHEEL was always the follower of the best traditions in his interpretations. He was insistent upon detail and, what was even more important, he had the specialized knowledge of orchestration and of actual performance upon many of the orchestral instruments, to show the players how detail and finesse of execution could best be obtained.

The conduct of the Boston Orchestra at that time was not altogether above reproach. The Philadelphia Orchestra, while far from being a rival of the mighty Boston organization, at that time in the zenith of its powers, nevertheless began to make itself felt, although it must be confessed that the support of Philadelphia was not altogether what it should have been.

Consider for a moment the Boston Orchestra of that time. Franz Kneisel was concertmaster, and with him at the first stand sat Charles Martin Loeffler. Timothee Adamowski, Otto Roth, Jacques Hoffman and others were in the first violins. At the head of the violas was Louis Svecenski, mighty in symphony as in quartet playing, and Alwin Schroeder led the cello section, with Josef Adamowski beside him. Longy, then a recent "first" of the Conservatoire, was conceded to be the best oboeist in the world. Porteau was solo clarinet, and the whole orchestra was a body of virtuosi superior to anything that the world had ever known.

* * *

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TRIBUNE

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VARADY HERE THURSDAY

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PROVIDENCE, R. I.
BULLETIN
148

NOV 14 1925

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PROVIDENCE, R. I.
JOURNAL

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The Boston Symphony includes 108 instruments this season, the largest number in its history, and with the increase in the personnel has come a radical change in the seating arrangement. Mr. Koussevitzky has massed the 34 first and second violins at his left, and the violas are at the right front in the position formerly occupied by the second violins. The 'cellos are beside the violas and the harps have been shifted to the rignt. In order to make a further gain in the brilliance of the effects, the conductor has assembled the entire brass section in the centre rear. A picture of the orchestra, showing the new seating arrangement, appears in to-day's Artgravure section, and Warren Storey Smith's discussion of the programme is under a separate heading on this page.

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WASHINGTON, D. C.
STAR

NOV 15 1925

Koussevitzky First Virtuoso of Double Bass

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Commenting on the event the Boston Transcript states editorially:

"To him the debt of American music is heavy, by reason of the stamp of precision, of technical perfectness, of lucidity, which he put upon the work of our country's greatest orchestra. Personally he will be remembered as an artist and a gentleman of the highest quality."

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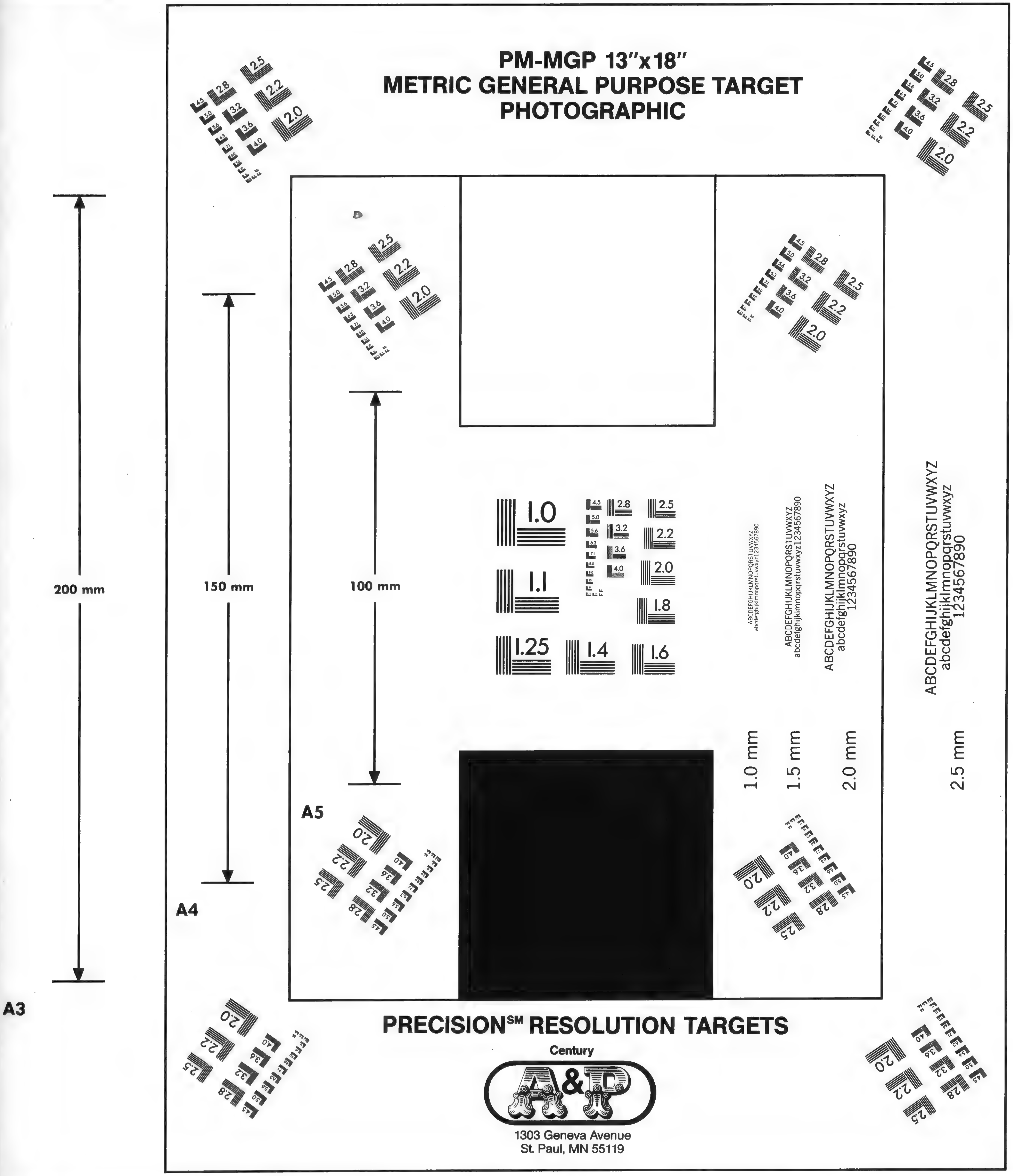
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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

144

NOV 15 1925

Music at the Library

In memory of Wilhelm Gericke, who died in Vienna on Oct. 27, the Boston Symphony Orchestra, in its Boston concert on Oct. 30, paid tribute to its former leader by playing the funeral march from Beethoven's "Eroica" symphony. The Providence Public Library has this symphony arranged as piano solo, for four hands, and the conductor's orchestral score. Gericke is generally credited with being the pioneer in American orchestral development. "The Boston Symphony Orchestra," an historical sketch by M. A. De Wolfe Howe, contains a chapter entitled "The Establishment Under Wilhelm Gericke, 1884-1889," and a chapter entitled "The Second Term of Wilhelm Gericke, 1898-1906." The library has a file of the concert programmes given under his leadership, both in Boston and in Providence.

In commemoration of the 150th anniversary of theh birth of Luigi Spontini, an almost forgotten composer, the Metropolitan Opera Company presented "La Vestale," as a feature of its second week. "Musical America," Nov. 7, contains an account of this novelty in an article entitled "Metropolitan to Rekindle Flame of 'La Vestale'." This classic opera with its story of ancient Rome, is in the library's collection of operas. All the other operas given the second week at the Metropolitan, "Tannhauser," "Aida," "Cavalleria Rusticana," "Il Pagliacci," "Madam Butterfly" and "Lohengrin," can be obtained at the library.

Ossip Gabrilowitch, concert pianist and conductor of the Detroit Symphony Orchestra, observes the silver anniversary of his coming to America by playing at the opening concert of the Philadelphia Orchestra, the same concerto which he played 25 years ago, Tschaikovsky's B flat minor concerto. The library has this concerto for piano solo, with the orchestral part arranged for a second piano in the score.

The library has "The Nightingale," found in Brockway's collection of "Lonesome Tunes," folk songs from the Kentucky mountains, one of the numbers on the radio programme given by Eva Gauthier. "A Book of Shakespeare Songs," with musical settings by various composers, edited by Edward Edwards, contains "Hark, Hark the Lark," "Under the Greenwood Tree" and "Who is Sylvia," are also in the library. There are also the Chopin numbers played by John Powell, "Prelude in A-flat," and "Polonaise in A-flat," and Powell's own composition "The Banjo Picker," found in his suite "At the Fair," and David

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THIS CLIPPING FROM

NEW ORLEANS, LA.
Times - Picayune

NOV 17 1925

Wilhelm Gericke

ONE of the few instances of the creation by weight of money and hard work of a true artistic foyer on barren ground was the development of a wide and cultured musical public at Boston through the Boston Symphony Orchestra. Had it been started and then left to its own devices, that enterprise would have met early death and burial like unto most such attempts in America. For years there was a tragic deficit in the budget that was met by the eminent "angel" of the association, and it was only by the slowest and most disappointing progress that a public finally was won to support, from sheer love of fine music, the splendid orchestra. Henry Lee Higginson's was the money and faith that maintained the organization, but one of those who did most in an artistic sense to instruct and win over a musically uneducated public to a recognition and appreciation of the finest in classical music was Wilhelm Gericke, whose death in his native Austria took place during the past week.

Gericke was not the first Boston Symphony leader, that position having been held by Henschel, but he was the orchestra's second leader for whom the ground had been broken by his predecessor. Gericke took the baton in 1884. He led for five years, then gave way for nine years to Nickish and Paur, to return, however, in 1898 to carry through eight years more of triumph.

When Gericke made his concluding bow to the Boston public and returned to Vienna he was fated to see the war's chasm separate his own land from that which he so long had adopted, and there were sad stories of the aged artist's sufferings during the dark days. America had not abandoned him, however, and contributions made by American admirers and by the Boston Symphony itself gave him such comforts as money could buy during the days when there were scant thoughts of music.

And now Gericke is dead, at eighty years. [illegible] did as much as any one man for the cause [illegible] music in the United States, and his memory will be honored.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

NOV 15 1925

First Programme of Boston Symphony Concert

Tchaikovsky's "Pathetic" Symphony, Written Few Days Before He Died, Impressive Feature of Tuesday Evening's Concert

Written for the Sunday Journal
BY WARREN STOREY SMITH

For many years, in fact from the time when Arthur Nikisch relinquished its conductorship, the concerts of the Boston Symphony Orchestra scarcely did full justice to the music of Tchaikovsky.

One could not imagine the precisionist Gericke warming to it. Rather he played it with his customary emphasis upon euphony and finish of detail. Certainly Max Fiedler displayed no special aptitude for the conducting of it, while neither Dr. Muck nor M. Monteux professed any love for it.

And then came M. Koussevitsky to Boston, and once more the fiery Russian had a true champion among us.

Providence as well as Boston and New York heard last season M. Koussevitsky's—and the orchestra's—remarkable performance of Tchaikovsky's Fifth Symphony, and in kind his version of its successor, the so-called "Pathetic" Symphony, which Providence will hear Tuesday evening, is no less impressive.

By now the historical background and the content of the "Pathetic" are so old a story that it should be necessary to recall them only in briefest summary. The prevailing melancholy, the almost-morbidity of the Symphony, coupled with the fact that Tchaikovsky died within a few days after its first performance, gave rise to the legend that in writing it he was haunted by a premonition of his approaching end. But we have it on good authority that during the actual composition of this symphony, Tchaikovsky was in the best of health and spirits, while the attack of cholera which brought about his death was a circumstance wholly accidental. Nor is this the only instance in which the mood of a piece of music has been quite at variance with the composer's own state of mind or body at the time of its composition.

At first Tchaikovsky was minded to call his Sixth Symphony a "Programme Symphony," although he had determined not to make known the programme that had inspired it. The name "Pathetic" was suggested by his brother Modest, and the composer seized upon it with alacrity. Just what the "Pathetic" Symphony did mean to Tchaikovsky as programme music, then, we shall never know. Each hearer must, if he prefers that music have some significance outside itself, interpret it in his own way and to his own satisfaction. The facts of the music are these:

A sombre, almost dismal introduction precedes the first movement, itself predominantly agitated, at times to the point of hysteria, but twice relieved by the songful and sentimental second theme and ending in a mood of resignation. The waltz-like second movement, which is actually in 5-4 time, has an ominous, brooding middle section with a threatening, portentous, reiterated drum-beat that rises and falls. A reminiscence of these menacing strains recurs at the end. Half scherzo, half march, the third movement is one of the most forceful and original in the whole range of symphonic literature. Beginning lightly, almost fancifully, the music gradually rises to a tremendous climax at once frenzied and triumphal. Finally, over the mighty wail that is the last movement much speculative ink has been shed. Music of despair alternates with music of yearning; there is an anguished outburst and at the last a descent into the depths of woe.

In Tchaikovsky's Fourth Symphony and the Fifth we have a recurring theme that suggests relentless fate, but at the end of each comes a note of victory. Not so in the "Pathetic." Here all hope is ultimately vanquished. So much of the composer's programme must be clear to ev
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NEW YORK
JOURNAL

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THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

NOV 17 1925

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Unusual Demand Reported This Season for Providence Concerts.

The Boston Symphony Orchestra and Serge Koussevitzky will arrive here late this afternoon to open their season in this city with a concert in Infantry Hall at 8:15. The present 45th season of the Boston Symphony Orchestra is proving the most popular this orchestra has ever had. The unusual demand for the Providence concerts, which are nearly all sold by the season, is but a repetition of the demand in Boston and other cities, where each series of concerts is fully subscribed.

Koussevitzky has prepared the following eventful programme for to-night's opening: Weber's Overture to "Euryanthe;" Debussy's "Prelude to the Afternoon of a Faun;" Dukas's Scherzo, "The Sorcerer's Apprentice;" and Tchaikowsky's "Pathetic" Symphony, No. 6.

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THIS CLIPPING FROM

MONTREAL, CANADA
STAR

NOV 3 1925

5,000 LISTENED TO BOSTON SYMPHONY

Cheering Followed Rendition of Tchaikowsky's Symphony "Pathetique" at Forum

ONE ENCORE WAS GIVEN

Conductor Was Recalled Four Times After Close of Russian's Composition—Berlioz's March a Favorite

Very seldom in recent years has a musical event drawn such a large gathering as that which last night greeted the Boston Symphony Orchestra in the Forum. Nearly every seat in the vast amphitheatre was filled by a brilliant, and at times demonstratively responsive, audience who proved time and time again that Montrealers both understand and appreciate great music played in a noble way.

Fully five thousand persons filled the pit, boxes, and numerous tiers which rise to the high roof on either side of the stage. Added to the imposing sight which the assemblage itself presented, with its animation and brilliant colors, was the truly magnificent spectacle of the orchestra itself, one hundred and ten strong, grouped in a large semicircle on the platform—with massed violins, violas, 'cellos, and double-bass, glittering basses, and tall gilded harps.

RECALLED FOUR TIMES.

In every way, the artists, and especially their conductor, Serge Koussevitsky, fulfilled the most exacting expectations and if anything, enhanced a reputation which was already high in this city. Even in the somewhat arid passages to be found occasionally in a few of the movements of the great Tchaikowsky Symphony, "Pathetique," which was the major work of the evening, the genius of Mr. Koussevitsky was always evident and his great musicianship, seconded by the flawless technique of his artists, threw life and poetry into it all. At the conclusion of this number, the conductor was recalled four times by the applauding multitude and so high did the enthusiasm run that many in the upper tiers of seat broke into cheers. So keen were some to show their enthusiasm that they applauded even at the brief pauses between the movements—a custom, or habit which inevitably proves disconcerting to performers and listeners alike. The leader showed his disapproval by suddenly facing the audience which at once took the cue and hissed down the over-exuberant ones. Though the audience showed plainly that they wanted encores, Mr. Koussevitsky favored them only once, when he repeated the Berlioz Marche Hongroise, the last composition on the programme.

The magnum opus of the evening was the great Tchaikowsky Symphony No. 6, in B minor. The opening adagio movement was delicately rendered, and was finely phrased and shaded throughout. The Allegro non troppo was interpreted in splendid fashion, even though as music it did not prove so interesting as the Allegro con grazia which followed. But it was in the magnificent passage of the Allegro molto vivace, rising at times almost to Wagnerian majesty, that the orchestra touched the summit of its performance. Violins, 'cellos, brasses and percussion wove the weird and powerful harmonies into a picture of crashing armies and things heroic. It was a splendid and awesome achievement, due in great measure to the great generalship of the Koussevitsky baton. In the final movement, the adagio lamentoso, there was some very effective scale work by the violins.

Another composition worthy of particular note was Weber's Overture to "Euryanthe." The deep mystic quality of the opening measures, rendered mainly by the 'cellos and double-bass, brought to mind nothing so much as the music of a great organ.

The fantastic, at times weirdly grotesque, melodies of "L'Apprenti Sorcier," by Dukas, also greatly stirred the imagination of the audience. Some very effective pizzicato work by the violins was noticeable, and the brasses and percussion instrumentalists had their opportunity to show that they were not one whit less accomplished than their fellow performers.

Some pleasing effects were obtained in the interpretation of the strange harmonies in Ibert's "Escales." But much greater was the applause which rewarded the performance of Berlioz' Marche Hongroise from "La Damnation de Faust"—a composition which the orchestra played twice, so insistent were the cheers which followed its first rendition.

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PROVIDENCE, R. I.
TRIBUNE

18 1925

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WELL ATTEN

Under Koussevits
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Symphony, it is apparent,
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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

144

NOV 15 1925

Music at the Library

In memory of Wilhelm Gericke, who died in Vienna on Oct. 27, the Boston Symphony Orchestra, in its Boston concert on Oct. 30, paid tribute to its former leader by playing the funeral march from Beethoven's "Eroica" symphony. The Providence Public Library has this symphony arranged as piano solo, for four hands, and the conductor's orchestral score. Gericke is generally credited with being the pioneer in American orchestral development. "The Boston Symphony Orchestra," an historical sketch by M. A. De Wolfe Howe, contains a chapter entitled "The Establishment Under Wilhelm Gericke, 1884-1889," and a chapter entitled "The Second Term of Wilhelm Gericke, 1898-1906." The library has a file of the concert programmes given under his leadership, both in Boston and in Providence.

In commemoration of the 150th anniversary of theh birth of Luigi Spontini, an almost forgotten composer, the Metropolitan Opera Company presented "La Vestale," as a feature of its second week. "Musical America," Nov. 7, contains an account of this novelty in an article entitled "Metropolitan to Rekindle Flame of 'La Vestale'." This classic opera with its story of ancient Rome, is in the library's collection of operas. All the other operas given the second week a the Metropolitan, "Tannhauser," "Aida," "Cavalleria Rusticana," "Il Pagliacci," "Madam Butterfly" and "Lohengrin," car be obtained at the library.

Ossip Gabrilowitch, concert pianist and conductor of the Detroit Symphony Orchestra, observes the silver anniversary of his coming to America by playing a the opening concert of the Philadelphia Orchestra, the same concerto which he played 25 years ago, Tschaikovsky's B flat minor concerto. The library has this concerto for piano solo, with the orchestral part arranged for a second piano in the score.

The library has "The Nightingale," found in Brockway's collection of "Lonesome Tunes," folk songs from the Kentucky mountains, one of the numbers on the radio programme given by Eva Gauthier. "A Book of Shakespeare Songs," with musical settings by various composers, edited by Edward Edwards, contains "Hark, Hark the Lark," "Under the Greenwood Tree" and "Who is Sylvia," are also in the library. There are also the Chopin numbers played by John Powell, "Prelude in A-flat," and "Polonaise in A-flat," and Powell's own composition "The Banjo Picker," found in his suite "At the Fair," and David

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THIS CLIPPING FROM
NEW ORLEANS, LA.
Times - Picayune

1 7 1925

Wilhelm Gericke

ONE of the few instances of the creation by weight of money and hard work of a true artistic foyer on barren ground was the development of a wide and cultured musical public at Boston through the Boston Symphony Orchestra. Had it been started and then left to its own devices, that enterprise would have met early death and burial like unto most such attempts in America. For years there was a tragic deficit in the budget that was met by the eminent "angel" of the association, and it was only by the slowest and most disappointing progress that a public finally was won to support, from sheer love of fine music, the splendid orchestra. Henry Lee Higginson's was the money and faith that maintained the organization, but one of those who did most in an artistic sense to instruct and win over a musically uneducated public to a recognition and appreciation of the finest in classical music was Wilhelm Gericke, whose death in his native Austria took place during the past week.

Gericke was not the first Boston Symphony leader, that position having been held by Henschel, but he was the orchestra's second leader for whom the ground had been broken by his predecessor. Gericke took the baton in 1884. He led for five years, then gave way for nine years to Nickish and Paur, to return, however, in 1898 to carry through eight years more of triumph.

When Gericke made his concluding bow to the Boston public and returned to Vienna he was fated to see the war's chasm separate his own land from that which he so long had adopted, and there were sad stories of the aged artist's sufferings during the dark days. America had not abandoned him, however, and contributions made by American admirers and by the Boston Symphony itself gave him such comforts as money could buy during the days when there were scant thoughts of music.

And now Gericke is dead, at eighty years. [illegible] did as much as any one man for the cause [illegible] in the United States, and his mem- [illegible] will be honored.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 15 1925

First Programme of Boston Symphony Concert

Tchaikovsky's "Pathetic" Symphony, Written Few Days Before He Died, Impressive Feature of Tuesday Evening's Concert

Written for the Sunday Journal
BY WARREN STOREY SMITH

For many years, in fact from the time when Arthur Nikisch relinquished its conductorship, the concerts of the Boston Symphony Orchestra scarcely did full justice to the music of Tchaikovsky.

One could not imagine the precisionist Gericke warming to it. Rather he played it with his customary emphasis upon euphony and finish of detail. Certainly Max Fiedler displayed no special aptitude for the conducting of it, while neither Dr. Muck nor M. Monteux professed any love for it.

And then came M. Koussevitsky to Boston, and once more the fiery Russian had a true champion among us.

Providence as well as Boston and New York heard last season M. Koussevitsky's—and the orchestra's—remarkable performance of Tchaikovsky's Fifth Symphony, and in kind his version of its successor, the so-called "Pathetic" Symphony, which Providence will hear Tuesday evening, is no less impressive.

By now the historical background and the content of the "Pathetic" are so old a story that it should be necessary to recall them only in briefest summary. The prevailing melancholy, the almost-morbidity of the Symphony, coupled with the fact that Tchaikovsky died within a few days after its first performance, gave rise to the legend that in writing it he was haunted by a premonition of his approaching end. But we have it on good authority that during the actual composition of this symphony, Tchaikovsky was in the best of health and spirits, while the attack of cholera which brought about his death was a circumstance wholly accidental. Nor is this the only instance in which the mood of a piece of music has been quite at variance with the composer's own state of mind or body at the time of its composition.

At first Tchaikovsky was minded to call his Sixth Symphony a "Programme Symphony," although he had determined not to make known the programme that had inspired it. The name "Pathetic" was suggested by his brother Modest, and the composer seized upon it with alacrity. Just what the "Pathetic" Symphony did mean to Tchaikovsky as programme music, then, we shall never know. Each hearer must, if he prefers that music have some significance outside itself, interpret it in his own way and to his own satisfaction. The facts of the music are these:

A sombre, almost dismal introduction precedes the first movement, itself predominantly agitated, at times to the point of hysteria, but twice relieved by the songful and sentimental second theme and ending in a mood of resignation. The waltz-like second movement, which is actually in 5-4 time, has an ominous, brooding middle section with a threatening, portentous, reiterated drum-beat that rises and falls. A reminiscence of these menacing strains recurs at the end. Half scherzo, half march, the third movement is one of the most forceful and original in the whole range of symphonic literature. Beginning lightly, almost fancifully, the music gradually rises to a tremendous climax at once frenzied and triumphal. Finally, over the mighty wail that is the last movement much speculative ink has been shed. Music of despair alternates with music of yearning; there is an anguished outburst and at the last a descent into the depths of woe.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 15 1925

First Programme of Boston Symphony Concert

Tchaikovsky's "Pathetic" Symphony, Written Few Days Before He Died, Impressive Feature of Tuesday Evening's Concert

Written for the Sunday Journal
BY WARREN STOREY SMITH

For many years, in fact from the time when Arthur Nikisch relinquished its conductorship, the concerts of the Boston Symphony Orchestra scarcely did full justice to the music of Tchaikovsky.

One could not imagine the precisionist Gericke warming to it. Rather he played it with his customary emphasis upon euphony and finish of detail. Certainly Max Fiedler displayed no special aptitude for the conducting of it, while neither Dr. Muck nor M. Monteux professed any love for it.

And then came M. Koussevitsky to Boston, and once more the fiery Russian had a true champion among us.

Providence as well as Boston and New York heard last season M. Koussevitsky's—and the orchestra's—remarkable performance of Tchaikovsky's Fifth Symphony, and in kind his version of its successor, the so-called "Pathetic" Symphony, which Providence will hear Tuesday evening, is no less impressive.

By now the historical background and the content of the "Pathetic" are so old a story that it should be necessary to recall them only in briefest summary. The prevailing melancholy, the almost-morbidity of the Symphony, coupled with the fact that Tchaikovsky died within a few days after its first performance, gave rise to the legend that in writing it he was haunted by a premonition of his approaching end. But we have it on good authority that during the actual composition of this symphony, Tchaikovsky was in the best of health and spirits, while the attack of cholera which brought about his death was a circumstance wholly accidental. Nor is this the only instance in which the mood of a piece of music has been quite at variance with the composer's own state of mind or body at the time of its composition.

At first Tchaikovsky was minded to call his Sixth Symphony a "Programme Symphony," although he had determined not to make known the programme that had inspired it. The name "Pathetic" was suggested by his brother Modest, and the composer seized upon it with alacrity. Just what the "Pathetic" Symphony did mean to Tchaikovsky as programme music, then, we shall never know. Each hearer must, if he prefers that music have some significance outside itself, interpret it in his own way and to his own satisfaction. The facts of the music are these:

A sombre, almost dismal introduction precedes the first movement, itself predominantly agitated, at times to the point of hysteria, but twice relieved by the songful and sentimental second theme and ending in a mood of resignation. The waltz-like second movement, which is actually in 5-4 time, has an ominous, brooding middle section with a threatening, portentous, reiterated drum-beat that rises and falls. A reminiscence of these menacing strains recurs at the end. Half scherzo, half march, the third movement is one of the most forceful and original in the whole range of symphonic literature. Beginning lightly, almost fancifully, the music gradually rises to a tremendous climax at once frenzied and triumphal. Finally, over the mighty wail that is the last movement much speculative ink has been shed. Music of despair alternates with music of yearning; there is an anguished outburst and at the last a descent into the depths of woe.

In Tchaikovsky's Fourth Symphony and the Fifth we have a recurring theme that suggests relentless fate, but at the end of each comes a note of victory. Not so in the "Pathetic." Here all hope is ultimately vanquished. So much of the composer's programme must be clear to even the least imaginative hearer.

The remaining numbers on the programme M. Koussevitzky has set for next Tuesday evening provide abundant contrast, not only to the Symphony but to each other. Weber's overture to "Euryanthe," now in its 103rd year of lusty life, is one of the finest flowerings of that epoch in music, which is termed the Romantic. Here are the pomps and likewise the fires of chivalry, the accents of heroic love, and, in the celebrated passage for muted violins, a suggestion of awesome mystery.

Debussy's prelude to "The Afternoon of a Faun," on the other hand, is all half-lights and half-shadows. This is music of the pagan world, at once natural and supernatural. Six years before the close of the last century this prelude came to its first hearing, and for it there was no precedent. At one stroke Debussy has created a new kind of music, the impressionistic. A multitude of compositions have since been added unto it, but this "Afternoon of a Faun" still holds its place.

Born three years later than Debussy, his countryman Paul Dukas has already outlived him by nearly a decade. Unlike Debussy, however, Dukas seems destined to be known, as a man of one composition, "The Sorcerer's Apprentice," of Tuesday's concert. Based upon the ballad of Goethe, this witty and brilliant piece recounts the unhappy adventure of the apprentice who, in his master's absence, commanded the broom to fetch water and then, having forgotten the conjuring-word that would terminate what he had so rashly begun, was powerless to check the rising flood. Few pieces of programme music are at once so graphically delineative and intrinsically so satisfying.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

144

NOV 15 1925

Music at the Library

In memory of Wilhelm Gericke, who died in Vienna on Oct. 27, the Boston Symphony Orchestra, in its Boston concert on Oct. 30, paid tribute to its former leader by playing the funeral march from Beethoven's "Eroica" symphony. The Providence Public Library has this symphony arranged as piano solo, for four hands, and the conductor's orchestral score. Gericke is generally credited with being the pioneer in American orchestral development. "The Boston Symphony Orchestra," an historical sketch by M. A. De Wolfe Howe, contains a chapter entitled "The Establishment Under Wilhelm Gericke, 1884-1889," and a chapter entitled "The Second Term of Wilhelm Gericke, 1898-1906." The library has a file of the concert programmes given under his leadership, both in Boston and in Providence.

In commemoration of the 150th anniversary of theh birth of Luigi Spontini, an almost forgotten composer, the Metropolitan Opera Company presented "La Vestale," as a feature of its second week. "Musical America," Nov. 7, contains an account of this novelty in an article entitled "Metropolitan to Rekindle Flame of 'La Vestale'." This classic opera with its story of ancient Rome, is in the library's collection of operas. All the other operas given the second week at the Metropolitan, "Tannhauser," "Aida," "Cavalleria Rusticana," "Il Pagliacci," "Madam Butterfly" and "Lohengrin," can be obtained at the library.

Ossip Gabrilowitch, concert pianist and conductor of the Detroit Symphony Orchestra, observes the silver anniversary of his coming to America by playing at the opening concert of the Philadelphia Orchestra, the same concerto which he played 25 years ago, Tschaikovsky's B flat minor concerto. The library has this concerto for piano solo, with the orchestral part arranged for a second piano in the score.

The library has "The Nightingale," found in Brockway's collection of "Lonesome Tunes," folk songs from the Kentucky mountains, one of the numbers on the radio programme given by Eva Gauthier. "A Book of Shakespeare Songs," with musical settings by various composers, edited by Edward Edwards, contains "Hark, Hark the Lark," "Under the Greenwood Tree" and "Who is Sylvia," are also in the library. There are also the Chopin numbers played by John Powell, "Prelude in A-flat," and "Polonaise in A-flat," and Powell's own composition "The Banjo Picker," found in his suite "At the Fair," and David Guion's "Turkey in the Straw."

Numbers on the Chaminade Club's programme last Thursday which are at the library are Mozart's "Trio in E Major," for violin, 'cello, and piano; songs, "Nymphs and Shepherds," by Purcell, "O Sleep, Why dost Thou Leave Me?" by Handel, Ariette, by Vidal; piano selections, Impromptu in A-flat by Chopin, and D-flat by Liszt.

Teachers and club members in search of concert material will find practical suggestions in "Musician" for June, 1925, in an article entitled "What to put on an All-American Programme."

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Kindly send me without...
808 New Orleans Bank Bldg.—M

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

NOV 17 1925

...ton Symphony Season Opens To-night

The Boston Symphony Orchestra and Serge Koussevitzky will journey to Providence ~~late~~ this afternoon to open their season here with a concert in Infantry Hall at 8:15.

The present 45th season of the Boston Symphony Orchestra is proving the most popular this orchestra has ever had. The unusual demand for the Providence concerts, which are nearly all sold by the season, is but a repetition of the demand in Boston and other cities where each series of concerts is fully subscribed.

Koussevitzky has prepared the following eventful program for to-night's opening: Weber's Overture to "Euryanthe," Debussy's "Prelude to the Afternoon of a Faun;" Dukas' Scherzo, "The Sorcerer's Apprentice;" and Tchaikovsky's "Pathetic" Symphony No. 6.

THIS CLIPPING FROM
NEW YORK POST

NOV 16 1925

Boston Symphony Concerts

Serge Koussevitzky will open the concerts of the Boston Symphony Society the evening of November 26 with Tchaikovsky's "Pathetic" symphony, Bruch's Brandenburg Concerto No. 3 for string orchestra and two new numbers, first time in New York, Henry Eichheim's "Chinese Legend" and Jacques Ibert's "Escales." The second concert, the afternoon of November 28, will consist of Liadov's "Fragment from the Apocalypse" and "Kikimora," a suite from Rimsky-Korsakoff's opera "Tsar Sultan," and Brahms' First Symphony.

THIS CLIPPING FROM
NEW YORK
JOURNAL

NOV 17 1925

Music Jottings

Serge Koussevitzky will open the season of the Boston Orchestra in Carnegie Hall ~~on Thanksgiving~~ night and the following Saturday afternoon. At the first he will play Bach's Brandenburg concerto No. 3, Tchaikovsky's Sixth Symphony, and, as novelties, Henry Eichheim's "Chinese Legend" and "Escales," by Jacques Ibert. On Saturday, Liadov's "Fragment from the Apocalypse" and "Kikimora"; Rimsky-Korsakov's "Tsar Saltan" and Brahms's First Symphony.

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

NOV 17 1925

BOSTON SYMPHONY COMES HERE TONIGHT

First Concert of Season to Be Given in Infantry Hall at 8:15 O'Clock

The Boston Symphony Orchestra and Serge Koussevitzky were to come to Providence ~~late~~ this afternoon to open their season here with a concert in Infantry hall at 8:15. The present 45th season of the Boston Symphony Orchestra is proving to be the most popular this orchestra has ever had. The unusual demand for the Providence concerts, which are nearly all sold by the season, is but a repetition of the demand in Boston and other cities where each series of concerts is fully subscribed.

Koussevitzky has prepared the following program for tonight's opening: Weber's overture to "Euryanthe;" Debussy's "Prelude to the Afternoon of a Faun;" Dukas' Scherzo, "The Sorcerer's Apprentice;" and Tchaikovsky's "Pathetic" symphony No. 6.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 17 1925

BOSTON SYMPHONY ORCHESTRA OPENS SEASON HERE TO-NIGHT

Unusual Demand Reported This Season for Providence Concerts.

The Boston Symphony Orchestra and Serge Koussevitzky will arrive here late this afternoon to open their season in this city with a concert in Infantry Hall at 8:15. The present 45th season of the Boston Symphony Orchestra is proving the most popular this orchestra has ever had. The unusual demand for the Providence concerts, which are nearly all sold by the season, is but a repetition of the demand in Boston and other cities, where each series of concerts is fully subscribed.

Koussevitzky has prepared the following eventful programme for to-night's opening: Weber's Overture to "Euryanthe;" Debussy's "Prelude to the Afternoon of a Faun;" Dukas's Scherzo, "The Sorcerer's Apprentice;" and Tchaikowsky's "Pathetic" Symphony, No. 6.

WELL ATTENDED

Under Koussevitsky It Will Write Musical History in America

A crowd which packed Infantry Hall to the doors greeted M. Serge Koussevitsky and the Boston Symphony Orchestra in the opening concert of the Providence season. Sincere applause was given when M. Koussevitsky first took the stand and he was recalled several times at its close for an ovation, which he shared most graciously with the members.

There were several familiar faces missing in the ensemble last night and several new youthful faces. M. Koussevitsky is remaking the orchestra, not only in new blood, but also in form and method. The concert last night was a brilliant one, with the hardness and lustre of a diamond. One felt that the sentimentalism which used to creep in under M. Monteux has been vigorously chased away by the baton of the intellectual Russian

This fact was very noticeable in Debussy's "Prelude a l'Apres-Midi d'un Faun," the tone poem written from Stephen Mallarme's yet to be explained eclogue. Under M. Monteux Debussy was played with a warmth that amounted almost to lush. Under M. Koussevitsky it took on a hard intellectual quality. There was a firmness in the [illegible]

The symphony was Tschaikowsky's sixth, in B-minor, the familiar and always magnificent "Pathetic." It was played last night as it never was played before in Infantry Hall. Into it M. Koussevitsky read subtle shades of meaning, made delicate and touching [illegible] passages, joyous and gay [illegible] and like the distant beating [illegible] drum made omnious the sombre, [illegible] from his members the terrible sound of blind fate devastating hope and shattering illusion.

The familiar overture to "Euryanthe," by Weber, was played with life and vim. M. Koussevitsky introduced for the first time to a Providence audience the scherzo of the modern Frenchman, Dukas, "L'Apprenti Sorcier," the playful setting to music of an old tale by Lucian retold in a ballad by Goethe. M. Koussevitsky seems to have a fondness for the moderns, their buffooneries, their disillusionment, their mocking at all the sacred traditions of conventional form and reading. The audience last night seemed to appreciate what M. Koussevitsky was doing with the Dukas' number and applauded him warmly at its close.

There is no doubt that under this great Russian the Boston Symphony Orchestra is increasing in stature and strength. M. Kroussevitsky had the ensemble always under control, co-ordinating, persuading, commanding. The discipline was as responsive as the shrill whistle of a forceful top sergeant. The Boston Symphony, it is apparent, is, under the direction of M. Koussevitsky, going to write musical history in this country.

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and win over a musically uneducated public to a recognition and appreciation of the finest in classical music was Wilhelm Gericke, whose death in his native Austria took place during the past week.

Gericke was not the first Boston Symphony leader, that position having been held by Henschel, but he was the orchestra's second leader for whom the ground had been broken by his predecessor. Gericke took the baton in 1884. He led for five years, then gave way for nine years to Nickish and Paur, to return, however, in 1898 to carry through eight years more of triumph.

When Gericke made his concluding bow to the Boston public and returned to Vienna he was fated to see the war's chasm separate his own land from that which he so long had adopted, and there were sad stories of the aged artist's sufferings during the dark days. America had not abandoned him, however, and contributions made by American admirers and by the Boston Symphony itself gave him such comforts as money could buy during the days when there were scant thoughts of music.

And now Gericke is dead, at eighty years. He did as much as any one man for the cause of music in the United States, and his memory will be honored.

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majesty, that the orchestra tou... the summit of its performance. ...lins, 'cellos, brasses and percuss... wove the weird and powerful harmonies into a picture of crashing armies and things heroic. It was a splendid and awesome achievement, due in great measure to the great generalship of the Koussevitsky baton. In the final movement, the adagio lamentoso, there was some very effective scale work by the violins.

Another composition worthy of particular note was Weber's Overture to "Euryanthe." The deep mystic quality of the opening measures, rendered mainly by the 'cellos and double-bass, brought to mind nothing so much as the music of a great organ.

The fantastic, at times weirdly grotesque, melodies of "L'Apprenti Sorcier," by Dukas, also greatly stirred the imagination of the audience. Some very effective pizzicato work by the violins was noticeable, and the brasses and percussion instrumentalists had their opportunity to show that they were not one whit less accomplished than their fellow performers.

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THIS CLIPPING FROM
MINNEAPOLIS, MINN.
TRIBUNE

NOV 1 8 1925

Gericke Struggled Years to Make Boston Symphony Lead in Orchestral Performance

Director Who Was Engaged in 1883 Inaugurated Post-Season 'Pop' Concerts and Undertook Tours Into Neighboring States.

By James Davies.

TO MUSIC LOVERS of this later generation the announcement of Wilhelm Gericke's death signifies very little, but there was a time in the musical history of America when the name of Gericke was one to conjure with, for it was probably due to him, as much as to anybody, that the Boston Symphony orchestra grew into the magnificent instrument which for three decades represented the highest achievement in the evolution of orchestral performance in America.

Gericke was a product of what we may call the classic age, for he incurred the resentment of all progressive Bostonians for his pertinacity in disregarding the claims of practically all composers subsequent to Brahms, for whom he had a passionate admiration. His antagonism to newer schools of musical thought underwent some modifications during his second term of office as conductor of the Boston orchestra, and as a concession he inaugurated the post-season "pop" concerts and undertook concert tours into neighboring states at the conclusion of the regular season, when his programs assumed a character that, judged by the high standards he maintained for the regular symphony season, may be called popular.

He was engaged for the Boston orchestra in 1883 and found the organization rather lax in those particulars necessary for the best results. Rehearsals had become haphazard affairs that were treated with disrespect by the members, who would leave whenever they became a little weary; the music was largely light in character and the personnel changed from year to year with somewhat disastrous results. Gericke proceeded to change this condition by inaugurating, first of all, rules of conduct for the members of the orchestra, then by presenting programs built up on classic lines.

* * *

CHANGES as radical as these caused trouble; members of the orchestra rebelled and were discharged; Gericke brought over a score of players from Europe on one occasion to take the places of those sent out of the orchestra; patrons resented the heavy programs and deserted by hundreds. It seems strange to us at this time that a performance of the third Brahms symphony should have almost emptied the old concert hall just off Tremont street, and the same result happened when the Strauss "Aus Italien" was given in 1888. There were more people on the stage than in the hall, according to Gericke's own statement.

It needed courage to continue under such circumstances and no wonder that in his second season Gericke wished to be released, but was persuaded to stick to his post by that most gallant defender of musical culture, Major Higginson. Young players were imported, among them Franz Kneisel, who for many years served as concertmaster, and later organized the string quartet that bore his name. Rehearsals became disciplinary in character instead of the easy-going institutions of the past. The conductor spared neither himself nor his men; hours were spent polishing single phrases, and on one occasion he forced the postponement of a New York concert because the orchestra was not perfect enough.

* * *

ART with a large A obsessed this man; he never considered expense, his object was to make the Boston Symphony orchestra equal in performance to the best in Europe and gradually he won toward his goal. New York acclaimed him when he finally appeared there; Bostonians were led to believe that his methods were the best and soon fought for the privilege of supporting him. It was hard for them to follow him to such an extreme that they were willing to have the usual soloist eliminated from the programs, but even in this Gericke won their acquiescence. It would be difficult in these times to fill our Symphony halls without a soloist, but Gericke did it by pure obstinacy and because he was a remarkable personality.

In spite of his autocratic methods, the same kind of methods, by the way, that won for Theodore Thomas his place in the musical life and history of America, Gericke's place in our art life is a very considerable one. Like all pioneers he was compelled to achieve his ends by the use of brute force sometimes; but like these men in any walk in life he never spared himself, while he rode rough shod over all opposition he kept his own ideals inviolate and gradually inoculated his public with the same virus, until they too demanded and received only the best. If, however, the public of his own time did not happen to [illegible] giving them Gericke never worried about it, he was sorry of course, but thought the public stupid in such a case.

* * *

MUSICAL America relates some amusing stories of this conductor's arrogant methods. On one occasion he discharged one of his players, giving him all the money due on his contract, that is to say Higginson had to stand the punishment, he ordered another man from Europe, was not satisfied with him and paid him to return and re-engaged the first man all over again. He would sing all the parts at rehearsals to the great amusement of the men and on one occasion one of them burst out into uncontrollable laughter; when commanded to stop he remarked he would laugh when he wanted to. Naturally, he lost his job, for like most men who take themselves seriously Gericke could not bear to be laughed at.

A tremendous change has taken place in America since Gericke's day. At that time there were but three orchestras in the country worthy the name. Today there are four times that many nearly all of them the equal of Gericke's orchestra. To find players it was necessary in those far off days to go to Europe for them, and it was not easy to persuade them to leave their homes for the new country; today we probably have in America as many fine orchestra players as the whole of Europe combined and there are laws to prevent the importation of others.

If we need proof that our standards have improved and are improving we may find it in these facts. We have fine men and money, too. We have a constantly developing taste in the good things of music and musical interpretation; we have increasing thousands of people whose ideal of musical interpretation is that given by the Symphony orchestra. As a recent editorial in The Tribune pointed out, we should not forget that these benefits have accrued to us through the generosity and self-sacrifice of a mere handful of our fellow countrymen, who have fought a mighty good fight and suffered that we might benefit.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

NOV 2 0 1925

CONCERT NOTES

…oussevitzky and his Boston Sym-…ny Orchestra come to this city for …r first pair of concerts next week … Thursday night and Saturday …rnoon. A new score by Jacques … called "Ports of Call" will be …ed for the first time here at the …rsday concert.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 1 8 1925

BOSTON SYMPHONY

Providence patrons of the Boston Symphony Orchestra last evening crowded Infantry Hall to the doors. It was their first "experience" of the present season with Koussevitzky, and the Russian genius of the baton, as if in response to the cordial greeting accorded him, led his band of virtuosi through a programme which in content and interpretation left little to be desired. With the exception of the Dukas "L'Apprenti Sorcier" the numbers played are all well known to symphony audiences here. Weber's Overture to "Euryanthe," Debussy's "Prelude," "The Afternoon of a Faun" and the work by Dukas were preliminary to the programme's piece de resistance, Tschaikowsky's Symphony No. 6 in B-minor, the "Pathetic." No soloist was provided, indeed none was needed in such a well-arranged and excellently contrasted orchestral programme.

It was arranged as follows:

Overture to "Euryanthe"..............Weber
"Preude a l'Apres-Midi d'un Faune" ("The Afternoon of a Faun"), Eclogue by S. Mallarme..........Debussy
"L' Apprenti Sorcier" ("The Sorcerer's Apprentice") Scherzo, (after a ballad by Goethe)..........Dukas
Symphony No. 6 in Bminor, "Pathetic," Op. 74 ....Tschaikowsky
Adagio; Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale; Adagio lamentoso.

Before the concert began the audience noted a change in the position of his instrumentalists since last season, bringing first and second violins together at his left, violas and cellos at the right with a massed brass choir facing him in the centre. This change seems to give a greater brilliance to the strings but the effects produced probably owe little to a mere change in position of the men. The magic lies in the superb artistry of Koussevitzky. And each season seems to bring conductor and players in more perfect accord. Technically the players are equal to the work assigned them. It is not this proficiency with their respective instruments that surprises, that of course is expected. It is that indefinable something, an artistic unity of minds, if you will, governed by a master intelligence that merges the entire personnal into a unit that thinks and acts as one.

The works by the French modernists, Debussy and Dukas, offer admirable contrast. Both are examples of the modern art of instrumental expression. But each is entirely individual.

In the "Afternoon of a Faun" Debussy reaches a high plane of imaginative thought. His music paints in pale, delicate tints the pictures that arise in the mind of the Faun who strives to remember the joys of yesterday. The fleeting, half-formed images float in musical form from the orchestra in delightful ever-changing color. This number, admirably conceived and realized by Mr. Koussevitzky, was equalled by the remarkable portrayel of the story of "The Sorcerer's Apprentice," a work inspired by a ballad by Goethe which depicts the mischief wrought by the use of magic in the hands of one Eucrates, who tried the arts of a magician with disastrous results. With the text at hand it is easy to follow the thread of the story but without such aid the music is tremendously effective and delights the hearer by its brilliance.

Tschaikowsky's symphony is a work that is bound to powerfully impress the listener. Many stories of the composer's inspiration are told. The most reasonable would make it the expression of his philosophy of life. The first movement offers a complete revelation of his pessimism. The movements which follow are in the nature of explanations of the philosophy revealed in the opening "Adagio; Allegro non troppo," in which he struggles with inexorable Fate. Fircely he fights but at last acknowledges de-

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

NOV 1 8 1925

-:- MUSIC

Magical Mr. Kousse…

Mr. Koussevitzky led th… Symphony Orchestra at Infa… last night in the first conc… season here through a prog… was a model in its variety. … may add at once, a model o… interpretation and of … musicianship, if we except … "Euryanthe" which opened … ceedings and which not eve… sourceful Mr. Koussevitz… make interesting to us.

There were on the progr… ever, Debussy's "Afternoo… Faun" and Dukas's "… Apprentice," the former we… by now, the latter but rare… in this country. Then, as t… ing work of the evenin… Tchaikowsky's "Pathetic" S… which ought to be called hi… tic" Symphony.

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Let us speak first of the la… It is a good many years sinc… heard it conducted, and the le… Arthur Nikisch, who then ha… as an interpreter of the Russ… poser. In the interval we ha… it many times. Yet we do … tate to say that Mr. Koussevitzky's reading is the most satisfying of all. We do not mean that in musicians… Mr. Koussevitzky outtops Nikisch. … is in the mental and spiritual qua… of Mr. Koussevitzky's travail that … excels in drawing from the inst… ments this tonal picture of a ma… life struggle.

We noted in the second movem… particularly last night, a sense … irony where too often we have liste… to sentimental interpretations. … we noted all through the four m… ments the Aristotelian conceptio… the function of tragedy in art … purge the soul of pity and terr… Neither pity nor terror were … when Mr. Koussevitzky laid down … baton. What he had evoked w… mood of exaltation springing from … contemplation of a struggle that … sublime in its intensity and hero… its submission to destiny.

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Altogether a night to be remembered. Mr. Koussevitzky had to rouse his band a little testily once or twice to make it keep up with his dynamic imagination. But there were few flaws and it is a rare band indeed that could respond so successfully to the demands of Mr. Koussevitzky's versatile genius.

THIS CLIPPING FROM
TIMES
PAWTUCKET

145

NOV 1 8 1925

BOSTON SYMPHONY IN OPENING CONCERT

Tchaikovsky's "Pathetic" Gloriously Played Under Baton of Koussevitzky.

Gloriously played and directed by a leader with his heart in his work, Tchaikovsky's sixth symphony, "The Pathetic," thrilled a tremendous audience in Infantry Hall, last night. It was the opening concert of the Boston symphony season in Providence, and Director Koussevitzky had selected the famous work of his great countryman as the principal number on a notable programme.

Tchaikovsky has never been neglected by the Boston conductors on Providence visits, his splendid genius always commanding the recognition and admiration of musicians and music lovers. To say that Providence audiences had to wait for a Russian to bring the marvels of this great master properly before them may be saying too much, but it is certa… evening's audience there… tors who felt that they ha… ly heard the Pathetic Sy… for…

…or Koussevitzky, himself … seems to have fairly imbibed … sage written by Tchaikovsky … have breathed the spirit of th… sage into his orchestra. His in… tation and their playing was … perfection as human things ca… The symphony was approached … spirit of reverence; it was played … a beauty of conception that made … hearer forget the utter perfection … technique achieved by conductor a… players.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

NOV 1 8 1925

The programs of the Boston Symphony orchestra this week will include another composition by Aaron Copland, the young American whose modernistic music was the subject of animated comment recently in the same place. This week Mr. Koussevitzky will present his "Music for the Theatre," to be played for the first performance anywhere. The other movements are a Prolog, Dance, Interlude and a Burlesque. The other and familiar numbers will be the overture to Mozart's opera, "The Magic Flute:" Beethoven's Fourth Symphony; the Prelude and closing scene from Wagner's "Tristan and Isolde."

On Friday evening next in Jordan hall, Boston, the orchestra of the New England Conservatory of Music will play for the first time in that city the Pastoral Symphony of Vaughan Williams, which was well received in London and in New York.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

NOV 1 8 1925

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Tschaikowsky's symphony is a work that is bound to powerfully impress the listener. Many stories of the composer's inspiration are told. The most reasonable would make it the expression of his philosophy of life. The first movement offers a complete revelation of his pessimism. The movembents which follow are in the nature of explanations of the philosophy revealed in the opening "Adagio; Allegro non troppo," in which he struggles with inexorable Fate. Fircely he fights but at last acknowledges defeat. Those tremendous wrestlings are depicted in musical language that grips the listener, alternately charming by its sombre beauty or stirring him by its despairing power.

Fate is ever present, sometimes indicated by the recurring drumbeat and again by repeated solemn pizzicato scales in the strings.

The final movement is the utterance of a soul torn with despair, a marvellous tone picture but one which leaves the hearer in depressed mood. The playing of the work was a wonderful exhibition of artistry by both conductor and orchestra. So impressed were last evening's auditors that one might have heard a pin drop during the brief intermissions between the first three movements. At the close Mr. Koussevitzky and his men were given an ovation.

A. F. P.

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SIXTH and HENNEPIN
A FIRST RUN
WILLIAM FOX
PRODUCTION
"Thank You"
with
GEORGE O'BRIEN
and

JAMES OLIVER CURWOOD'S
"The Ancient Highway"

Lyric
DOUGLAS FAIRBANKS
in "DON Q"
Still the Most Popular Picture in Town

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

NOV 1 8 1925

Sedgwick Concerts.

The concerts by the Boston Symphony orchestra this season are in greater demand than they have ever been in the illustrious history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached the number of 1,000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the double-bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country which soon became famous ... Moscow and Leningrad where he ...ve festivals devoted to the music ... the older masters and likewise ...mpioning the young creative ...ius of the day, both in his own ... other nations.

...oming to America a year ago, ... this reputation to herald him, ...ssevitzky, appearing over the ...us orchestra which he still ...mands, more than fulfilled the ... expectations. He has ... become the most outstand-...ure in the musical world of ... cities which the orchestra ...nd his reputation extends the ... and breadth of this country. ...amous orchestra comes to the ... theater Sunday afternoon, ...ary 7, under the management ...ank A. Sedgwick, who will al-...sent Giovanni Martinelli, the ... tenor of the Metropolitan ... company, here at the Capitol ... Sunday afternoon, January ...he seats for both events are ...n sale at McCoy's, No. 89 Asy-...treet.

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

NOV 2 0 1925

CONCERT NOTES

Koussevitzky and his Boston Symphony Orchestra come to this city for their first pair of concerts next week on Thursday night and Saturday afternoon. A new score by Jacques Ibert called "Ports of Call" will be played for the first time here at the Thursday concert.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 1 8 1925

BOSTON SYMPHONY

Providence patrons of the Boston Symphony Orchestra last evening crowded Infantry Hall to the doors. It was their first "experience" of the present season with Koussevitzky, and the Russian genius of the baton, as if in response to the cordial greeting accorded him, led his band of virtuosi through a programme which in content and interpretation left little to be desired. With the exception of the Dukas "L'Apprenti Sorcier" the numbers played are all well known to symphony audiences here. Weber's Overture to "Euryanthe," Debussy's "Prelude," "The Afternoon of a Faun" and the work by Dukas were preliminary to the programme's piece de resistance, Tschaikowsky's Symphony No. 6 in B-minor, the "Pathetic." No soloist was provided, indeed none was needed in such a well-arranged and excellently contrasted orchestral programme.

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Op. 74 ....Tschaikowsky
Adagio; Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale; Adagio lamentoso.

Before the concert began the audience noted a change in the position of his instrumentalists since last season, bringing first and second violins together at his left, violas and cellos at the right with a massed brass choir facing him in the centre. This change seems to give a greater brilliance to the strings but the effects produced probably owe little to a mere change in position of the men. The magic lies in the superb artistry of Koussevitzky. And each season seems to bring conductor and players in more perfect accord. Technically the players are equal to the work assigned them. It is not this proficiency with their respective instruments that surprises, that of course is expected. It is that indefinable something, an artistic unity of minds, if you will, governed by a master intelligence that merges the entire personnal into a unit that thinks and acts as one.

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

NOV 1 8 1925

-:- MUSIC -:-

Magical Mr. Koussevitzky

Mr. Koussevitzky led the Boston Symphony Orchestra at Infantry Hall last night in the first concert of the season here through a program that was a model in its variety. And, we may add at once, a model of creative interpretation and of efficient musicianship, if we except Weber's "Euryanthe" which opened the proceedings and which not even the resourceful Mr. Koussevitzky could make interesting to us.

There were on the program, however, Debussy's "Afternoon of a Faun" and Dukas's "Sorcerer's Apprentice," the former well known by now, the latter but rarely played in this country. Then, as the crowning work of the evening, came Tchaikowsky's "Pathetic" Symphony which ought to be called his "Majestic" Symphony.

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Let us speak first of the last named. It is a good many years since we first heard it conducted, and the leader was Arthur Nikisch, who then had no peer as an interpreter of the Russian composer. In the interval we have heard it many times. Yet we do not hesitate to say that Mr. Koussevitzky's reading is the most satisfying of all. We do not mean that in musicianship Mr. Koussevitzky outtops Nikisch. It is in the mental and spiritual quality of Mr. Koussevitzky's travail that he excels in drawing from the instruments this tonal picture of a man's life struggle.

We noted in the second movement particularly last night, a sense of irony where too often we have listened to sentimental interpretations. And we noted all through the four movements the Aristotelian conception of the function of tragedy in art "to purge the soul of pity and terror." Neither pity nor terror were left when Mr. Koussevitzky laid down his baton. What he had evoked was a mood of exaltation springing from the contemplation of a struggle that was sublime in its intensity and heroic in its submission to destiny.

* * *

What a contrast there was in this master's playing of the music that depicts the wistful faun recollecting his wantonness in a moment of tranquillity! All the loveliness of primal woods, of elusive shapes flitting through faery groves, of emotions half-recaptured only to be lost again were summoned up for us by Mr. Koussevitzky as if he had been Prospero.

And then, that masterpiece of musical humor, the "Sorcerer's Apprentice." Even without the story on which it is founded, one could have felt the wild, fantastic delight of the composer in painting the antics of the apprentice who knew enough magic to make trouble, but not enough to unmake it.

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BULLETIN

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PROVIDENCE, R. I.
JOURNAL

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Allegro molto vivace.
Finale; Adagio lamentoso.

Before the concert began the audience noted a change in the position of his instrumentalists since last season, bringing first and second violins together at his left, violas and cellos at the right with a massed brass choir facing him in the centre. This change seems to give a greater brilliance to the strings but the effects produced probably owe little to a mere change in position of the men. The magic lies in the superb artistry of Koussevitzky. And each season seems to bring conductor and players in more perfect accord. Technically the players are equal to the work assigned them. It is not this proficiency with their respective instruments that surprises, that of course is expected. It is that indefinable something, an artistic unity of minds, if you will, governed by a master intelligence that merges the entire personnal into a unit that thinks and acts as one.

The works by the French modernists, Debussy and Dukas, offer admirable contrast. Both are examples of the modern art of instrumental expression. But each is entirely individual.

In the "Afternoon of a Faun" Debussy reaches a high plane of imaginative thought. His music paints in pale, delicate tints the pictures that arise in the mind of the Faun who strives to remember the joys of yesterday. The fleeting, half-formed images float in musical form from the orchestra in delightful ever-changing color. This number, admirably conceived and realized by Mr. Koussevitzky, was equalled by the remarkable portrayel of the story of "The Sorcerer's Apprentice," a work inspired by a ballad by Goethe which depicts the mischief wrought by the use of magic in the hands of one Eucrates, who tried the arts of a magician with disastrous results. With the text at hand it is easy to follow the thread of the story but without such aid the music is tremendously effective and delights the hearer by its brilliance.

Tschaikowsky's symphony is a work that is bound to powerfully impress the listener. Many stories of the composer's inspiration are told. The most reasonable would make it the expression of his philosophy of life. The first movement offers a complete revelation of his pessimism. The movembents which follow are in the nature of explanations of the philosophy revealed in the opening "Adagio; Allegro non troppo," in which he struggles with inexorable Fate. Fircely he fights but at last acknowledges defeat. These tremendous wrestlings are depicted in musical language that grips the listener, alternately charming by its sombre beauty or stirring him by its despairing power.

Fate is ever present, sometimes indicated by the recurring drumbeat and again by repeated solemn pizzicato scales in the strings.

The final movement is the utterance of a soul torn with despair, a marvellous tone picture but one which leaves the hearer in depressed mood. The playing of the work was a wonderful exhibition of artistry by both conductor and orchestra. So impressed were last evening's auditors that one might have heard a pin drop during the brief intermissions between the first three movements. At the close Mr. Koussevitzky and his men were given an ovation.

A. F. P.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

NOV 18 1925

-:- MUSIC -:-

Magical Mr. Koussevitzky

Mr. Koussevitzky led the Boston Symphony Orchestra at Infantry Hall last night in the first concert of the season here through a program that was a model in its variety. And, we may add at once, a model of creative interpretation and of efficient musicianship, if we except Weber's "Euryanthe" which opened the proceedings and which not even the resourceful Mr. Koussevitzky could make interesting to us.

There were on the program, however, Debussy's "Afternoon of a Faun" and Dukas's "Sorcerer's Apprentice," the former well known by now, the latter but rarely played in this country. Then, as the crowning work of the evening, came Tchaikowsky's "Pathetic" Symphony which ought to be called his "Majestic" Symphony.

* * *

Let us speak first of the last named. It is a good many years since we first heard it conducted, and the leader was Arthur Nikisch, who then had no peer as an interpreter of the Russian composer. In the interval we have heard it many times. Yet we do not hesitate to say that Mr. Koussevitzky's reading is the most satisfying of all. We do not mean that in musicianship Mr. Koussevitzky outtops Nikisch. It is in the mental and spiritual quality of Mr. Koussevitzky's travail that he excels in drawing from the instruments this tonal picture of a man's life struggle.

We noted in the second movement particularly last night, a sense of irony where too often we have listened to sentimental interpretations. And we noted all through the four movements the Aristotelian conception of the function of tragedy in art "to purge the soul of pity and terror." Neither pity nor terror were left when Mr. Koussevitzky laid down his baton. What he had evoked was a mood of exaltation springing from the contemplation of a struggle that was sublime in its intensity and heroic in its submission to destiny.

* * *

What a contrast there was in this master's playing of the music that depicts the wistful faun recollecting his wantonness in a moment of tranquillity! All the loveliness of primal woods, of elusive shapes flitting through faery groves, of emotions half-recaptured only to be lost again were summoned up for us by Mr. Koussevitzky as if he had been Prospero.

And then, that masterpiece of musical humor, the "Sorcerer's Apprentice." Even without the story on which it is founded, one could have felt the wild, fantastic delight of the composer in painting the antics of the apprentice who knew enough magic to make trouble, but not enough to unmake it.

Altogether a night to be remembered. Mr. Koussevitzky had to rouse his band a little testily once or twice to make it keep up with his dynamic imagination. But there were few flaws and it is a rare band indeed that could respond so successfully to the demands of Mr. Koussevitzky's versatile genius.

R. de A. J.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

NOV 18 1925

Sedgwick Concerts.

The concerts by the Boston Symphony orchestra this season are in greater demand than they have ever been in the illustrious history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached the number of 1,000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitsky, the Russian conductor of the orchestra, who is now beginning his second season in America. Koussevitzky was first famous in Europe as a virtuoso of the double-bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country which

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THIS CLIPPING FROM
NEW YORK
EVE. WORLD

NOV 20 1925

CONCERT NOTES

Koussevitzky and his Boston Symphony Orchestra come to this city for their first pair of concerts next week on Thursday night and Saturday afternoon. A new score by Jacques Ibert called "Ports of Call" will be played for the first time here at the Thursday concert.

Roland Hayes, Negro tenor, will give a recital on Nov. 28 in Carnegie Hall.

A jazz symphony by Albert Chiafarelli is promised for an Aeolian Hall hearing early in December by Harry A. Yerkee, who is the leader of an orchestra called the Syncopating Symphonists.

Koussevitzky and his men were
ovation. A. F. P.

N, PROVIDENCE, WEDNESDAY, NOVEMBER 18, 1925

OLD CUSTOMERS PAY NO MONEY DOWN
Summerf
274 to 280 Weybosset Street

Overture
"Preude
("The
Eclogue
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Appre
by Goe
Symphony ...minor, "Pathetic,"
Op. 74 ....Tschaikowsky
Adagio; Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale; Adagio lamentoso.
Before the concert began the audience noted a change in the position of his instrumentalists since last season, bringing

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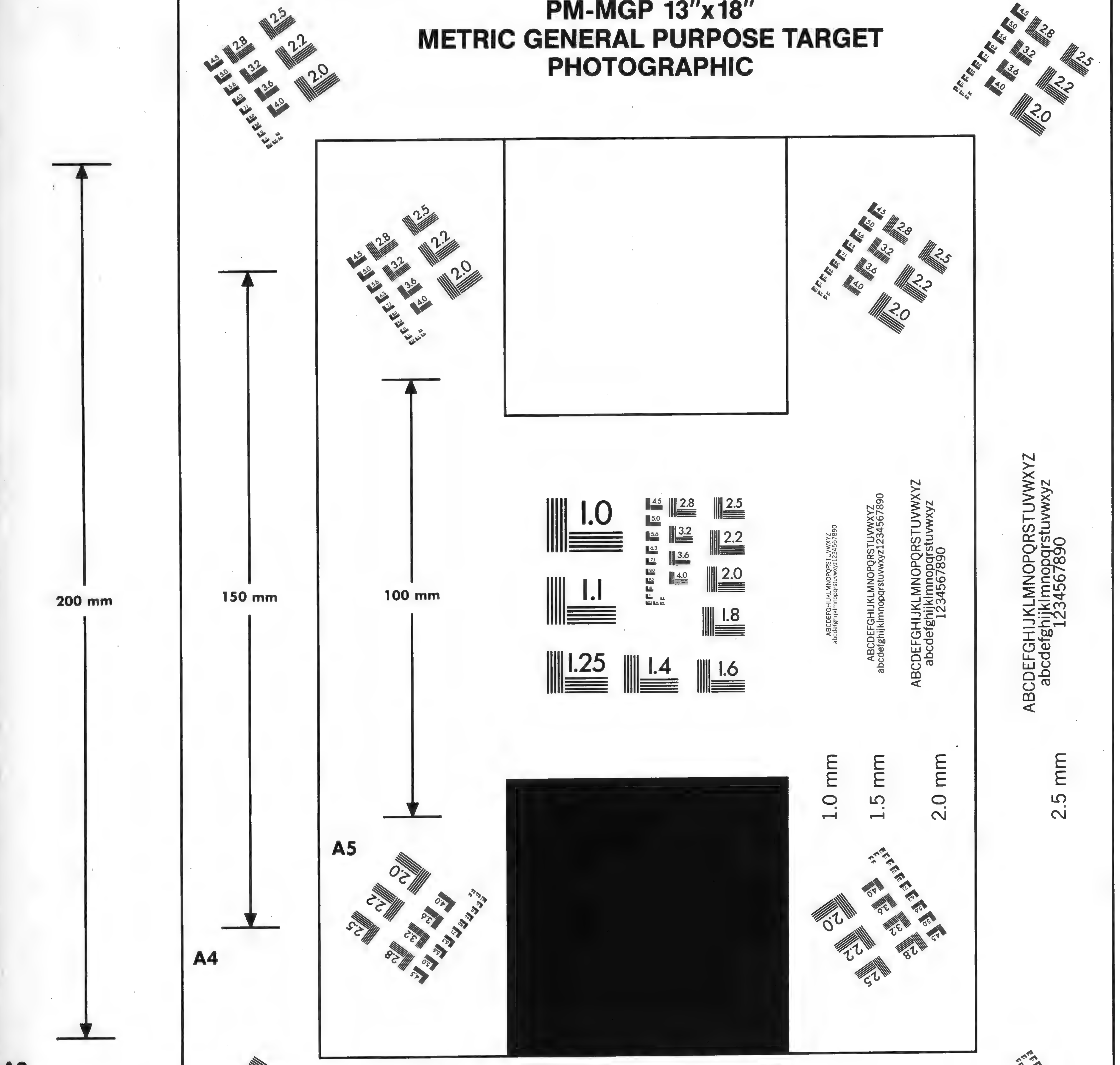
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St. Paul, MN 55119

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Chamber Music of the Coming Week

League of Composers' Concert Directed by Koussevitzky

SERGE KOUSSEVITSKY will make his first appearance outside the concerts of the Boston Symphony Orchestra at Town Hall ~~next Saturd~~ay evening, November 28, when the League of Composers presents its initial chamber orchestral concert of the season.

The program will be made up entirely of works never played here before by a group of outstanding modern composers, four of them Europeans, one American. They are Arthur Honegger, Serge Prokieff, Maurice Ravel, Alexander Tansman and the one representative of this country, Aaron Copland.

Mr. Koussevitsky, whose appearance is made by arrangement with the board of trustees of the Boston Symphony, will lead a group of picked instrumentalists from that orchestra. His soloists will be Maria Dormont, the singer, and Jesus Sanroma, the pianist.

Honegger will be represented by a concertino, a work for piano and chamber orchestra, which Koussevitsky introduced to Paris this spring. Its three movements are played without interruption, allegro moderato, larghetto and allegro. The piano is contrasted with the orchestra in the first movement, in the second and third it is alternately treated as leading voice and as percussion.

Copland, whose symphony for organ and orchestra was played last year both by Koussevitsky and Walter Damrosch, contributes a piece for seventeen instruments and percussion, entitled "Music for the Theater." This was written last summer without any play in mind, but having its origin in several musical ideas that the composer felt might have been combined as incidental music for a play if there had been one at hand to fit. The prologue, announcing and developing a main theme, is followed by a quick, nervous dance. An interlude, based on a single theme, precedes a burlesque. Material from the first and third movements is reworked in the epilogue. The composer has just reached his twenty-fifth year.

The quintet of Prokofieff is for oboe, clarinet, violin, viola and double bass and may be played by ten performers, as the character of thé work permits doubling. The first movement is devoted to the announcement of a theme and the development of variations. The second is andante energico, the third is allegro sostenuto ma con bria, the last adagio peasante.

This was originally planned as a ballet for the Russian Romantic Theatre and given the title "The Trapeze." It was composed in about 1921, the period of the Second Symphony, and reveals the same boisterous spirit expressed in jerky, concise themes and narrow internals.

Ravel's "Trois Poemes," written in 1913 for voice and chamber orchestra of two clarinets, two flutes, a harp and string quartet, are not known in this country, though one of the songs has been played with piano accompaniment. According to Professor Edward Burlingame Hill, these represent Ravel's most notable songs since Scheherezade. They are written to verses of Mallarme.

The "Sinfonietta" of Tansman, the young Polish composer now living in France, was written in 1924 and introduced to Paris in 1925. He is known to America only through the string quartet produced by the League of Composers in March, 1924. The new work is for a double qintet of wind and string instruments, piano, trumpet, two trombones, kettledrums and other percussion instruments. According to his own description, it has the proportions of a chamber symphony for small orchestra and is divided into an allegro, a scherzo, a notturano, and a fugue and toccata.

The Letz Quartet will give a program of modern French music Thanksgiving night in Aeolian Hall, the numbers being Debussy's Quartet in G minor, G. Faure's Quartet for piano and strings and Ravel's Quartet in F major.

Music of Erwin Schulhoff, Czech composer, will be heard for the first time here at the concert of the New York String Quartet in Aeolian Hall Tuesday night. Five pieces will be given, including a waltz, tango, tarantella, serenade and allegro. Smetana's "From My Life" quartet and Beethoven's Quartet, Op. 18, No. 1, complete the program.

Jean Leclair's Trio in D, Beethoven's Trio in G, for flute, bassoon and piano; Enesco's andante for flute and piano; Mozart's concerto for bassoon, first movement, and Bach's sonata in E for flute and piano, will be the program Wednesday night in the Adolph Lewisohn music appreciation course in Hunter College.

The Chamber Music Orchestra will give its first concert of this season tomorrow evening in Aeolian Hall. The program will include a number of novelties and Bella Katz, violinist, will make her debut in New York.

The Vertchamp String Quartet and Erwin Nyireghazi, pianist, will give the program tomorrow night at the concert of the Educational Alliance in the Straus Auditorium.

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

NOV 2 2 1925

Boston Symphony Opens Brooklyn Season on Friday Night.

Serge Koussevitzky and the Boston Symphony Orchestra will open their Brooklyn season at the Academy of Music next Friday evening at 8:15. The principal number on the programme will be Tchaikovsky's "Pathetic" Symphony. When the Russian conductor was first heard in America in this score recently in Boston, the opinion was generally expressed that his reading of the music of his countryman was one of his most remarkable performances during his sojourn in America so far. Also on this programme there will be Bach's Third Brandenburg Concerto for string orchestra, in G major; Debussy's Prelude to "The Afternoon of a Faun," and Dukas' Scherzo, "The Sorceror's Apprentice," a humorous musical characterization of Goethe's poem of the same name.

The unusually large demand for the Brooklyn series of Boston Symphony concerts is having its counterpart elsewhere this season, as the Boston Symphony concerts, generally, are in greater demand than ever before. In Boston, a fully subscribed season and a waiting list of 1,000 has led to the announcement of an additional series of five which will bring the total of

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THIS CLIPPING FROM
NEWS
NEWARK, N. J.

NOV 2 1 1925

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, of which Sergei Koussevitsky is the conductor, will give the second in the series of concerts and recitals arranged by the management of the Unity Course in Montclair for this season in the auditorium of the Montclair High School next Wednesday night.

It should be needless to say that the concert will be one of the most important and enjoyable events occurring in this neighborhood this season. In instrumental performance, nothing can excel those to be heard on this occasion. The Boston orchestra and its conductor are known to Montclairites through the concerts in which Mr. Koussevitsky was introduced to them a year ago. They, as well as patrons of symphonic concerts in Boston, New York and Philadelphia, where the best are heard, know that no finer orchestral organisation exists than is the one having its headquarters in the Hub. As for Mr. Koussevitsky, he has been recognised since he came to this country as one of the most individual and eloquent among directors.

The program will be as follows:

Brandenburg Concerto No. 3 in G major for string orchestra, J. S. Bach
Prelude to "The Afternoon of a Faun" .... Debussy

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THIS CLIPPING FROM
N. Y. TIMES

NOV221925

Boston Symphony Orchestra, afternoon, Carnegie Hall: "Fragment from the Apocalypse," Liadov; "Kikimora," Liadov; suite from the opera "Tsar-Sultan," Rimsky - Korsakov, and symphony No. 1, Brahms.

THIS CLIPPING FROM
N. Y. TIMES

NOV221925

Thursday.

Boston Symphony Orchestra, evening, Carnegie Hall: Mr. Koussevitzky's first program this season in-

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THIS CLIPPING FROM
N. Y. TIMES

NOV 2 6 1925

son, starting at 1 o'clock this afternoon.

The Boston Symphony Orchestra opens a sold-out series in Manhattan tonight and in Brooklyn tomorrow, led by Serge Koussevitzky.

THIS CLIPPING FROM
N. Y. TELEGRAPH

NOV22 1925

The Boston Symphony Orchestra, under Serge Koussevitzky, will open its New York season in Carnegie Hall next Thursday evening and Saturday afternoon, November 26 and 28. The Symphony on Koussevitzky's Thursday evening program will be Tchaikovsky's "Pathetic" No. 6. His program will also include Bach's Brandenburg Concerto No. 3 in G major, for strings, and two numbers to be heard for the first time in New York; Eichheim's Chinese Legend (about 600 A. D.), and a new score by Jacques Ibert, "Escales" ("Ports of Call") which Mr. Koussevitzky is introducing to America.

The matinee program will have the First Symphony of Brahms in C minor, and three Russian numbers: Liadov's Fragment from the Apocalypse, the same composer's "Kikimora," an an orchestral suite from Rimsky Korsakov's opera, "Tsar Saltan."

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 2 2 1925

Koussewitsky Leads First League Concert; Reiner With the Guild

THE first concert this season by the League of Composers will take place on Saturday evening, Nov. 28, and will be under the direction of Serge Koussewitsky, conductor of the Boston Symphony Orchestra. Mr. Koussewitsky makes this appearance by special arrangement with the Board of Trustees of the Boston Symphony.

Music hitherto unheard in New York will be played at this concert. The program is composed of works by Arthur Honegger, Serge Prokofieff, Ravel, Alexander Tansman and Aaron Copland.

Honegger will be represented by a concertino for piano and chamber orchestra. The piano is contrasted with the orchestra in the first movement, in the second and third it is alternately treated as leading voice, and as percussion. Copland, whose symphony for organ and orchestra was performed last year bath by Koussewitsky and Walter Damrosch, contributes a piece for 17 instruments and percussion, entitled "Music for the Theater."

The quintet of Prokofieff is for oboe, clarinet, violin, viola and double bass. This was originally planned as a ballet for the Russian Romantic Theater and given the title "The Trapeze." It was composed in about 1921, the period of the second symphony. Ravel's "Trois Poemes," written in 1913 for voice and chamber orchestra of two clarinets, two flutes, a harp and string quartet, are not known in this country. The "Sinfonietta" of Tansman, a young Polish composer now living in France, was written in 1924 and introduced to Paris in 1925. He is known to America only through the string quartet produced by the League of Composers in March, 1924. The new work is for a double quintet

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THIS CLIPPING FROM
N. Y. TIMES

NOV221925

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

NOV 2 2 1925

The Boston Symphony Orchestra, in its second season under Serge Koussevitzky, will open its New York season in Carnegie Hall with the usual Thursday evening and Saturday afternoon concerts, November 26 and 28. On Thanksgiving night two numbers will be played for the first time in New York—Henry Eichheim's "Chinese Legend" and a new French work, Jacques Ibert's "Escales" (Ports of Call). The symphony will be Tchaikovsky's "Pathetic." Saturday afternoon Liadoff's "Fragment from the Apocalypse" and his "Kikimora," which was played at the stadium last summer, and an orchestral suite from Rimsky-Korsakoff's "Tsar Saltan" will precede Brahms's First Symphony.

THIS CLIPPING FROM
NEWARK, N. J.
CALL

NOV 2 2 1925

Boston Symphony in Montclair

The Boston Symphony Orchestra, under the leadership of its new Russian conductor, Serge Koussevitzky, will give the second concert of the Unity course in Unity Church, Montclair, on Wednesday night.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 2 2 1925

* * *

Koussevitsky Expected to Renew Contract

An announcement that Serge Koussevitzky probably would not continue with the Boston Symphony Orchestra after the expiration of his present contract in the spring of 1927, made recently in a music magazine, is utterly without foundation, W. H. Brennan, the manager, declared while in this city Tuesday evening for the first concert of the local series by the orchestra.

The article stated that Koussevitzky "is said to balk at so heavy a schedule as that which confronts him." The conductor, according to Mr. Brennan, has never intimated to the management that his schedule was overcrowded, and indeed he is given an important part in deciding how many concerts shall be played. Because of the increasing popularity of the orchestra and the demand for concerts in the larger cities, many smaller places have already been eliminated from the schedule, Providence now being one of the few cities in New England, outside of Greater Boston, that the organization continues to visit regularly.

Mr. Koussevitzky's present contract calls for a three year engagement as conductor of the Boston Symphony, and according to Mr. Brennan, it is not customary to negotiate for the renewal of a contract

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THIS CLIPPING FROM
BROOKLYN CITIZEN

NOV 2 2 1925

Opening Concert of the Boston Symphony Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra will open their Brooklyn season at the Academy of Music, next Friday evening, at 8:15. The principal number on the programme will be Tchaikovsky's "Pathetic" Symphony No. 6. When the Russian conductor was first heard in America in this score, recently in Boston the opinion was genrally expressed that his reading of music of his countrymen was one of his most remarkable performances during his sojourn in America so far. Also on this programme there will be Bach's Third Brandenburg Concerto for String Orchestra, in G major; DeBusy's Prelude to "The Afternoon of a Faun"; and another French score, Dukas' Scherzo, "The Sorcerer's Apprentice," a humorous musical characterization of Goethe's poem of the same name.

The Boston Symphony Orchestra, in this, Koussevitzky's second year, is having one of the finest seasons in its history. The concerts have never been more sought. Since in Boston all the season's concerts were fully subscribed, and there was a waiting list of 1,000, an additional series of five has been

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THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

NOV 2 2 1925

The Boston Symphony Orchestra under the marvelous Koussevitzky, which Portland regrets not hearing this season, is giving some most interesting music just now. One of its last programs offered Stravinsky's Suite, "Le Chant du Rossignol," with its strange rhythms, its original and descriptive orchestration and the rare instrumental color; Rimsky-Korsakoff's colorful "Battle of Kerjenetzt," from the opera "Kitesch," and Moussorgsky's picturesque "Persian" Dances from "Khovantchina."

For contrasting music, Serge Koussevitzky drew upon Weber's Overture to "Euryanthe" and Schumann's Symphony No. 4 in D Minor. The Symphony was given an eloquent and romantic reading.

Chamber Music of the Coming Week

League of Composers' Concert Directed by Koussevitsky

SERGE KOUSSEVITSKY will make his first appearance outside the concerts of the Boston Symphony Orchestra at Town Hall ~~next Saturday~~ evening, November 28, when the League of Composers presents its initial chamber orchestral concert of the season.

The program will be made up entirely of works never played here before by a group of outstanding modern composers, four of them Europeans, one American. They are Arthur Honegger, Serge Prokieff, Maurice Ravel, Alexander Tansman and the one representative of this country, Aaron Copland.

Mr. Koussevitsky, whose appearance is made by arrangement with the board of trustees of the Boston Symphony, will lead a group of picked instrumentalists from that orchestra. His soloists will be Maria Dormont, the singer, and Jesus Sanroma, the pianist.

Honegger will be represented by a concertino, a work for piano and chamber orchestra, which Koussevitsky introduced to Paris this spring. Its three movements are played without interruption, allegro moderato, larghetto and allegro. The piano is contrasted with the orchestra in the first movement, in the second and third it is alternately treated as leading voice and as percussion.

Copland, whose symphony for organ and orchestra was played last year both by Koussevitsky and Walter Damrosch, contributes a piece for seventeen instruments and percussion, entitled "Music for the Theater." This was written last summer without any play in mind, but having its origin in several musical ideas that the composer felt might have been combined as incidental music for a play if there had been one at hand to fit. The prologue, announcing and developing a main theme, is followed by a quick, nervous dance. An interlude, based on a single theme, precedes a burlesque. Material from the first and third movements is reworked in the epilogue. The composer has just reached his twenty-fifth year.

The quintet of Prokofieff is for oboe, clarinet, violin, viola and double bass and may be played by ten performers, as the character of the work permits doubling. The first movement is devoted to the announcement of a theme and the development of variations. The second is andante energico, the third is allegro sostenuto ma con bria, the last adagio peasante.

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N. Y. TELEGRAPH

NOV 22 1925

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EAGLE

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N. Y. TIMES

NOV 22 1925

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NEW YORK
HERALD-TRIBUNE

NOV 22 1925

The Boston Symphony Orchestra, in its second ~~season~~ under Serge Koussevitzky, will open its New York ~~season~~ in Carnegie Hall with the usual Thursday evening and Saturday afternoon concerts, November 26 and 28. On Thanksgiving night two numbers will be played for the first time in New York—Henry Eichheim's "Chinese Legend" and a new French work, Jacques Ibert's "Escales" (Ports of Call). The symphony will be Tchaikovsky's "Pathetic." Saturday afternoon Liadoff's "Fragment from the Apocalypse" and his "Kikimora," which was played at the stadium last summer, and an orchestral suite from Rimsky-Korsakoff's "Tsar Saltan" will precede Brahms's First Symphony.

THIS CLIPPING FROM
NEWARK, N. J.
CALL

NOV 22 1925

Boston Symphony in Montclair

The Boston Symphony Orchestra, under the leadership of its new Russian conductor, Serge Koussevitzky, will give the second concert of the Unity course in Unity Church, Montclair, on Wednesday night.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 22 1925

Koussevitsky Expected to Renew Contract

An announcement that Serge Koussevitzky probably would not continue with the Boston Symphony Orchestra after the expiration of his present contract in the spring of 1927, made recently in a music magazine, is utterly without foundation, W. H. Brennan, the manager, declared while in this city Tuesday evening for the first concert of the local series by the orchestra.

The article stated that Koussevitzky "is said to balk at so heavy a schedule as that which confronts him." The conductor, according to Mr. Brennan, has never intimated to the management that his schedule was overcrowded, and indeed he is given an important part in deciding how many concerts shall be played. Because of the increasing popularity of the orchestra and the demand for concerts in the larger cities, many smaller places have already been eliminated from the schedule, Providence now being one of the few cities in New England, outside of Greater Boston, that the organization continues to visit regularly.

Mr. Koussevitzky's present contract calls for a three year engagement as conductor of the Boston Symphony, and according to Mr. Brennan, it is not customary to negotiate for the renewal of a contract

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THIS CLIPPING FROM
BROOKLYN CITIZEN

NOV 22 1925

Opening Concert of the Boston Symphony Orchestra

Serge Koussevitzky and the Boston Symphony Orchestra will open their Brooklyn season at the Academy of Music, next Friday evening, at 8:15. The principal number on the programme will be Tchaikovsky's "Pathetic" Symphony No. 6. When the Russian conductor was first heard in America in this score, recently in Boston the opinion was genrally expressed that his reading of music of his countrymen was one of his most remarkable performances during his sojourn in America so far. Also on this programme there will be Bach's Third Brandenburg Concerto for String Orchestra, in G major; DeBusy's Prelude to "The Afternoon of a Faun"; and another French score, Dukas' Scherzo, "The Sorcerer's Apprentice," a humorous musical characterization of Goethe's poem of the same name.

The Boston Symphony Orchestra, in this, Koussevitzky's second year, is having one of the finest seasons in its history. The concerts have never been more sought. Since in Boston all the season's concerts were fully subscribed, and there was a waiting list of 1,000, an additional series of five has been

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THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

NOV 22 1925

The Boston Symphony Orchestra under the marvelous Koussevitzky, which Portland regrets not hearing this season, is giving some most interesting music just now. One of its last programs offered Stravinsky's Suite, "Le Chant du Rossignol," with its strange rhythms, its original and descriptive orchestration and the rare instrumental color; Rimsky-Korsakoff's colorful "Battle of Kerjenetzt," from the opera "Kitesch," and Moussorgsky's picturesque "Persian" Dances from "Khovantchina."

For contrasting music, Serge Koussevitzky drew upon Weber's Overture to "Euryanthe" and Schumann's Symphony No. 4 in D Minor. The Symphony was given an eloquent and romantic reading.

THIS CLIPPING FROM
NEWS
NEWARK, N. J.

NOV 21 1925

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, of which Sergei Koussevitzky is the conductor, will give the second in the series of concerts and recitals arranged by the management of the Unity Course in Montclair for this season in the auditorium of the Montclair High School next Wednesday night.

It should be needless to say that the concert will be one of the most important and enjoyable events occurring in this neighborhood this season. In instrumental performance, nothing can excel those to be heard on this occasion. The Boston orchestra and its conductor are known to Montclairites through the concerts in which Mr. Koussevitsky was introduced to them a year ago. They, as well as patrons of symphonic concerts in Boston, New York and Philadelphia, where the best are heard, know that no finer orchestral organisation exists than is the one having its headquarters in the Hub. As for Mr. Koussevitsky, he has been recognized since he came to this country as one of the most individual and eloquent among directors.

The program will be as follows:

Brandenburg Concerto No. 3 in G major for string orchestra, J. S. Bach
Prelude to "The Afternoon of a Faun" .... Debussy

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THIS CLIPPING FROM
N. Y. TIMES

NOV 22 1925

Boston Symphony Orchestra, afternoon, Carnegie Hall: "Fragment from the Apocalypse," Liadov; "Kikimora," Liadov; suite from the opera "Tsar-Sultan," Rimsky - Korsakov, symphony No. 1, Brahms.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

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The unusually large demand for the Brooklyn series of Boston Symphony concerts is having its counterpart elsewhere this season, as the Boston Symphony concerts, generally, are in greater demand than ever before. In Boston, a fully subscribed season and a waiting list of 1,000 has led to the announcement of an additional series of five which will bring the total of

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THIS CLIPPING FROM
N. Y. TIMES

NOV 22 1925

Thursday.

Boston Symphony Orchestra, evening, Carnegie Hall: Mr. Koussevitzky's first program this season in

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THIS CLIPPING FROM
N. Y. TIMES

NOV 26 1925

season, starting at 1 o'clock this afternoon. The Boston Symphony Orchestra opens a sold-out series in Manhattan tonight and in Brooklyn tomorrow, led by Serge Koussevitzky.

146

Chamber Music of the Coming Week

League of Composers' Concert Directed by Koussevitsky

SERGE KOUSSEVITSKY will make his first appearance outside the concerts of the Boston Symphony Orchestra at Town Hall ~~next Saturday~~ evening, November 28, when the League of Composers presents its initial chamber orchestral concert of the season.

The program will be made up entirely of works never played here before by a group of outstanding modern composers, four of them Europeans, one American. They are Arthur Honegger, Serge Prokieff, Maurice Ravel, Alexander Tansman and the one representative of this country, Aaron Copland.

Mr. Koussevitsky, whose appearance is made by arrangement with the board of trustees of the Boston Symphony, will lead a group of picked instrumentalists from that orchestra. His soloists will be Maria Dormont, the singer, and Jesus Sanroma, the pianist.

Honegger will be represented by a concertino, a work for piano and chamber orchestra, which Koussevitsky introduced to Paris this spring. Its three movements are played without interruption, allegro moderato, larghetto and allegro. The piano is contrasted with the orchestra in the first movement, in the second and third it is alternately treated as leading voice and as percussion.

Copland, whose symphony for organ and orchestra was played last year both by Koussevitsky and Walter Damrosch, contributes a piece for seventeen instruments and percussion, entitled "Music for the Theater." This was written last summer without any play in mind, but having its origin in several musical ideas that the composer felt might have been combined as incidental music for a play if there had been one at hand to fit. The prologue, announcing and developing a main theme, is followed by a quick, nervous dance. An interlude, based on a single theme, precedes a burlesque. Material from the first and third movements is reworked in the epilogue. The composer has just reached his twenty-fifth year.

The quintet of Prokofieff is for oboe, clarinet, violin, viola and double bass and may be played by ten performers, ~~as the~~ character of thé work permits doubling. The first movement is devoted to the announcement of a theme and the development of variations. The second is andante energico, the third is allegro sostenuto ma con bria, the last adagio peasante.

This was originally planned as a ballet for the Russian Romantic Theatre and given the title "The Trapeze." It was composed in about 1921, the period of the Second Symphony, and reveals the same boisterous spirit expressed in jerky, concise themes and narrow internals.

Ravel's "Trois Poemes," written in 1913 for voice and chamber orchestra of two clarinets, two flutes, a harp and string quartet, are not known in this country, though one of the songs has been played with piano accompaniment. According to Professor Edward Burlingame Hill, these represent Ravel's most notable songs since Scheherezade. They are written to verses of Mallarme.

The "Sinfonietta" of Tansman, the young Polish composer now living in France, was written in 1924 and introduced to Paris in 1925. He is known to America only through the string quartet produced by the League of Composers in March, 1924. The new work is for a double qintet of wind and string instruments, piano, trumpet, two trombones, kettledrums and other percussion instruments. According to his own description, it has the proportions of a chamber symphony for small orchestra and is divided into an allegro, a scherzo, a notturano, and a fugue and toccata.

The Letz Quartet will give a program of modern French music Thanksgiving night in Aeolian Hall, the numbers being Debussy's Quartet in G minor, G. Faure's Quartet for piano and strings and Ravel's Quartet in F major.

Music of Erwin Schulhoff, Czech composer, will be heard for the first time here at the concert of the New York String Quartet in Aeolian Hall Tuesday night. Five pieces will be given, including a waltz, tango, tarantella, serenade and allegro. Smetana's "From My Life" quartet and Beethoven's Quartet, Op. 18, No. 1, complete the program.

Jean Leclair's Trio in D, Beethoven's Trio in G, for flute, bassoon and piano; Enesco's andante for flute and piano; Mozart's concerto for bassoon, first movement, and Bach's sonata in E for flute and piano, will be the program Wednesday night in the Adolph Lewisohn music appreciation course in Hunter College.

The Chamber Music Orchestra will give its first concert of this season tomorrow evening in Aeolian Hall. The program will include a number of novelties and Bella Katz, violinist, will make her debut in New York.

The Vertchamp String Quartet and Erwin Nyireghazi, pianist, will give the program tomorrow night at the concert of the Educational Alliance in the Straus Auditorium.

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The matinee program will have the First Symphony of Brahms in C minor, and three Russian numbers: Liadov's Fragment from the Apocalypse, the same composer's "Kikimora," an an orchestral suite from Rimsky Korsakov's opera, "Tsar Saltan."

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CALL

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PROVIDENCE, R. I.
JOURNAL

NOV 2 2 1925

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The article stated that Koussevitzky "is said to balk at so heavy a schedule as that which confronts him." The conductor, according to Mr. Brennan, has never intimated to the management that his schedule was overcrowded, and indeed he is given an important part in deciding how many concerts shall be played. Because of the increasing popularity of the orchestra and the demand for concerts in the larger cities, many smaller places have already been eliminated from the schedule, Providence now being one of the few cities in New England, outside of Greater Boston, that the organization continues to visit regularly.

Mr. Koussevitzky's present contract calls for a three year engagement as conductor of the Boston Symphony, and according to Mr. Brennan, it is not customary to negotiate for the renewal of a contract until a year before it expires. While the conductor is strongly attached to Paris, he has found great artistic pleasure in conducting in this country, Mr. Brennan says, and it is expected that he will continue at the head of the orchestra at least for another three-year period after 1927. The orchestra schedule this season includes 112 concerts.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 2 2 1925

Koussewitsky Leads First League Concert; Reiner With the Guild

THE first concert this season by the League of Composers will take place on Saturday evening, Nov. 28, and will be under the direction of Serge Koussewitsky, conductor of the Boston Symphony Orchestra. Mr. Koussewitsky makes this appearance by special arrangement with the Board of Trustees of the Boston Symphony.

Music ~~hitherto~~ unheard in New York will be played at this concert. The program is composed of works by Arthur Honegger, Serge Prokofieff, Ravel, Alexander Tansman and Aaron Copland.

Honegger will be represented by a concertino for piano and chamber orchestra. The piano is contrasted with the orchestra in the first movement, in the second and third it is alternately treated as leading voice, and as percussion. Copland, whose symphony for organ and orchestra was performed last year bath by Koussewitsky and Walter Damrosch, contributes a piece for 17 instruments and percussion, entitled "Music for the Theater."

The quintet of Prokofieff is for oboe, clarinet, violin, viola and double bass. This was originally planned as a ballet for the Russian Romantic Theater and given the title "The Trapeze." It was composed in about 1921, the period of the second symphony. Ravel's "Trois Poemes," written in 1913 for voice and chamber orchestra of two clarinets, two flutes, a harp and string quartet, are not known in this country. The "Sinfonietta" of Tansman, a young Polish composer now living in France, was written in 1924 and introduced to Paris in 1925. He is known to America only through the string quartet produced by the League of Composers in March, 1924. The new work is for a double quintet

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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

NOV 2 2 1925

Boston Symphony Opens Brooklyn Season on Friday Night.

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The unusually large demand for the Brooklyn series of Boston Symphony concerts is having its counterpart elsewhere this season, as the Boston Symphony concerts, generally, are in greater demand than ever before. In Boston, a fully subscribed season and a waiting list of 1,000 has led to the announcement of an additional series of five which will bring the total of … in their … so wait- … ncerts in … sons, are … he Insti-

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THIS CLIPPING FROM
N. Y. TIMES

NOV22 1925

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THIS CLIPPING FROM
N. Y. TIMES

NOV22 1925

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THIS CLIPPING FROM
N. Y. TIMES

NOV22 1925

BROOKLYN MUSIC.

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Sy… Br… Mu… The… will be Tchaikovsky's "Pathetic" Symphony No. 6. When the Russian conductor was first heard in America in this score, recently in Boston the opinion was genrally expressed that his reading of music of his countrymen was one of his most remarkable performances during his sojourn in America so far. Also on this programme there will be Bach's Third Brandenburg Concerto for String Orchestra, in G major; DeBusy's Prelude to "The Afternoon of a Faun"; and another French score, Dukas' Scherzo, "The Sorcerer's Apprentice," a humorous musical characterization of Goethe's poem of the same name.

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NEWS
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NOV 21 1925

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Prelude to "The Afternoon of a Faun" .... Debussy
Suite from the opera "Tsar Saltana" ...... Rimsky-Korsakoff
Symphony No. 1 in C minor, op. 68 .... Brahms

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STANDARD UNION

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The Boston Symphony concerts in Brooklyn, as in former seasons, are given under the auspices of the Institute of Arts and Sciences.

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PROVIDENCE, R. I.
JOURNAL

NOV 22 1925

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Koussevitsky Expected to Renew Contract

An announcement that Serge Koussevitzky probably would not continue with the Boston Symphony Orchestra after the expiration of his present contract in the spring of 1927, made recently in a music magazine, is utterly without foundation, W. H. Brennan, the manager, declared while in this city Tuesday evening for the first concert of the local series by the orchestra.

The article stated that Koussevitzky "is said to balk at so heavy a schedule as that which confronts him." The conductor, according to Mr. Brennan, has never intimated to the management that his schedule was overcrowded, and indeed he is given an important part in deciding how many concerts shall be played. Because of the increasing popularity of the orchestra and the demand for concerts in the larger cities, many smaller places have already been eliminated from the schedule, Providence now being one of the few cities in New England, outside of Greater Boston, that the organization continues to visit regularly.

Mr. Koussevitzky's present contract calls for a three year engagement as conductor of the Boston Symphony, and according to Mr. Brennan, it is not customary to negotiate for the renewal of a contract until a year before it expires. While the conductor is strongly attached to Paris, he has found great artistic pleasure in conducting in this country, Mr. Brennan says, and it is expected that he will continue at the head of the orchestra at least for another three-year period after 1927. The orchestra schedule this season includes 112 concerts.

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will be Tchaikovsky's "Pathetic" Symphony No. 6. When the Russian conductor was first heard in America in this score, recently in Boston the opinion was genrally expressed that his reading of music of his countrymen was one of his most remarkable performances during his sojourn in America so far. Also on this programme there will be Bach's Third Brandenburg Concerto for String Orchestra, in G major; DeBusy's Prelude to "The Afternoon of a Faun"; and another French score, Dukas' Scherzo, "The Sorcerer's Apprentice," a humorous musical characterization of Goethe's poem of the same name.

The Boston Symphony Orchestra, in this, Koussevitzky's second year, is having one of the finest seasons in its history. The concerts have never been more sought. Since in Boston all the season's concerts were fully subscribed, and there was a waiting list of 1,000, an additional series of five has been added which will make a total of seventy-six Boston Symphony Concerts to be given in their own city this year. The series given by this Orchestra in a few other cities have likewise met with a similar demand, and the subscription in Brooklyn has been unusually large.

For contrasting music, Serge Koussevitzky drew upon Weber's Overture to "Euryanthe" and Schumann's Symphony No. 4 in D Minor. The Symphony was given an eloquent and romantic reading.

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TELEGRAM

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BOSTON ORCHESTRA IN EXOTIC CONCERT

By LEONARD LIEBLING.

ORIENTAL, Slavic, Latin and other exotic melodies, colors d rhythms constituted the rgest part of the Boston Symiony Orchestra programme at arnegie Hall last evening. It as a concert of lively and luinous procedures. And let it e said at once that the experince was a thoroughly delightful ne.

The session opened sedately nough, with the strictly classial "Brandenburg Concerto," No. , one of the series of six enemble compositions for stringed nstruments, written by the reat master in 1721 at the order of Christian Ludwig, Markgraf of Brandenburg (Germany). It was a period when composers hardly could earn their bread and butter without such commissions from royal personages.

It was a far and picturesque plunge from the ancient Bach to Henry Eichheim, born in Chicago, whose "Chinese Legend" came next. Mr. Eachheim has lived in the Far East and made an intensive study of its music and life. What he learned there he embodied in several compositions, the latest and most interesting of which is the one heard last night.

The legend dates from 600 A. D., and in true Chinese fashion is made up of elements delicate, dreadful, dreamy and dinful. In Mr. Eichheim's handling, the story resolved itself into a deeply interesting piece of music, written with sympathetic fancy and high skill in bending the modern orchestral idiom into moulds of pure beauty. There were rhythms and tonal colors that wooed the ear irresistibly, and the tintinabulations of the Chinese gongs, cymbals and other native instruments of percussion were blended with the rest of the music into effects which have not been excelled for originality and charm. The score is a gem and far more important than Stravinsky's Chinese piece, "The Nightingale." The audience received the novelty with unmistakable favor.

Jacques Ibert, a Frenchman, supplied further spice and piquancy with his "Escales" (ports of call) orchestral impressions of Palermo, Tunis and Valencia. The work, in three short movements, is in ultra-modern French technical style, but with distinct Spanish flavoring. A light touch characterizes the writing. The mind-pictures which Ibert carried home from his journey were in pastel colorings. "Escales" is a suave, insinuating and lovely composition.

The flaming passion of Mother Russia closed the programme, with Tschaikowsky's "Symphonic Pathetique."

Serge Koussevitzky did the most expert and temperamental conducting he has exhibited here, and his orchestra was in superb form—quite the virtuoso band of

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THIS CLIPPING FROM
N. Y. TIMES

147

NOV 2 7 1925

MUSIC

By OLIN DOWNES.

The Boston Symphony.

The Boston Symphony Orchestra, with some notable changes of personnel, gave its first New York concert of the season last night in Carnegie Hall. Mr. Koussevitzky introduced two compositions new to this city, a "Chinese Legend" of Henry Eichheim and "Escales" ("Ports-of-Call"), by Jacques Ibert. Of these works, indeed, of the program as a whole, the orchestra gave the most brilliant performances that it has given under its present conductorship.

Some of the music appea virtuoso purpose chosen for as a sound sincere else. There ates of the ning with he G major "B concerto of J. S. Bach, played and and with a very brilliant sonorou by the strings. But the works upon wh Mr. Koussevitzky trained his wh arsenal of effects were the afores novelties and Tchaikowsky's thetic" symphony. The novelties pr of uneven value, though they consp ously displayed the capacities of orchestra. In the symphony the ductor showed by turns his fiery perament and re-creative power an passion for effect at any cost, wh or not this reacted to the benef the composer.

Mr. Eichheim has lived, and felt dreamed, in the Far East. Whe writes music suggested by Eastern pressions or age-old legends it is with the purpose of showing how Eastern he can be. He has lived of which he speaks, and he has a ticular gift of transcribing it. Whe the listener comes from Oshkosh Jersey City the music has the right there is no doubt that it is a ge artistic result of first-hand cont And so with that heard last nig score with evident dificiencies, bu genuinely expressive of the legend spirit of a distant land.

The legend, dating from abou year 600, is that of the two Gen enemies who fight until on killed. The survivor faces his tim's widow, who is armed and mined upon revenge. The two battle, only to realize that they each other. At last, for honor's they take death into their own h This story formed the basis of a "The Rivals: Ancient Chinese Leg performed with Mr. Eichheim's m last January at the Eighth Street atre in Chicago.

We are told by Mr. Eichheim him whose works are quoted in the inv ble program notes of Philip Hale, "the music of the drama begins Chinese ceremonial music written Chinese Emperor about the yea A. D. in memory of a slain and b General." Thereafter is the thou the fight, the voice of the young mourning, the beginnings of lov tween the pair, and the other pr phases of the story. It is a pity lacking the stage action, the mu too long and has no clear or well anced form; too bad, because th among the most interesting music Eichheim has produced. It princ requires condensation.

His orchestral colors are ofte precedented and are wholly of th tant land of his legend. The music Chinese—as Chinese as a golden or a pair of warriors fighting on There are sounds unprecedented orchestral repertory; there is go drama, expressed in musical terms are not of the West. Only at the is seen suddenly the cloven hoo Claude Debussy; elsewher ethere consciousness of a composer wh really bridged the gap between o and occidental consciousness by of translating the beauty created people into a message articulate telligible to the other.

This work should be cut and It is eminently deserving of this has material that should not gotten. The audience liked Mr. heim's music, long, cut-up, super as some of his pages are.

Mr. Ibert's "Ports-of-Call" are ermo, Tunis-Nefta and Valencia. places suggest characteristic rh and melodic turns utilized by the poser. And there one stops, wit haps a single remark: that Mr. knows very well the art of instru tion, and Mr. Koussevilsky the orchestral color and climax.

The contrast between these pie the everplayed symphony of Tc sky emphasized the inalienabl ness of the Russian. Tchaiko heard too often, but what a rem artist he is! His music is nev than flesh and blood, than po memories, intense feeling, the m of despair, the resignation of the The march is surely the wildest phonic literature. The sympho matter how overplayed or malt is a work that commands admirat its reckless sincerity and its mus spiration. Tchaikovsky was not composer. Last night, it is true fered frequently from the virtuo the officiousness of Mr. Kousse

The second theme of the fir ment is sentimental enough wi ing dragged as it was. The sa is true of the trio of the secon ment—the passage with the drum-beat. It was anticipated ing taken the greater part of t movements too slowly Mr. Kou would play the march very fas he did—so very fast that it wa sible for the superb orchestra to cleanly. There are rights that dividual interpreter may be exp assume. The performance, h went past this point. It em some rather wanton eccentric Koussevitsky, and proved at th time that Tchaikovsky is inco ibly a great composer.

Aside from these reserv playing of the orchestra was ing merit. It is a better b cians than it was last se has more brilliancy, precis tainty of itself. There cellent players in the f the new o on that d by

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The legend dates from 600 A. D., and in true Chinese fashion is made up of elements delicate, dreadful, dreamy and dinful. In Mr. Eichheim's handling, the story resolved itself into a deeply interesting piece of music, written with sympathetic fancy and high skill in bending the modern orchestral idiom into moulds of pure beauty. There were rhythms and tonal colors that wooed the ear irresistibly, and the tintinabulations of the Chinese gongs, cymbals and other native instruments of percussion were blended with the rest of the music into effects which have not been excelled for originality and charm. The score is a gem and far more important than Stravinsky's Chinese piece, "The Nightingale." The audience received the novelty with unmistakable favor.

Jacques Ibert, a Frenchman, supplied further spice and piquancy with his "Escales" (ports of call) orchestral impressions of Palermo, Tunis and Valencia. The work, in three short movements, is in ultra-modern French technical style, but with distinct Spanish flavoring. A light touch characterizes the writing. The mind-pictures which Ibert carried home from his journey were in pastel colorings. "Escales" is a suave, insinuating and lovely composition.

The flaming passion of Mother Russia closed the programme, with Tschaikowsky's "Symphonic Pathetique."

Serge Koussevitsky did the most expert and temperamental conducting he has exhibited here, and his orchestra was in superb form—quite the virtuoso band of

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THIS CLIPPING FROM
N. Y. TIMES

147

NOV 27 1925

MUSIC

By OLIN DOWNES.

The Boston Symphony.

The Boston Symphony Orchestra, with some notable changes of personnel, gave its first New York concert of the season last night in Carnegie Hall. Mr. Koussevitsky introduced two compositions new to this city, a "Chinese Legend" of Henry Eichheim and "Escales" ("Ports-of-Call"), by Jacques Ibert. Of these works, indeed of the program as a whole, the orchestra gave the most brilliant performances that it has given [illegible] under its present conductorship. here [illegible] of the music appea find

Some [illegible] virtuoso purpose sincere chosen for [illegible]s a sound [illegible]es of the else. There [illegible] ning with he G major "B concerto f J. S. Bach, playe and and with a very brilliant sonoro by the strings. But the works upon wh Mr. Koussevitsky trained his wh arsenal of effects were the afores novelties and Tchaikowsky's " thetic" symphony. The novelties pro of uneven value, though they cons ously displayed the capacities of orchestra. In the symphony the ductor showed by turns his fiery perament and re-creative power a passion for effect at any cost, wh or not this reacted to the benefi the composer.

Mr. Eichheim has lived, and felt dreamed, in the Far East. Whe writes music suggested by Eastern pressions or age-old legends it is with the purpose of showing how Eastern he can be. He has lived of which he speaks, and he has a ticular gift of transcribing it. Whe the listener comes from Oshkosh Jersey City the music has the right there is no doubt that it is a ge artistic result of first-hand cont And so with that heard last nigh score with evident dificiencies, bu genuinely expressive of the legenda spirit of a distant land.

The legend, dating from about year 600, is that of the two Gene enemies who fight until one killed. The survivor faces his tim's widow, who is armed and d mined upon revenge. The two battle, only to realize that they each other. At last, for honor's they take death into their own h This story formed the basis of a "The Rivals: Ancient Chinese Leg performed with Mr. Eichheim's m last January at the Eighth Street atre in Chicago.

We are told by Mr. Eichheim hin whose works are quoted in the inv ble program notes of Philip Hale, "the music of the drama begins Chinese ceremonial music written Chinese Emperor about the year A. D. in memory of a slain and b General." Thereafter is the thou the fight, the voice of the young mourning, the beginnings of lov tween the pair, and the other pri phases of the story. It is a pity lacking the stage action, the mus too long and has no clear or well anced form; too bad, because th among the most interesting music Eichheim has produced. It princ requires condensation.

His orchestral colors are ofte precedented and are wholly of th tant land of his legend. The musi Chinese—as Chinese as a golden or a pair of warriors fighting on There are sounds unprecedented orchestral repertory; there is ge drama, expressed in musical terms are not of the West. Only at th is seen suddenly the cloven ho Claude Debussy; elsewher ethere consciousness of a composer wh really bridged the gap between o and occidental consciousness by of translating the beauty created people into a message articulate telligible to the other.

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NOV 2 7 1925

MUSIC

By Samuel Chotzinoff

Boston Orchestra at Carnegie

The Boston Symphony Orchestra observed Thanksgiving Day by descending on New York with a program devoted mainly to Tschaikowsky's "Pathetique," which, as every one knows, is no hymn of joy. At least that is the general opinion of the popular work fostered by the greatest amount of written nonsense ever called forth by any work of art.

It may very well be that its popularity is due in a greater measure to the lachrymose theories about it, which the general public is fed in books and program notes and musical biography, than to the merits of the music itself. Tschaikowsky is believed to have felt this and that when he wrote it, and it is even whispered that he committed suicide the moment it was finished. At the first lugubrious notes of the beginning the audience settles down to a luxuriant melancholy and people furtively reach out for each other's hands in mute sympathy and understanding.

Conductors as a rule do nothing to spoil this charming illusion and play up the melancholy for all it is worth. Pictorially too, it is not to be despised, and there are any number of opportunities for gestures and poses. There is no limit in this piece to what the orchestra can produce in the matter of tone and one of the most effective conductorial attitudes is the one in which the men are implored to give more and more of it.

there were times when he stood stock still mutely facing the first fiddles. It must be stated that the orchestra was responsive and gave him all they had, to the great satisfaction of both Mr. Koussevitzky and his audience.

It is a curious fact that the moment a great work becomes really popular it is at once deserted by musicians and musical connoisseurs. The Pathetique, which was once the joy of the understanding, is now abandoned by them for the less popular Fifth Symphony in E minor. But the Sixth, in spite of the sentimental nonsense woven around it, remains an unparalleled achievement. Discard the program notes and commentaries and whispered theories and listen to it without any preconceived ideas, simply as music, and you will find in it a wealth of beauty and a sincere expression of some of the states of the human soul.

There is a great deal of pathos and melancholy in the music, and one long stretch in the first movement, which seems to express abysmal terror, but there is charm in it, too, and the second allegro con grazia is by no means joyless. The finale is really a lament, but it is not so hopeless as conductors would have us believe.

Mr. Koussevitzky played the entir symphony, with the exception of th first part of the second movemen with what the Germans call "zu vie gefiel." To accentuate the sorrow o the Pathetique is as bad as paintin

(Continued on Tenth Page)

IN EXOTIC CONCERT

By LEONARD LIEBLING.

ORIENTAL, Slavic, Latin and other exotic melodies, colors and rhythms constituted the largest part of the Boston Symphony Orchestra programme a Carnegie Hall last evening. was a concert of lively and l minous procedures. And let be said at once that the exper ence was a thoroughly delightfu one.

The session opened sedate enough, with the strictly clas cal "Brandenburg Concerto," N 3, one of the series of six en semble compositions for stringed instruments, written by the great master in 1721 at the order of Christian Ludwig, Markgraf of Brandenburg (Germany). It was a period when composers hardly could earn their bread and butter without such commissions from royal personages.

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Jacques Ibert, a Frenchman, supplied further spice and piquancy with his "Escales" (ports of call) orchestral impressions of Palermo, Tunis and Valencia. The work, in three short movements, is in ultra-modern French technical style, but with distinct Spanish flavoring. A light touch characterizes the writing. The mind-pictures which Ibert carried home from his journey were in pastel colorings. "Escales" is a suave, insinuating and lovely composition.

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By Samuel Chotzinoff

Boston Orchestra at Carnegie

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Conductors as a rule do nothing to spoil this charming illusion and play up the melancholy for all it is worth. Pictorially too, it is not to be despised, and there are any number of opportunities for gestures and poses. There is no limit in this piece to what the orchestra can produce in the matter of tone and one of the most effective conductorial attitudes is the one in which the men are implored to give more and more of it.

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(Continued on Tenth Page)

IN EXOTIC CONCERT

By LEONARD LIEBLING.

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THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

NOV 2 2 1925

Wilhelm Gericke, for many years famous as an orchestral and operatic conductor in Europe and America, died at his home recently at the age of 80 years. He is survived by a widow and two daughters. He had lived in retirement for a number of years.

The name of Wilhelm Gericke in America is linked particularly with that of the Boston Symphony, which under his excellent leadership in the years following 1884 developed into an orchestra of the first rank.

Gericke, it will be remembered, visited Portland in the earlier days when the Boston Symphony Orchestra was heard in old City Hall.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

NOV 25 1925

There will be no performance by the Boston Symphony orchestra in Boston this week, as the organization will be in New York and Brooklyn. The new historical series of concerts in Boston to be given on Tuesday afternoons will open on Dec. 1.

Serge Koussevitzky has made the following program for the opening concert: Bach's Third Brandenburg Concert for Strings in G-major; the Pastoral Symphony from Handel's "Messiah;" the Praeludium to Hadyn's "Creation;" Mozart's "Magic Flute" overture; and the Fifth Symphony in C-minor of Beethoven.

The new Repertory Theatre in Boston, under the direction of Henry Jewett, has been fortunate enough to secure Daniel Kuntz as leader of the little orchestra of 10 pieces which will furnish the incidental and between-acts music. Mr. Kuntz will be remembered by reason of his connection with the Boston Symphony orchestra in which for many years, under various conductors, he was formerly one of the leading violins. N[illegible]

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

NOV 25 1925

Two new pieces are on the Boston Symphony orchestra's programs in New York this week, "A Chinese Legent by Eicheim and "Escales" by Jacques Ibary. Mr. Koussevitzky will also conduct Aaron Copland's "Music for the Theatre" at the concert in New York under the auspices of the League of Composers next

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Roc[illegible] gene Goossens, British com[illegible] conductor, who for the third season is directing the Rochester Philharmonic Orchestra, has accepted an invitation to conduct the Boston Symphony Orchestra in three concerts in January.

[illegible] Prokofieff, Ravel, Alexander Tansman and Aaron Copland are to be performed on that occasion. Honegger will be represented by a concertino for piano and small orchestra, which Mr. Koussevitzky brought forward in Paris last spring. The Prokokieff piece is a quintet for oboe, clarinet, violin, viola and double bass.

Ravel contributes "Trio Poems," composed as far back as 1913, to texts by Mallarme. They are written for solo voice accompanied by two clarinets, two flutes, harp and quartet of strings. The work of Tansman, a young Polish composer now loving in Paris, is a "Sinfonietta." Aaron Copland, the young American composer, whose symphony for orchestra and organ Walter Damrosch introduced here last season, this time appears as author of a composition entitled "Music for the Theatre."

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THIS CLIPPING FROM
NEW YORK
EVE. WORLD

NOV 2 1 1925

URDAY, NOVEMBE

WALKER BARS TIGER LEADER AS POLICE HEAD

In New York, also, there is a good deal of dissatisfaction with such orchestral novelties as are from time to time foisted upon an unwilling public. But, if the public prefers the over played classics, most conductors find real pleasure in preparing new sounding untraditional musical experiments. Next week a good many highly conventionalized symphonic subscribers will give their seats to their poor relatives or to their tone deaf friends whose nerves are not upset by discords and dissonance. There will be an extra seat sale for that select group of music lovers who detest harmonious music and adore Schoenberg, Leo Ornstein and their imitators. It will be a great week for the "advanced" composers.

Koussevitzky, the high priest of the "futurists," who directs new music much better than old, brings his Boston Symphony Orchestra for a concert on Thursday night in Carnegie Hall, featuring two new works, Eichheim's "Chinese Legend" and Jacques Ibert's "Ports of Call." On Saturday night in Town Hall he will do even better by the composers of the future when he directs a whole program of new music for the League of Composers. Unheard works by Honegger, Prokofieff, Ravel and Aaron Coplan will be offered for the amusement of those who like that sort of thing and the annoyance of those who don't.

Three unfamiliar works will

The Ph

Some Afterthoughts on "Stella D of the

TIMES SQUARE, for a while at least, should be renamed the Vale of Tears. Afternoon and evening, in the vicinity of the Apollo Theatre, in Forty-second street, may be heard a low sobbing sound. It is Belle Bennett practising her music lesson regularly twice a day, twanging and twiddling away on what we are sure Mr. Samuel Goldwyn would call "the heartstrings of the multitudes."

"Stella Dallas," which arrived in town last Monday evening, is dubbed by the Goldwyn offices "a great woman picture," and there is no doubt of the fact that it is a great box-office attraction.

Very often moving picture producers swoop down upon an excellent but defenseless novel and make a mediocre picture out of it. Now and then one of them gathers in a mediocre novel and improves upon the original. That is what happened in the case of "Stella Dallas," a typical super-sentimental woman's magazine

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Two concerts are scheduled for the week by the New York Symphony: the first tomorrow afternoon in Mecca Auditorium, when Walter Damrosch and his daughter Polly will play Saint-Saens' "Carnaval des Animaux" for two pianos, Reinald Werrenrath will sing Horatio Parker's "Cahal Mor of the Wine Red Hand" (new to New York) and Shubert, Grieg and Brahms songs. The orchestra will play Brahms' Second Symphony and Faure's "La Pavanne" and "La Fileuse."

The other concert will be for children next Saturday morning when Mr. Damrosch will lecture on the use of the brass wind instruments, illustrated by the orchestra, which will play the Triumphal

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[illegible] and [illegible] program for the opening concert will include Bach's Brandenburg Concerto No. 3 for String Orchestra; Tchaikovsky's Sixth Symphony "Pathetic;" and two numbers to be heard

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THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE
NOV 2 2 1925

Koussevitzky to Conduct For League Nov. 28

Serge Koussevitzky will open the League of Composers series of three evening concerts devoted to new music, at Town Hall on Saturday night, November 28. This will be the first of the league's programs for chamber orchestra. The second concert is scheduled for December 29, with Willem Mengelberg conducting "El Retablo," De Falla's opera with marionettes.

The concert will mark the first American appearance of Mr. Koussevitzky under auspices other than those of the Boston Symphony. The arrangement is made by kind permission of the orchestra's board of directors. He will lead a picked group of instrumentalists from the Boston organization, and his soloists will be Jesus Sanroma at the piano and Maria Dormont, singer.

THIS CLIPPING FROM
NEW YORK WORLD

NOV 22 1925

League to Give Three Evening Concerts

New Chamber Music Will Be Presented This Season

The League of Composers will celebrate the third year of its existence with three evening concerts in Town Hall devoted to music for the chamber orchestra, each to be led by a conductor of international distinction.

Serge Koussevitsky and Willem Mengelberg will conduct, respectively, the first and second evening concerts, Nov. 28 and Dec. 29. Mr. Koussevitsky, who will make his appearance by special permission of the Board of Trustees of the Boston Symphony Orchestra, will make ~~his first appear~~ance in this country outside the concerts of that organization. Mr. Koussevitsky will conduct a program of new works recently completed by young men in Europe as well as America.

The second concert, which Mr. Mengelberg directs by courtesy of the Board of Directors of the Philharmonic Society, will feature Manuel de Falla's celebrated marionette opera "El Retablo." This will be the American premiere of a work which has been made famous in Europe first by the stage production of the Princesse de Polignac and later by concert and dramatic performance in other large cities.

Mme. Landowska will play the harpsichord. The singers themselves will not take part in the action, the League presenting the work in full puppet regalia with two sizes of puppets, to represent the living people as well as the dolls who take part. There will, of course, be a stage within a stage, and the marionettes, the scenes and action will be designed and directed by Remo Bufano, the young Italian puppet master, who is opening his own puppet theatre here this winter.

Plans for the third concert, which will take place in February, will be announced later in the season.

The League of Composers' Review will be published four times this year under the title of "Modern Music." The first issue will appear early in November, and the expanded plans of the magazine will be made public shortly before that time.

[illegible]e first time in New York—[illegible]im's Chinese Legend, and "Es[illegible] ("Ports of Call") by Jacques [illegible]e French composer. The pro[illegible]r the Saturday matinee will [illegible] of Liadov's Fragment from the Apocalypse, and "Kikimora;" a suite from Rimsky-Korsakov's opera, "Tsar Saltan;" and the First Symphony of Brahms.

NOV 27 1925

MUSIC

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148

Herald Oct 31

PAGE TEN

TH CONCERT BY SYMPHONY

Stravinsky's "Song of the Nightingale" Has Masterly Performance

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Koussevitzky conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Weber, Overture to "Euryanthe"; Schumann, Symphony, No. 4, D minor; Stravinsky, "Song of the Nightingale"; Rimsky-Korsakov "The Battle at Kerjenest"; Moussorgsky, Persian Dances from the opera "Khovantchina." The three last pieces were performed for the first time in Boston.

The orchestra and the audience stood during the playing of a portion of the Funeral March from the "Eroica" symphony, performed in memory of Wilhelm Gericke, whose death at Vienna on Oct. 28th was reported and editorially commented on in The Herald of yesterday.

Stravinsky began work on a lyric drama "The Nightingale" in 1909. He completed it in 1914 when it was produced. During the war he turned it into a ballet which was performed at the Paris Opera House in 1920. The title was then changed to "Song of the Nightingale." This ballet was performed as a symphonic poem under Mr. Koussevitzky's leadership at his concert in Paris on Oct. 26, 1922.

It is said that Stravinsky has of late years indulged himself in the affectation of insisting that all his ballets are primarily to be considered as symphonic poems; scenery, costumes, action are all incidental to the music. But surely music of the "Song of the Nightingale," as the music of "Petrouchka" and "Sacre du Printemps," would have far more significance when heard in connection with stage-settings and action than when it is performed in the concert room. Passages that sounded yesterday merely grotesque, purposeless, even incoherent would no doubt have amused, charmed, impressed, when they were played for episodes in the ballet based on Hans Christian Andersen's familiar story.

Stravinsky's idea of the nightingales reminds us of Agesilaus, who when he was asked to hear a man that "naturally counterfeited the nightingale's voice," would not hear him, saying "I have oftentimes heard the nightingale itself." No, the ornitholigical music, the song of the bird and the song of the mechanical nightingale sent as a present to the Emperor of China—this music, we say, is not the most striking feature of Stravinsky's symphonic poem. There is the bizarre Chinese March; there is the burlesque funeral march; but Stravinsky, not wishing for once to startle the hearer by strange chords and harmonic progressions, by singular orchestration, was poetic when he composed the beautiful Song of the Fisherman, admirably played by Mr. Mager, the first trumpeter. As for the two nightingales, they gave Messrs. Laurent, Bladet, Gillet, Allegra and Burgin full opportunity to show their technical proficiency. The whole orchestra was severely tested; it triumphantly stood the test.

Mr. Koussevitzky would have been remiss if he had not produced Stravinsky's symphonic poem. Other American cities have heard it, but not led by the conductor who, in Paris, brought it out in its present form. A work of this nature, more or less perplexing when it is on a program for the first time, should be soon performed again. It is not probable that Boston will know it as a ballet: the more's the pity, for notwithstanding Stravinsky's present belief that his stage music is in reality "absolute" music, "Song of the Nightingale" would beyond doubt and peradventure be more effective, more enjoyable in the theatre, even though the story of the ballet is read in the dim light of Symphony hall.

Little need be said of the other Russian pieces. The "Battle" serves as an entr'acte in Rimsky's opera "The Tale of the Invisible City of Kitesch." This entr'acte is not of great importance, thematically or pictorially. Rimsky orchestrated Moussorgsgy's "Persian" dances, which in the opera "Khovantchina" are performed for the pleasure of an irritable and irritated Prince. The slower section is charmingly languorous.

Mr. Koussevitzky caught Weber's chivalric spirit, and gave a legitimately dramatic reading of the overture. We are told that when Mr. Koussevitzky was a boy of twelve, he happened to be in a theatre or a concert hall where the conductor was missing or incapacitated; and then and there Mr. Koussevitzky conducted this overture. The mysterious measures of the Largo were exquisitely played.

Especially noteworthy in the performances of the symphony were the Romanza and the Scherzo. It might be interesting to hear the song in the former movement accompanied by a guitar as Schumann originally intended. We have not heard the haunting Trio of the Scherzo read and played so poetically since the time of Arthur Nikisch. The other conductors in turn treated this music in a perfunctory, matter-of-fact manner.

The concert will be repeated tonight. The orchestra will visit Montreal, Toronto, Buffalo, Ithaca and Pittsburgh next week. The program of the concerts Nov. 13, 14 is announced as follows: Tansman, Sinfonietta for a small orchestra (first time in America); Satie-Debussy, Gymnopedies; Chabrier—Mottl, Bourree Fantasqua; Rimsky—Korsakov, [illegible] "Scheherazade."

By Lawrence Gilman

vitzky's motives or intentions, it was a promising list. The Third Brandenburg Concerto is always good to hear, and last night it served to exhibit the sonority and power of Mr. Koussevitzky's enlarged string section. There were two works new to this neighborhood—the suite of Jacques Ibert and the "Chinese Legend" of that indefatigable Orientalist in tone, Henry Eichheim. And there was the "Pathetic"—which, despite the infuriated contempt of the sophisticated, still has a deplorable power of attraction for even a Boston Symphony audience.

* * *

As things panned out last night neither of the two novelties amounted to much. Monsieur Jacques Ibert is a belated French Impressionist, thirty-five years old, a Prix de Rome in 1919. He has written much; though no music of his, so far as we can recall, had been heard here before last night. There are dozens of his kind in Europe—composers of taste, finesse, skill, with nothing to say and a quite exquisite grace in the saying of it. His "Escales"—a suite of three little travel sketches—are well named. An "Escale," says Mr. Hale in his note, is a port-of-call, where vessels put in to take on coal or to revictual. Monsieur Ibert has stopped frequently at such spiritual coaling stations. Most of them were on the Debussyan seacoast, others were on the shores of Ravelia. Mr. Ibert stoked up industriously, and his vessel is a pretty sight as she puts out to sea. He uses good coal.

* *

Mr. Eichheim's "Chinese Legend" is a queer mixture, half Oriental and captivating, half Occidental and trite. The passages in which he suggests the Chinese ritual of mourning, the later passage in which his orchestra becomes a silver tintinnabulation of tem-

cause we knew already what to expect of his serene magnificence.

But it was a strange and impressive experience to listen to the despised "Pathetic" as it unfolded its sable lengths and to realize (as some long have realized) that this repudiated thing, degraded by a thousand maulings, is a towering and lonely masterpiece. Where, in music, is there anything at all like it? It has, heaven knows, its lower levels, its moments of depletion. So, incidentally, has any one of Beethoven's Nine.

* * *

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GERICKE MOURNED AT SYMPHONY CONCERT

Globe — Oct 31

Courier-Citizen Oct. 31

Symphony Hall, Boston
Dec. 1, Jan. 5, Feb. 9,
Mar. 2, Apr. 6 at 3.15
A NEW SERIES OF 5 TUESDAY AFTERNOON
CONCERTS BY THE
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor

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Mr. Koussevitzky plans to make the program particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

THIS ORCHESTRA WILL NOT VISIT LOWELL THIS SEASON

SEASON PRICES, 5 Concerts: $4, $5, $7.50 and $9, no tax
Sale Opens at Symphony Hall, Monday, Nov. 2, 9 a. m.

Mail Orders Promptly Filled—Cheques Payable to Symphony Hall

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MORE CONCERTS BY BOSTON SYMPHONY

Management Announces a New Series for Tuesday Afternoons Once a Month.

Now in the second season under the celebrated Russian conductor, Serge Koussevitzky, the concerts by the Boston Symphony orchestra have reached a popularity which exceeds all precedent in the long distinguished history of this organization. On account of this demand, the orchestra will not be able to visit Lowell this season.

SERGE KOUSSEVIT¼KY.

Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in Greater Boston to 73 as against 59. The same conditions apply in New York when 10 concerts are given. The new series will be given in Symphony hall on the following Tuesday afternoons at 3.15: Dec. 1, Jan. 5, Feb. 9, March 2, and April 6. Since the average Symphony programs lasts about one hour and three-quarters, these concerts should prove particularly convenient for those living in outlying districts of Boston.

Serge Koussevitzky will arrange the five programs of this series in chronological order so that, containing masterpieces from each important period in the development of Symphony music, they represent the magnificent range of the orchestra repertory from the times of Bach, Handel, and the early Italian masters to the music of today and tomorrow.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectation. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

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mysterious measures of the Largo were exquisitely played.

Especially noteworthy in the performances of the symphony were the Romanza and the Scherzo. It might be interesting to hear the song in the former movement accompanied by a guitar as Schumann originally intended. We have not heard the haunting Trio of the Scherzo read and played so poetically since the time of Arthur Nikisch. The other conductors in turn treated this music in a perfunctory, matter-of-fact manner.

The concert will be repeated tonight. The orchestra will visit Montreal, Toronto, Buffalo, Ithaca and Pittsburgh next week. The program of the concerts Nov. 13, 14 is announced as follows: Tansman, Sinfonietta for a small orchestra (first time in America); Satie-Debussy, Gymnopedies; Chabrier—Mottl, ree Fantasque; Rimsky—Korsakov, "Scheherazade."

Tech Oct 30th '25

Russian Leader of Symphony Orchestra

Serge Koussevitzky

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Globe —— Oct 31

Funeral March Played for Dead Conductor

Wilhelm Gericke, conductor of the Boston Symphony Orchestra from 1884 to 1889, and again from 1898 to 1906, died Tuesday in Vienna. All who have followed the career of the orchestra from the beginning are agreed that he, more than any other one man, save only Maj Higginson, made it. At the beginning of yesterday's concert, orchestra and audience stood while the Funeral March from Beethoven's "Eroica" Symphony was played in memory of Wilhelm Gericke.

Many in the audience and not a few in the orchestra must remember Mr Gericke vividly. One of a younger generation, to whom he has been but a name, need only record the quiet solemnity of yesterday's tribute as an honor well deserved. Mr Koussevitzky and the orchestra gave a performance of unusual beauty, as befitted the occasion.

Yesterday's concert was the best of the Symphony season to date. It began, after the tribute to Gericke, with an admirable performance of Weber's "Euryanthe" overture, in which Mr Koussevitzky made the ghostly largo mysterious enough to have suited the romantic Weber and set it in a foil of brilliant rhythm.

Schumann's Fourth Symphony is music notoriously of uneven quality and not well fitted to its orchestral medium. Mr Koussevitzky managed to make most of it interesting and some of it thrilling, which is more than most conductors seem able to do with so baffling a piece.

After the intermission came three pieces new to Boston, all by Russian composers. Stravinsky's "Song of the Nightingale," in the orchestral version made by the composer from a previous revision for ballet performance of what began life as an opera, was the most important of these novelties.

The composer now says that this piece is to be judged as absolute music, as a pattern in sound. He has, however, authorized a program note outlining the familiar story by Hans Andersen about the Chinese Emperor who discards a real nightingale for a mechanical one only to realise his error later. Those who attempt to find this story in the music will, however, probably go astray as they read and listen, because there is no consistent use of leading motives in an intelligible dramatic sequence.

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Mr. Koussevitzky and his orchestra played both novelties exceedingly well—brilliantly, indeed; and in the second movement of the Ibert suite ("Tunis-Nefta"), the orchestra's new first oboe, Mr. Gillet, a successor to the inimitable Longy, was able to disclose his skill, his taste, his beauty of tone. But the amusing fact remains—and it will not be disputed, we think, by those who stayed to the end of the concert—that the dominating feature of the concert was that symphony by Tchaikovsky which no self-respecting musician will nowadays allow himself to praise, or even hear without protest—and we do not forget that last night's program contained the superb concerto of Bach. Bach can stand alone, divinely uncompanioned and incomparable. He did not surprise us last night, because we knew already what to expect of his serene magnificence.

But it was a strange and impressive experience to listen to the despised "Pathetic" as it unfolded its sable lengths and to realize (as some long have realized) that this repudiated thing, degraded by a thousand maulings, is a towering and lonely masterpiece. Where, in music, is there anything at all like it? It has, heaven knows, its lower levels, its moments of depletion. So, incidentally, has any one of Beethoven's Nine.

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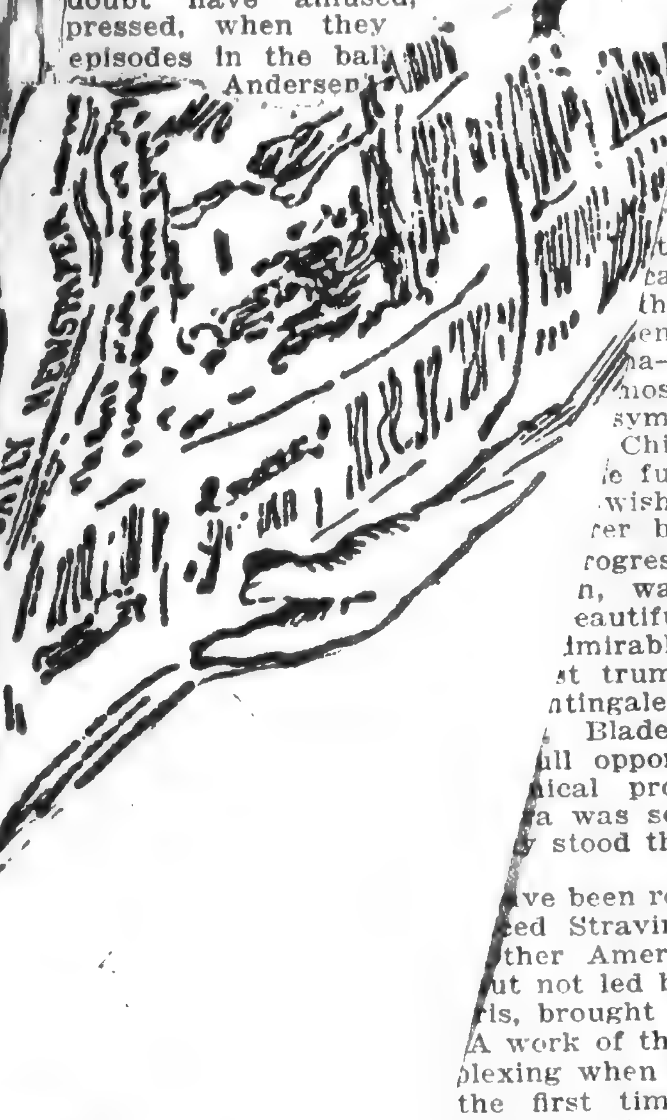

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mysterious measures of the Largo were exquisitely played.

Especially noteworthy in the performances of the symphony were the Romanza and the Scherzo. It might be interesting to hear the song in the former movement accompanied by a guitar as Schumann originally intended. We have not heard the haunting Trio of the Scherzo read and played so poetically since the time of Arthur Nikisch. The other conductors in turn treated this music in a perfunctory, matter-of-fact manner.

The concert will be repeated tonight. The orchestra will visit Montreal, Toronto, Buffalo, Ithaca and Pittsburgh next week. The program of the concerts Nov. 13, 14 is announced as follows: Tansman, Sinfonietta for a small orchestra (first time in America); Satie-[illegible]ussy, Gymnopedies; Chabrier—Mottl, [illegible] Fantasque; Rimsky—Korsakov, "Scheherazade."

Koussevitzky was first famous in Europe as a virtuoso of the double-bass. As a young man he toured the continent surprising everyone by the beauty which he could elicit from this unusual instrument. Giving all his career to conducting, he assembled an orchestra in his own country. At Moscow and Leningrad he gave festivals devoted to the music of the older masters, and also championing the young creative genius of the day. With this same orchestra he travelled in a special steamer the entire length of the Volga River. It was in 1920 that Koussevitzky was first heard outside of Russia in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky" which have come to be an annual institution. In London every season, Koussevitzky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony Orchestra. He has conducted Opera with a similar distinction in the Old World.

Coming to America a year ago Koussevitzky has quickly become an outstanding figure in the musical world.

Boston Symphony Orchestra from 1884 to 1889, and again from 1898 to 1906, died Tuesday in Vienna. All who have followed the career of the orchestra from the beginning are agreed that he, more than any other one man, save only Maj Higginson, made it. At the beginning of yesterday's concert, orchestra and audience stood while the Funeral March from Beethoven's "Eroica" Symphony was played in memory of Wilhelm Gericke.

Many in the audience and not a few in the orchestra must remember Mr Gericke vividly. One of a younger generation, to whom he has been but a name, need only record the quiet solemnity of yesterday's tribute as an honor well deserved. Mr Koussevitzky and the orchestra gave a performance of unusual beauty, as befitted the occasion.

Yesterday's concert was the best of the Symphony season to date. It began, after the tribute to Gericke, with an admirable performance of Weber's "Euryanthe" overture, in which Mr Koussevitzky made the ghostly largo mysterious enough to have suited the romantic Weber and set it in a foil of brilliant rhythm.

Schumann's Fourth Symphony is music notoriously of uneven quality and not well fitted to its orchestral medium. Mr Koussevitzky managed to make most of it interesting and some of it thrilling, which is more than most conductors seem able to do with so baffling a piece.

After the intermission came three pieces new to Boston, all by Russian composers. Stravinsky's "Song of the Nightingale," in the orchestral version made by the composer from a previous revision for ballet performance of what began life as an opera, was the most important of these novelties.

The composer now says that this piece is to be judged as absolute music, as a pattern in sound. He has, however, authorized a program note outlining the familiar story by Hans Andersen about the Chinese Emperor who discards a real nightingale for a mechanical one, only to realise his error later. Those who attempt to find this story in the music will, however, probably go astray as they read and listen, because there is no consistent use of leading motives in an intelligible dramatic sequence.

Stravinsky during the years 1909-18, in which this music was being written and rewritten, composed works in varying styles. He began with the ravel and rose water of the "Firebird," turned from that to the barbaric vigor of "The Rites of Spring" and to the peasant humors of "Petruchka." In his more recent work Stravinsky has gone back to Bach, somewhat complicated with jazz, and ceased to tell stories or paint pictures in his music.

This suite is influenced strongly by his early style and also by that of his middle or "Petruchka" period. Here and there one even caught echoes of the melodies of his teacher, Rimsky Korsakov, who certainly succeeded in teaching Stravinsky orchestration, by the way.

It is of course impossible to give more than a general impression of the music from a single hearing. But what one felt about "The Song of the Nightingale" yesterday was that it is the work of a prodigiously clever young man, who had rather be well bred than be earnest, rather be sophisticated than be emotional, rather withdraw to China and make believe than try honestly to tell his hearers what is really at the bottom of his heart as a great composer ought to do.

Perhaps the secret is that nothing is there. Perhaps Stravinsky is only shy. Perhaps his art is chiefly technique. Perhaps he as well as the listener would give a whole aviary full of nightingales like this for a single air by Mozart.

A vivid and remarkably impressive performance of a battle piece used as entr'acte in an opera "Khitesch" by Rimsky Korsakov, and of some ballet music from the fourth act of Musorgsky's "Khovantchina," another unfamiliar Russian opera, brought the concert to a close. Even a listener hostile to hearing fragments of operas at these concerts could not but enjoy these

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THIS CLIPPING FROM
DEMOCRAT
ROCHESTER, N. Y.

NOV 29 1925

Recognition for Mr. Goossens

Eugene Goossens is to conduct three concerts by the Boston Symphony Orchestra. It has been known these many months that Rochester must spare its popular orchestra conductor to New York for a number of concerts with the New York Symphony. But New York orchestras have made somewhat of a practice of inviting conductors to come to them at stated periods as guests. The Boston Symphony has never been wont to do this.

The Boston Symphony was the first American orchestra to win world recognition. Through its years of excellence, it has been conducted by some of the most able men who have conducted orchestras and still conduct them. An invitation to conduct the Boston Symphony is an honor, and is so regarded by all people conversant with orchestral traditions and records. Rochester enjoys its major claim on Mr. Goossens's services. It will be interested as a musical community in the recognition of his worth made by this invitation from Boston and in the concerts which Mr. Goossens will conduct through acceptance of it.

Symphony Hall, Boston — Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3.15

A NEW SERIES OF 5 TUESDAY AFTERNOON CONCERTS BY THE

Harvard Crimson Oct 31.

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All reserved seats for the four series of 62 concerts in Greater Boston this season were sold out by advance subscription. The Tuesday series has been added to meet in part the unfilled demand for concerts by the great orchestra.

Mr. Koussevitzky plans to make the programs particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

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Courier- 1925

repertory from Handel, and the early Italian masters to the music of today and tomorrow.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectation. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

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pit Topics

in Our Congregational Churches." 5
p. m., C. E. meeting.

EPISCOPAL

St. Anne's: 7.30 a. m., Holy Communion; 9.30 a. m., Sunday school; 10.45 a. m., service and sermon; 7 p. m., evening service and address.

St. John's: 9.30 a. m., church school; 10.45 a. m., Holy Communion and sermon; 7 p. m., address on "Irving and the Irvingites."

EVANGELICAL

First: 10.30 a. m., "The Place of Evangelism in the Life of the Christian," sermon by Rev. A. L. Nash; 12 m., Sunday school; 6 p. m., Junior and Senior E. L. C. E.; 7 p. m., preaching service.

MINISTRY-AT-LARGE

Free Church: 10.45 a. m., "Favored of God," sermon by Rev. George C. Wright.

METHODIST EPISCOPAL.

Highland Union: 10 a. m., Sunday school; 11 a. m., morning worship and communion; 3 p. m., Junior League; 5.30 p. m., Epworth League; 6.30 p. m., "Judge Not, that Ye Be Not Judged."

Church of All Nations: 10.30 a. m., communion and sermon; 11 a. m.

Symphony Hall, B
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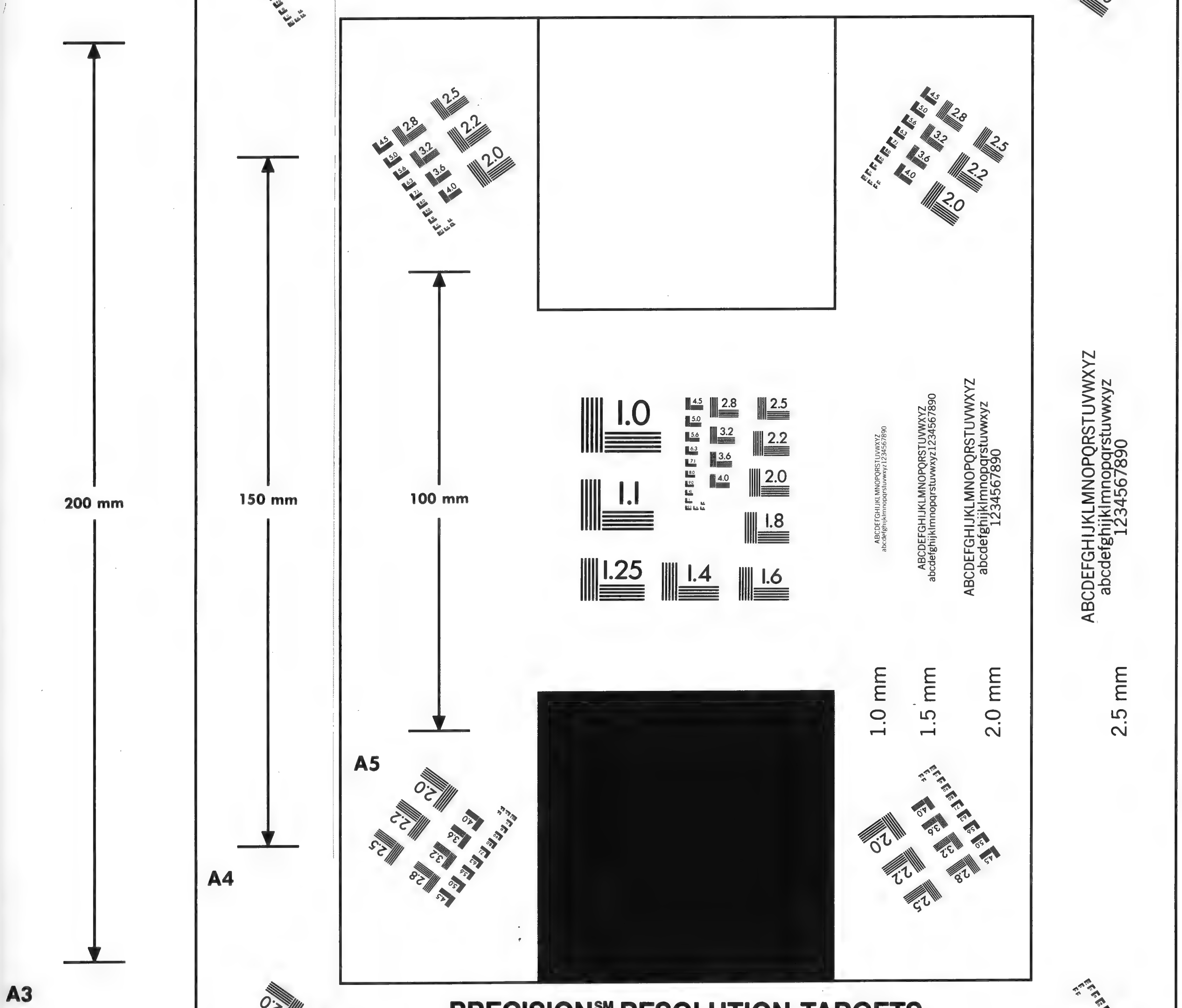
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BOSTON EVENING

Symphony

STRAVINSKY'S EXOTIC-LOVELY "NIGHTINGALE"

Trans — Oct 31

A MEMORABLE AFTERNOON AT THE SYMPHONY

The "Rossignol" for Flavorsome, Elusive Qualities—Oriental Shadings in Impeccable Performance — Rimsky and Musorgsky for Tid-Bits—Schumann in Renewed Beauty and Grace

THE same paper which on Thursday evening carried an advance account of the famous novelty that was to be played at Symphony Hall on Friday and Saturday, carried also an account of the passing—more, of the life—of the great leader who twice headed the Boston Symphony Orchestra, who first provided the magic that made out of a group of individual players, playing rather well together, that perfect unit for which the erm orchestra should be reserved. It was fitting, then, that the memory of that great leader should be honored. And thus the program books that announced the first performance in Boston of Stravinsky's "Song of the Nightingale," contained also the little black-framed insert announcing that "In memory of Wilhelm Gericke, conductor of the Boston Symphony Orchestra 1884-1889 and 1898-1906, the Funeral March from Beethoven's "Eroica" Symphony will be performed at the beginning of the program." As is the custom in such cases, band and audience stood at the signal of the conductor. Reverently the orchestra played it, with an infinite and haunting tenderness, solemnly, yet without the feeling of undue gloom. The conductor departed. The assemblage sat. The Friday afternoon members of the Symphony family had paid their last formal tribute to the memory of Wilhelm Gericke.

It was a program in which the word "first" was much in evidence. In addition to the first Boston performance of Stravinsky's "Nightingale," there were also first performances in this city of pieces by Rimsky-Korsakov and Musorgsky—from the former "The Battle at Kerjenetzt" out of the opera "Kitesch"; from the latter, Persian Dances out of the opera "Khovántchina." But more, the program contained also Mr. Kousseвitzky's first Bostonian adventure with the composer Schumann. His fourth symphony, in D-minor, was the chosen work. Again, as novelties filled the last half of the program, so fmailiar pieces filled the first half—familiar Schumann was preceded by doubly familiar Weber, the Weber of the Overture to "Euryanthe."

The Stravnisky of the Suite, "Le Chant du Rossignol," is in many ways the same as the Stravinsky of "Le Sacre du Printemps"; not for nothing do both date from the same period of the composer's life. There are, of course, the obvious differences, differences due to the two kinds of subject matter. Primordial, life-consuming dances predicate brutal rhythms in "Le Sacre." "The Nightingale" makes equally insistent demands in its own peculiar way. Thus equally well has Stravinsky taken his cue for the underlying ground-mood of his piece about the Nightingale. We are told that the action of the diminutive opera from which sprang this ballet, then this suite, took place in the palace of the Chinese Emperor, which "had been elaborately decorated. The walls and floors, which were of porcelain, shone in the days of a hundred thousand golden lamps." Surely the cue to the underlying mood which binds together the many effects of grotesquerie to be found in this score is discoverable in the words "which were of porcelain." To be sure, of local "Chinese" color (secured by pentatonic scale formulas) there is plenty. But this is incidental just as the song of the Nightingale itself is a thrice-repeated incident. Beneath it all, through it all, at times in the background, at times almost invisible, yet always there is that feeling of "préciosité" whch is the exact counterpart of the porcelain walls. These walls in the story were not always in the foreground of the mind, yet they set the atmosphere for the whole thing; exactly so with the music. If the piece survives it is safe to say it will be because of the fact that Stravinsky has been so hugely successful in bringing into musical captivity, in then setting free, this highly elusive, this finely attenuated mood. Consider: there is scarcely a full fortissimo in the whole piece, from end to end; all the cacophany, all the musical "wise cracks," all the realism—attempted or successful—all the eerieness, all the niaiserie, is steeped in this atmosphere of the (no other word will fit) "precious."

Second only to this wonderful unifying element is the variety of incident, but second most decidedly it is, in spite of all the descriptive comment that has been given to it. What need to go into detail about the noisy bustling preparations for the emperor, the pentatonic Chinese march that marks his entry, the beautiful songs of the nightingale or the quackery of her imitation, the song of the fisherman or the description of the Emperor's anger, or of his tears, the funeral march or the harps' "Good morning"? The [illegible] much-quoted Mr Gilman has already done all this. And particularly why at this late date comment on the now known idiom of a piece over a decade old?

As to performance suffice it to say that it left nothing to be desired. If Stravinsky captured an elusive mood, Koussevitzky and a hundred and ten others made it real to their hearers; if he arranged the lines and the colors for the portrayal of the many unusual incidents, they flashed the picture. In a sense very specific, many of the men were soloists—the song passages of the nightingale alone required solo violin as well as solo flute, and some others; even the first contrabassist had his rather grateful solo passage. So that after continued applause, Mr. Koussevitzky, not able to bid the bevy of soloists to rise repeatedly, allowed his outstretched hand to rove past the whole orchestra.

It was clearly the misfortune of Rimsky-Korsakov's and Musorgsky's pieces to be played as novelties on the same program with the "Nightingale." Public interest, concerned with Stravinsky, recognizeed no other new pieces. In themselves these two pieces are but fragmnts taken out of operas. Mr. Koussevitzky has already played from the "Khovántchina" in Boston; "Kitesch" has remained entirely unheard. The title "The Battle at Kerjenetzt" must have aroused suspicion with many a music lover. For the experienced concert-goer knows that "battle music," even from the very best composers, is apt to be somewhat below the usual standard. Any who thought thus must have been agreeably surprised at this concert. For Rimsky did not stoop to the trickery or the realism that spoils such pieces. True, his music is the music of tumult, ascending in long cumulative waves, approaching a magnificent climax, receding therefrom. But it remains within the realm of the purely imaginative, it is recognizedly legitimate program-music. But after Stravinsky's music it seemed especially tame for battle music. In the opera it occurs while the city of Kitesch, hard pressed by the Tartars, is miraculously being lifted into the clouds. When the curtain is raised again after the battle, Kitesch has become for the Tartars the Invisible City, while for the two lovers about whom the opera revolves, has become the Celestial City.

The Dances of Persian Women from e fourth act of "Khovántchina" are used the opera merely as distraction for rince Khovantski, who is seated at a able. They begin slowly, with sensuous anguor; they maintain this mood, they ise to a point approaching frenzy, recede gain, finally reach greater heights. The hand of Rimsky-Korsakov, who completed Musorgsky's work, is evident in them. They are full of Rimsky's suavity rather than Musorgsky's barbarities. Their Orientalism is that of "Scheherezade." Both pieces apparently lose much from dissociation with the operas to which they belong. One can see that they fit their place admirably. Separate, as self-contained pieces, they—especially the battle scene—are none too significant. Splendor of performance scarcely rescued them.

Again, all the artistry that Mr. Koussevitzky lavished upon Schumann's fourth symphony in D minor, could not hide the fact that at times Schumann's inventive power is not equal to the task of filling in a complete symphonic form. All too often do the joints creak, all to often is mere figure repetition substituted for thematic development. No performance can alter this. But there are compensations in the beauty of some of the themes, there were compensations yesterday afternoon in the beauty of Mr. Koussevitzky's readings. Indeed, it was to the conductor rather than to the composer that chief honors must go for the pleasures derived from this symphony. With clear intent did he drive his band to provide continuity where Schumann was disjunct. And who can ever forget the mood he established with the chief theme of the Romanza? The program book calls it a "mournful melody," and so it has always seemed. But with Mr. Koussevitzky, playing it very slowly as is often his wont, adjusting its rhythms after his own fashion, it cut far, far more deeply than that. An indescribable pathos, the calm of infinite resignation was in it. So also the original and exhilarating rhythms of parts of the Scherzo were transformed through the power and insight and musical feeling of the conductor. The formal scheme of the whole, new with Schumann who was experimenting in the direction of the symphony in a single movement, stood clearly exposed. The bits of some of the harmonies that must have sounded over-dissonant to the ears of its first hearers, was brought fully into relief. Conductor had given composer every possible service, and more, too.

And at the beginning stood a glorified "Euryanthe." Flashing, tearing rhythms began it; with pomp and circumstance it was brought forth. It rose to the familiar crashing chord with the following cataclysmic strokes of the drum at the point of transition. And here Mr. Koussevitzky avoided one of the most dangerous pitfalls of the work. The second theme, often trivial, more often banal and trite, almost always taken light-heartedly, came forth with touching tenderness and seriousness, a thing of new and living beauty. And the measures of mystification were more uncanny than from many a hand. Again the extremely slow tempo, again the extremely soft pianissimo; but also the form of the conductor, creeping over it all, making the string chords slide all but imperceptibly into each other; all working toward the creation of perfect illusion. Then the final return with all its gorgeousness and splendor redoubled. Mr. Koussevitzky feels deeply what music is intended to mean. His resource often adds to that meaning—almost always without altering its essential content—almost always enforcing it marvellously upon his hearers.

A. H. M.

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THIS CLIPPING FROM THE
NEWS

NOV 20 1925

SYMPHONY CONCERTS

The programmes are now announced for the new historical series of Boston Symphony concerts to be given in Symphony Hall on the five Tuesday afternoons of December 1, January 5, February 9, March 2 and April 6 at 3.15.

The series, which should be of particular convenience of residents of outlying districts of Boston, is now mostly sold by subscription. A few season tickets, however, are available. These may be purchased by mail order.

Serge Koussevitzky has made the following programme for the opening concert: Bach's Third Brandenburg Concerto for Strings in G-major; the Pastoral Symphony from Handel's "Messiah"; the Praeludium to Haydn's "Creation"; Mozart's "Magic Flute" Overture; and the Fifth Symphony in C-minor of Beethoven.

…ollowing list of composers … represented)

THIS CLIPPING FROM THE
CHRONICLE

NOV 21 1925

SECOND CONCERT BY SYMPHONY ORCHESTRA

The second in the regular series of concerts by the Boston Symphony orchestra in Sanders theatre was given on Thursday evening of last week. The program was entirely orchestral and consisted of these numbers: Overture, "Euyanthe," Weber; Prelude to 'The Afternoon of a Faun," Debussy; "The Sorcerer's Apprentice," Dukas; Fourth Symphony, "Pathetic," Tchaikovsky.

No novelties were presented on this program, but every number was a favorite with the patrons of these concerts. Probably the chief interest lay in the interpretation of Tchaikovsky's "Pathetic" symphony, which Mr. Koussevitsky has not presented at these concerts previously, since he became conductor of the Boston orchestra.

Emil Paur was the first to present this work at a symphony concert late in 1893, not long after its first Russian performance shortly before Tchaikovsky passed away in November of that year. Mr. Paur was most successful in giving this work an adequate "first time" presentation, and the work even with its inherent melancholy became a favorite from the very first. For more than 30 years, the "Pathetic" symphony has made its remarkable appeal to music lovers, and today, as ever, it stands alone among works of its kind. There are some who think the work is aging, but the writer after hearing the symphony for more than 20 times since the first Boston performance, is unable to find any old age indications as yet.

Mr. Koussevitsky has his ideas concerning the "Pathetic" symphony. It was a most profound as well as convincing picture that he put before his audience, although the tempo of the second movement was a little slower than that noticed in previous performances by past conductors. This, however, was a small matter in the general result, which left an impression long to be remembered.

Of the other numbers, Dukas' brilliant 'Sorcerer's Apprentice" was given in a well-nigh ideal manner. Debussy's Faun did not have such a lively

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THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

NOV 27 1925

Boston

Kosawitsky, who was brought to

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

NOV 27 1925

Boston Orchestra Opens Brooklyn Season To-night

The Boston Symphony Orchestra, Sergei Koussevitzky conducting begins its annual series of five Brooklyn concerts to-night at the Academy of Music under the auspices of the Institute of Arts and Sciences. The programme includes: "Pathetique" Symphony (Tschaikowsky), Third Brandenburg Concerto (Bach), Prelude to "The Afternoon in the Life of a Faun" (Debussy), "The Sorcerer's Apprentice" (Dukas).

THIS CLIPPING FROM
Times
Montclair NJ

NOV 28 1925

BOSTON SYMPHONY CONCERT.

Koussevitzky and His Orchestra Heard in Unity Course on Wednesday Evening.

If Unity Institute did nothing more than bring the Boston Symphony Orchestra to town it would have justified its existence by the presentation of that fine band of musicians at the Montclair High School Auditorium on Wednesday night in the Unity concert course. A large audience heard this incomporable orchestra distill the music of four composers into a ravishing two-hour program with Serge Koussevitzky, conductor. This is the third time the Boston Symphony Orchestra has been heard in Unity course. Two years ago it was directed by Pierre Monteaux and last season it performed here under the aegis of Mr. Koussevitzky.

Wednesday night's concert comprised the works of four composers—Bach, Debussy, Rimsky-Korsakow and Brahms. The program opened with the Brandenburg concerto No. 3 in G major for string orchestra by Bach. There is much of sober beauty in this concerto, and the smooth harmony of the stringed instruments served as a delightful introduction to the more elaborate numbers that comprised the remainder of the program.

In direct contrast to the Bach monotone was the rendition of "Prelude to the Afternoon of a Faun," musical interpretation by Debussy of the Mallarme eclogue. Debussy in this number has undertaken to make intelligible a poem that is described as being a harmonious combination designed to suggest a mood or condition not mentioned in the text and succeeds admirably. The piece is one that employs the wind instruments to good effect, and the dainty pipings of the faun suggest the forest fairy land, the play of sunshine through the trees and the tender, quirky emotions of a creature who is kindred to goddesses and nymphs. It is a wistful, appealing musical poem, and presents Debussy at his best.

Rimsky-Korsakov was represented on the program by the suite from the "Tsar Saltan," which was played with warm feeling and, in some of the passages, with much gusto by the orchestra. The suite is full of contrasts, the martial fan fare of trumpets that opens each movement being succeeded by tenderer motifs which tell of the vicissitudes of the forlorn queen and the maligned prince who [illegible] attains to triumph and glory. Conducting this number, Mr. Koussevitzky displayed a supreme control, the full resources of the band being felicitously evoked in superb climaxes of expression.

However, it was the final number of the evening, the Symphony in C Minor, No. 1, that the conductor demonstrated most impressively the great art of his leadership and the superb musicianship of his band. This Brahms symphony has evoked varying criticisms, and comparisons with the symphonies of other master composers have not always been to the credit of Brahms, but as played on Wednesday night by Mr. Koussevitzky and his band it could not be denied a claim to greatness. Especially impressive were the third and final movements, which were of dazzling beauty, with distinct intonation, despite the complex emotions that the music expressed in the gradual approach to the crashing crescendo that brought the symphony to a close.

Given a good band, any conductor might achieve a triumph in symphonic concertization, but not every leader can take even such an efficient organization as is the Boston Symphony orchestra and achieve the masterful effects that Mr. Koussevitzky produced on Thursday night. He invested every number with the distinction that only a big leaguer can give to the job in hand, and he and his orchestra fully deserved the unstinted applause that was accorded them by the audience.

THIS CLIPPING FROM
ROCHESTER, N. Y.
HERALD

NOV 28 1925

Goossens To Lead Boston Symphony

Striking recognition of the ability of Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, has just been given by the Boston Symphony Orchestra, which ~~has invited him~~ to conduct three concerts with that famous organization in January. Mr. Goossens has accepted the invitation, given personally by Serge Koussevitzky, director of the Boston Symphony.

Mr. Goossens had previously accepted an invitation to be guest conductor of the New York Symphony for six concerts and his Boston engagement will immediately follow. The distinction of conducting three of the major orchestras of the country in a

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matinees, but it was felt that holders of series tickets would gladly acquiesce in the arrangement. The concert of January 21 will be changed to February 11 with the same program. Tickets dated for the former afternoon will be good on the latter date. Formal notification of the change will be mailed to every series subscriber later.

THIS CLIPPING FROM
HOLYOKE, MASS.
TRANSCRIPT

NOV 28 1925

The Boston Symphony Orchestra that comes here later in the season for the second concert in the Civic Course has been in New York this week, winning fresh plaudies. For example, Olin Downes in the New York Times, writing of the Thanksgiving Day concert says:

> Aside from these reservations the playing of the orchestra was of surprising merit. It is a better body of musicians than it was last season, and it has more brilliancy, precision and certainty of itself. There are some excellent players in the first positions. Among these

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THIS CLIPPING FROM
NEW YORK POST

NOV 28 1925

GOOSENS CONDUCTS IN BOSTON

British Leader Accepts Invitation to Follow Six New York Concerts

Rochester, N. Y., Nov. 28 (AP).—Eugene Goossens, British composer-conductor, who for the third season is directing the Rochester Philharmonic Orchestra, has accepted an invitation to conduct the Boston Symphony Orchestra in three concerts in January. Mr. Goossens previously had accepted an invitation to be guest conductor of the New York Symphony for six concerts in ~~January~~, and the Boston engagement will follow immediately. The distinction of conducting three of the major orchestras of the country in a single season is an unusual one.

Mr. Goossens will conduct the Boston Symphony Orchestra in three concerts. The first will be given in Providence on January 19, and the other two in Boston the same week.

BOSTON EVENING

Symphony

STRAVINSKY'S EXOTIC-LOVELY "NIGHTINGALE"

Trans — Oct 31

A MEMORABLE AFTERNOON AT THE SYMPHONY

The "Rossignol" for Flavorsome, Elusive Qualities—Oriental Shadings in Impeccable Performance — Rimsky and Musorgsky for Tid-Bits—Schumann in Renewed Beauty and Grace

THE same paper which on Thursday evening carried an advance account of the famous novelty that was to be played at Symphony Hall on Friday and Saturday, carried also an account of the passing—more, of the life—of the great leader who twice headed the Boston Symphony Orchestra, who first provided the magic that made out of a group of individual players, playing rather well together, that perfect unit for which the term orchestra should be reserved. It was fitting, then, that the memory of that great leader should be honored. And thus the program books that announced the first performance in Boston of Stravinsky's "Song of the Nightingale," contained also the little black-framed insert announcing that "In memory of Wilhelm Gericke, conductor of the Boston Symphony Orchestra 1884-1889 and 1898-1906, the Funeral March from Beethoven's "Eroica" Symphony will be performed at the beginning of the program." As is the custom in such cases, band and audience stood at the signal of the conductor. Reverently the orchestra played it, with an infinite and haunting tenderness, solemnly, yet without the feeling of undue gloom. The conductor departed. The assemblage sat. The Friday afternoon members of the Symphony family had paid their last formal tribute to the memory of Wilhelm Gericke.

It was a program in which the word "first" was much in evidence. In addition to the first Boston performance of Stravinsky's "Nightingale," there were also first performances in this city of pieces by Rimsky-Korsakov and Musorgsky—from the former "The Battle at Kerjenetzt" out of the opera "Kitesch"; from the latter, Persian Dances out of the opera "Khovántchina." But more, the program contained also Mr. Koussevitzky's first Bostonian adventure with the composer Schumann. His fourth symphony, in D-minor, was the chosen work. Again, as novelties filled the last half of the program, so fmailiar pieces filled the first half—familiar Schumann was preceded by doubly familiar Weber, the Weber of the Overture to "Euryanthe."

The Stravnisky of the Suite, "Le Chant du Rossignol," is in many ways the same as the Stravinsky of "Le Sacre du Printemps"; not for nothing do both date from the same period of the composer's life. There are, of course, the obvious differences, differences due to the two kinds of subject matter. Primordial, life-consuming dances predicate brutal rhythms in "Le Sacre." "The Nightingale" makes equally insistent demands in its own peculiar way. Thus equally well has Stravinsky taken his cue for the underlying ground-mood of his piece about the Nightingale. We are told that the action of the diminutive opera from which sprang this ballet, then this suite, took place in the palace of the Chinese Emperor, which "had been elaborately decorated. The walls and floors, which were of porcelain, shone in the days of a hundred thousand golden lamps." Surely the cue to the underlying mood which binds together the many effects of grotesquerie to be found in this score is discoverable in the words "which were of porcelain." To be sure, of local "Chinese" color (secured by pentatonic scale formulas) there is plenty. But this is incidental just as the song of the Nightingale itself is a thrice-repeated incident. Beneath it all, through it all, at times in the background, at times almost invisible, yet always there is that feeling of "préciosité" whch is the exact counterpart of the porcelain walls. These walls in the story were not always in the foreground of the mind, yet they set the atmosphere for the whole thing; exactly so with the music. If the piece survives it is safe to say it will be because of the fact that Stravinsky has been so hugely successful in bringing into musical captivity, in then setting free, this highly elusive, this finely attenuated mood. Consider: there is scarcely a full fortissimo in the whole piece, from end to end; all the cacophany, all the musical "wise cracks," all the realism—attempted or successful—all the eerieness, all the niaiserie, is steeped in this atmosphere of the (no other word will fit) "precious."

Second only to this wonderful unifying element is the variety of incident, but second most decidedly it is, in spite of all the descriptive comment that has been given to it. What need to go into detail about the noisy bustling preparations for the emperor, the pentatonic Chinese march that marks his entry, the beautiful songs of the nightingale or the quackery of her imitation, the song of the fisherman or the description of the Emperor's anger, or of his tears, the funeral march or the harps' "Good morning"? The admirable and much-quoted Mr Gilman has already done all this. And particularly why at this late date comment on the now known idiom of a piece over a decade old?

As to performance suffice it to say that it left nothing to be desired. If Stravinsky captured an elusive mood, Koussevitzky and a hundred and ten others made it real to their hearers; if he arranged the lines and the colors for the portrayal of the many unusual incidents, they flashed the picture. In a sense very specific, many of the men were soloists—the song passages of the nightingale alone required solo violin as well as solo flute, and some others; even the first contrabassist had his rather grateful solo passage. So that after continued applause, Mr. Koussevitzky, not able to bid the bevy of soloists to rise repeatedly, allowed his outstretched hand to rove past the whole orchestra.

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The Dances of Persian Women from the fourth act of "Khovántchina" are used in the opera merely as distraction for Prince Khovantski, who is seated at a table. They begin slowly, with sensuous languor; they maintain this mood, they rise to a point approaching frenzy, recede again, finally reach greater heights. The hand of Rimsky-Korsakov, who completed Musorgsky's work, is evident in them. They are full of Rimsky's suavity rather than Musorgsky's barbarities. Their Orientalism is that of "Scheherezade." Both pieces apparently lose much from dissociation with the operas to which they belong. One can see that they fit their place admirably. Separate, as self-contained pieces, they—especially the battle scene—are none too significant. Splendor of performance scarcely rescued them.

Again, all the artistry that Mr. Koussevitzky lavished upon Schumann's fourth symphony in D minor, could not hide the fact that at times Schumann's inventive power is not equal to the task of filling in a complete symphonic form. All too often do the joints creak, all to often is mere figure repetition substituted for thematic development. No performance can alter this. But there are compensations in the beauty of some of the themes, there were compensations yesterday afternoon in the beauty of Mr. Koussevitzky's readings. Indeed, it was to the conductor rather than to the composer that chief honors must go for the pleasures derived from this symphony. With clear intent did he drive his band to provide continuity where Schumann was disjunct. And who can ever forget the mood he established with the chief theme of the Romanza? The program book calls it a "mournful melody," and so it has always seemed. But with Mr. Koussevitzky, playing it very slowly as is often his wont, adjusting its rhythms after his own fashion, it cut far, far more deeply than that. An indescribable pathos, the calm of infinite resignation was in it. So also the original and exhilarating rhythms of parts of the Scherzo were transformed through the power and insight and musical feeling of the conductor. The formal scheme of the whole, new with Schumann who was experimenting in the direction of the symphony in a single movement, stood clearly exposed. The bite of some of the harmonies that must have sounded over-dissonant to the ears of its first hearers, was brought fully into relief. Conductor had given composer every possible service, and more, too.

And at the beginning stood a glorified "Euryanthe." Flashing, tearing rhythms began it; with pomp and circumstance it was brought forth. It rose to the familiar crashing chord with the following cataclysmic strokes of the drum at the point of transition. And here Mr. Koussevitzky avoided one of the most dangerous pitfalls of the work. The second theme, often trivial, more often banal and trite, almost always taken light-heartedly, came forth with touching tenderness and seriousness, a thing of new and living beauty. And the measures of mystification were more uncanny than from many a hand. Again the extremely slow tempo, again the extremely soft pianissimo; but also the form of the conductor, creeping over it all, making the string chords slide all but imperceptibly into each other; all working toward the creation of perfect illusion. Then the final return with all its gorgeousness and splendor redoubled. Mr. Koussevitzky feels deeply what music is intended to mean. His resource often adds to that meaning—almost always without altering its essential content—almost always enforcing it marvellously upon his hearers.

A. H. M.

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CLIPPING FROM THE NEWS

NOV 20 1925

SYMPHONY CONCERTS

The programmes are now announced for the new historical series of Boston Symphony concerts to be given ~~in Symphony~~ Hall on the five Tuesday afternoons of December 1, January 5, February 9, March 2 and April 6 at 3.15.

The series, which should be of particular convenience of residents of outlying districts of Boston, is now mostly sold by subscription. A few season tickets, however, are available. These may be purchased by mail order.

Serge Koussevitzky has made the following programme for the opening concert: Bach's Third Brandenburg Concerto for Strings in G-major; the Pastoral Symphony from Handel's "Messiah"; the Praeludium to Haydn's "Creation"; Mozart's "Magic Flute" Overture; and the Fifth Symphony in C-minor of Beethoven.

The following list of composers (most of whom will be represented) will indicate the nature and period of the remaining programmes:—

The second programme—Weber. Schubert, Schumann, Liszt, Berlioz.

The third programme—Wagner, Brahms, Tchaikovsky, Franck, Saint-Saens.

The fourth programme—Strauss, Debussy, Rimsky-Korsakov, Scriabin, Sibelius, Moussorgsky, Glinka, Grieg.

The fifth programme—Schoenberg. Ravel, Honegger, Bax, MacDowell, Stravinsk.y Prokovieff.

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years, the "P... Symphony has made its remarkable appeal to music lovers, and today, as ever, it stands alone among works of its kind. There are some who think the work is aging, but the writer after hearing the symphony for more than 20 times since the first Boston performance, is unable to find any old age indications as yet.

Mr. Koussevitsky has his ideas concerning the "Pathetic" symphony. It was a most profound as well as convincing picture that he put before his audience, although the tempo of the second movement was a little slower than that noticed in previous performances by past conductors. This, however, was a small matter in the general result, which left an impression long to be remembered.

Of the other numbers, Dukas' brilliant 'Sorcerer's Apprentice" was given in a well-nigh ideal manner. Debussy's Faun did not have such a lively

kowsky), Third Brandenb... certo (Bach), Prelude to "The Afternoon in the Life of a Faun" (Debussy), "The Sorcerer's Apprentice" (Dukas).

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

NOV 27 1925

Boston

Kosawitsky, who was brought to this country to conduct modern music with the Boston Symphony orchestra, is playing two numbers by Liadow. These pieces have the Russian names "Kikamora" and "Baba Yaga." The Allen theater symphony programs last spring includes one Liadow pieve called "The Enchanted Lake."

THIS CLIPPING FROM
Times Montclair NJ

NOV 28 1925

BOSTON SYMPHONY CONCERT.

Koussevitzky and His Orchestra Heard in Unity Course on Wednesday Evening.

If Unity Institute did nothing more than bring the Boston Symphony Orchestra to town it would have justified its existence by the presentation of that fine band of musicians at the Montclair High School Auditorium on Wednesday night in the Unity concert course. A large audience heard this incomparable orchestra distill the music of four composers into a ravishing two-hour program with Serge Koussevitzky, conductor. This is the third time the Boston Symphony Orchestra has been heard in Unity course. Two years ago it was directed by Pierre Monteaux and last season it performed here under the aegis of Mr. Koussevitzky.

Wednesday night's concert comprised the works of four composers—Bach, Debussy, Rimsky-Korsakov and Brahms. The program opened with the Brandenburg concerto No. 3 in G major for string orchestra by Bach. There is much of sober beauty in this concerto, and the smooth harmony of the stringed instruments served as a delightful introduction to the more elaborate numbers that comprised the remainder of the program.

In direct contrast to the Bach monotone was the rendition of "Prelude to the Afternoon of a Faun," a musical interpretation by Debussy of the Mallarme eclogue. Debussy in this number has undertaken to make intelligible a poem that is described as being a harmonious combination designed to suggest a mood or condition not mentioned in the text and succeeds admirably. The piece is one that employs the wind instruments to good effect, and the dainty pipings of the faun suggest the forest fairy land, the play of sunshine through the trees and the tender, quirky emotions of a creature who is kindred to goddesses and nymphs. It is a wistful, appealing musical poem, and presents Debussy at his best.

Rimsky-Korsakov was represented on the program by the suite from the "Tsar Saltan," which was played with warm feeling and, in some of the passages, with much gusto by the orchestra. The suite is full of contrasts, the martial fan fare of trumpets that opens each movement being succeeded by tenderer motifs which tell of the vicissitudes of the forlorn queen and the maligned prince who ultimately attains to triumph and glory. Conducting this number, Mr. Koussevitzky displayed a supreme control, the full resources of the band being felicitously evoked in superb climaxes of expression.

However it was the final number of the evening, the Symphony in C Minor, No. 1, that the conductor demonstrated most impressively the great art of his leadership and the superb musicianship of his band. This Brahms symphony has evoked varying criticisms, and comparisons with the symphonies of other master composers have not always been to the credit of Brahms, but as played on Wednesday night by Mr. Koussevitzky and his band it could not be denied a claim to greatness. Especially impressive were the third and final movements, which were of dazzling beauty, with distinct intonation, despite the complex emotions that the music expressed in the gradual approach to the crashing crescendo that brought the symphony to a close.

Given a good band, any conductor might achieve a triumph in symphonic concertization, but not every leader can take even such an efficient organization as is the Boston Symphony orchestra and achieve the masterful effects that Mr. Koussevitzky produced on Thursday night. He invested every number with the distinction that only a big leaguer can give to the job in hand, and he and his orchestra fully deserved the unstinted applause that was accorded them by the audience.

THIS CLIPPING FROM
ROCHESTER, N. Y.
HERALD

NOV 28 1925

Goossens To Lead Boston Symphony

Striking recognition of the ability of Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, has just been given by the Boston Symphony Orchestra, which ~~has invited him~~ to conduct three concerts with that famous organization in January. Mr. Goossens has accepted the invitation, given personally by Serge Koussevitzky, director of the Boston Symphony.

Mr. Goossens had previously accepted an invitation to be guest conductor of the New York Symphony for six concerts and his Boston engagement will immediately follow. The distinction of conducting three of the major orchestras of the country in a single season is a most unusual one and demonstrates the place which Mr. Goossens is coming to occupy in American musical circles.

Mr. Goossens will conduct the Boston Symphony Orchestra in three concerts. The first will be given at Providence, Tuesday, January 19, and the other two in Boston.

To permit acceptance of the Boston invitation it will be necessary to make a slight change in the schedule of the Rochester Philharmonic matinees, but it was felt that holders of series tickets would gladly acquiesce in the arrangement. The concert of January 21 will be changed to February 11 with the same program. Tickets dated for the former afternoon will be good on the latter date. Formal notification of the change will be mailed to every series subscriber later.

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season, and it has ... precision and certainty of itself. There are some excellent players in the first positions. Among these is the new oboe, Mr. Gillet, who fills a position that cannot quite be filled—that vacated by Georges Longy—but showed himself last night an admirable executant.

More than ever is this a virtuoso orchestra, whether or not one always agrees with the conceptions of its virtuoso leader.

Mr. ... conduct the Boston Sympho... Orchestra in three concerts. The first will be given in Providence on January 19, and the other two in Boston the same week.

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The third programme—Wagner, Brahms, Tchaikovsky, Franck, Saint-Saens.

The fourth programme—Strauss, Debussy, Rimsky-Korsakov, Scriabin, Sibelius, Moussorgsky, Glinka, Grieg.

The fifth programme—Schoenberg, Ravel, Honegger, Bax, MacDowell, Stravinsky Prokovieff.

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years, the "F ymphony has made its remarkable appeal to music lovers, and today, as ever, it stands alone among works of its kind. There are some who think the work is aging, but the writer after hearing the symphony for more than 20 times since the first Boston performance, is unable to find any old age indications as yet.

Mr. Koussevitsky has his ideas concerning the "Pathetic" symphony. It was a most profound as well as convincing picture that he put before his audience, although the tempo of the second movement was a little slower than that noticed in previous performances by past conductors. This, however, was a small matter in the general result, which left an impression long to be remembered.

Of the other numbers, Dukas' brilliant 'Sorcerer's Apprentice" was given in a well-nigh ideal manner. Debussy's Faun did not have such a lively afternoon after all, and while this work gives general pleasure nowadays, it does not impress one like the "sea pieces" in which one has always felt that Debussy did his best work. The "Euryanthe" overture, always popular, proved an acceptable first number to a most interesting program, probably one of the best that will be given this season.

The third concert in the series will be given on Thursday evening, December 3rd.

H. J. Storer.

kowsky), Third Brandenburg concerto (Bach), Prelude to "The Afternoon in the Life of a Faun" (Debussy), "The Sorcerer's Apprentice" (Dukas).

THIS CLIPPING FROM
Times
Montclair NJ

NOV 28 1925

BOSTON SYMPHONY CONCERT.

Koussevitzky and His Orchestra Heard in Unity Course on Wednesday Evening.

If Unity Institute did nothing more than bring the Boston Symphony Orchestra to town it would have justified its existence by the presentation of that fine band of musicians at the Montclair High School Auditorium on Wednesday night in the Unity concert course. A large audience heard this incomporable orchestra distill the music of four composers into a ravishing two-hour program with Serge Koussevitzky, conductor. This is the third time the Boston Symphony Orchestra has been heard in Unity course. Two years ago it was directed by Pierre Monteaux and last season it performed here under the aegis of Mr. Koussevitzky.

Wednesday night's concert comprised the works of four composers—Bach, Debussy, Rimsky-Korsakov and Brahms. The program opened with the Brandenburg concerto No. 3 in G major for string orchestra by Bach. There is much of sober beauty in this concerto, and the smooth harmony of the stringed instruments served as a delightful introduction to the more elaborate numbers that comprised the remainder of the program.

In direct contrast to the Bach monotone was the rendition of "Prelude to the Afternoon of a Faun," musical interpretation by Debussy of the Mallarme eclogue. Debussy in this number has undertaken to make intelligible a poem that is described as being a harmonious combination designed to suggest a mood or condition not mentioned in the text and succeeds admirably. The piece is one that employs the wind instruments to good effect, and the dainty pipings of the faun suggest the forest fairy land, the play of sunshine through the trees and the tender, quirky emotions of a creature who is kindred to goddesses and nymphs. It is a wistful, appealing musical poem, and presents Debussy at his best.

Rimsky-Korsakov was represented on the program by the suite from the "Tsar Saltan," which was played with warm feeling and, in some of the passages, with much gusto by the orchestra. The suite is full of contrasts, the martial fan fare of trumpets that opens each movement being succeeded by tenderer motifs which tell of the vicissitudes of the forlorn queen and the maligned prince who [illegible]ately attains to triumph and glory. Conducting this number, Mr. Koussevitzky displayed a supreme control, the full resources of the band being felicitously evoked in superb climaxes of expression.

However it was the final number of the evening, the Symphony in C Minor, No. 1, that the conductor demonstrated most impressively the great art of his leadership and the superb musicianship of his band. This Brahms symphony has evoked varying criticisms, and comparisons with the symphonies of other master composers have not always been to the credit of Brahms, but as played on Wednesday night by Mr. Koussevitzky and his band it could not be denied a claim to greatness. Especially impressive were the third and final movements, which were of dazzling beauty, with distinct intonation, despite the complex emotions that the music expressed in the gradual approach to the crashing crescendo that brought the symphony to a close.

Given a good band, any conductor might achieve a triumph in symphonic concertization, but not every leader can take even such an efficient organization as is the Boston Symphony orchestra and achieve the masterful effects that Mr. Koussevitzky produced on Thursday night. He invested every number with the distinction that only a big leaguer can give to the job in hand, and he and his orchestra fully deserved the unstinted applause that was accorded them by the audience.

THIS CLIPPING FROM
ROCHESTER, N. Y.
HERALD

NOV 28 1925

Goossens To Lead Boston Symphony

Striking recognition of the ability of Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, has just been given by the Boston Symphony Orchestra, which ~~has invited him~~ to conduct three concerts with that famous organization in January. Mr. Goossens has accepted the invitation, given personally by Serge Koussevitzky, director of the Boston Symphony.

Mr. Goossens had previously accepted an invitation to be guest conductor of the New York Symphony for six concerts and his Boston engagement will immediately follow. The distinction of conducting three of the major orchestras of the country in a single season is a most unusual one and demonstrates the place which Mr. Goossens is coming to occupy in American musical circles.

Mr. Goossens will conduct the Boston Symphony Orchestra in three concerts. The first will be given at Providence, Tuesday, January 19, and the other two in Boston.

To permit acceptance of the Boston invitation it will be necessary to make a slight change in the schedule of the Rochester Philharmonic matinees, but it was felt that holders of series tickets would gladly acquiesce in the arrangement. The concert of January 21 will be changed to February 11 with the same program. Tickets dated for the former afternoon will be good on the latter date. Formal notification of the change will be mailed to every series subscriber later.

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season,

precision and certainty of itself. There are some excellent players in the first positions. Among these is the new oboe, Mr. Gillet, who fills a position that cannot quite be filled—that vacated by Georges Longy—but showed himself last night an admirable executant.

More than ever is this a virtuoso orchestra, whether or not one always agrees with the conceptions of its virtuoso leader.

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Mr. conduct the Boston Symphony Orchestra in three concerts. The first will be given in Providence on January 19, and the other two in Boston the same week.

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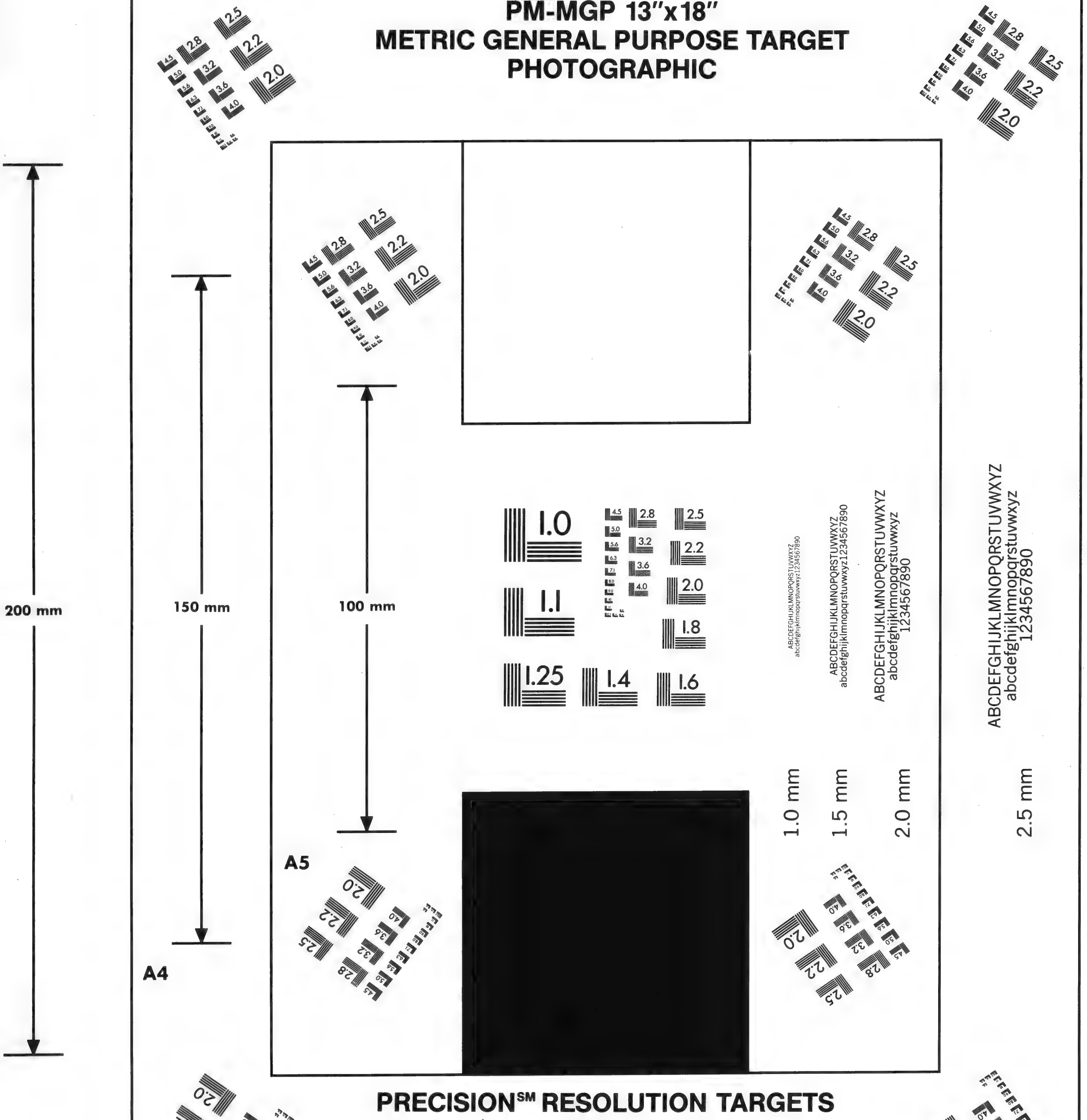

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Mr. Koussevitzky will bring out this week Tansman's Sinfonietta for a small orchestra. It will be the first performance in this country. Tansman is a Pole who has for some years made Paris his home.

Satie's piano pieces, "Gymnopedies," orchestrated by Debussy, are on the program for the first time at these concerts. The Gymnopaedia was an annual festival of Sparta. Naked youths danced in honor of Apollo, Artemis and Leto, in memory of the Spartan victory over the Argives. The festival lasted several days. There were choral dances, wrestling matches, gymnastic exercises; noble deeds performed by the youths were celebrated in songs. Debussy orchestrated two of Satie's three pieces composed originally for the piano. They have been heard in Boston.

Satie, who died last July, was a singular apparition in the musical world, yet not without influence on Debussy and Ravel. He was first of all an ironist in life and speech. It may be questioned whether, strictly speaking, there can be any such thing as "ironic music." He gave strange titles to some of his earlier compositions: "Three Pieces in the Form of a Pear"; "Airs to make you run"; "The Dreamy Fish." He gave printed directions for the pianist to play "on yellow velvet, dry as a cuckoo, light as an egg," "in the most profound silence," "with hands in the pockets," "like a nightingale with the toothache." What is to be said of "This is the chase of a lobster; the hunters descend to the bottom of the water. They run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked, the lobster weeps"?

But Satie was more than a mad humorist. He had decided talent, however some may think he abused it. He anticipated Debussy when the latter was still under the spell of Massenet. He was always poor and needy. He said not long before his death that 30 years before he was "terribly Impressionist . . . once even I was a humorist. Now I've given it up. It's too ugly. In life one must be serious." Among his later works were "Parade," "Relache" and, what is considered to be his chief work, "Socrates," a symphonic drama for voice and orchestra, based on Plato's dialogues. The irrepressible Jean Cocteau admired him greatly. It is said that the two were at work on an opera, "Paul and Virginia."

In short," once said Cocteau, "his music is a French music, a music so clear and delicate that one thinks one hears a phrase of Nietzsche: 'The ideas which change the face of things come as gently as doves.'"

P. H.

Herald Nov 8

First Symphony Programme Here

Journal. Prov. Nov 8.

Tchaikowsky's Symphony "Pathetique" is the principal number on the programme of the opening concert by the Boston Symphony Orchestra to be given in Infantry Hall on Tuesday evening, the 17th. This is the first of the series of five Providence concerts.

The Russian conductor will also present Debussy's symphonic tableau, "The Afternoon of a Faun." The programme will open with Weber's overture to "Euryanthe." It will be further enlivened by a French number, Dukas's fantastical scherzo, "The Sorcerer's Apprentice," after the ballad of Goethe.

Single tickets for the first concert, if there are any left at the conclusion of the season sale, will be available beginning Saturday morning.

The Providence Public Library has in its music collection the numbers on the programme of the first concert by the Boston Symphony. It has Weber's Overture to "Euryanthe," arranged for piano solo, four hands and eight hands, as well as the full score of the opera itself. Dukas's scherzo, "The Sorcerer's Apprentice," is arranged as a piano solo.

SYMPHONY CONCERTS

Trav Nov 7

Tickets are still available for the second performance of Beethoven's ninth symphony by the Boston Symphony orchestra, in aid of its pension fund, on Monday evening, Nov. 23. Serge Koussevitzky will conduct the full orchestra and will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of soloists.

Season tickets are still on sale for the historical series of five Tuesday afternoon concerts, to be given by the Boston Symphony orchestra, Serge Koussevitzky, conductor, in Symphony hall.

The next regular pair of Boston Symphony concerts in Symphony hall will be given next Friday afternoon and Saturday evening. The program will include Tansman's "Sinfonietta," Satie's "Gymnopedies," Chabrier's "Bourree Fantasque," and Rimsky-Korsakov's symphonic suite, "Scheherazade."

NINTH SYMPHONY

Adv Nov 8

A few seats are left for the second performance of Beethoven's Ninth Symphony by the Boston Symphony Orchestra, which will take place on Monday evening, November 23. The orchestra will be assisted by the Harvard Glee Club, Radcliffe Choral Society and soloists.

NEW TUSEDAY SYMPHONY SERIES

Advertiser Nov 9

A few seats still remain for the new series of five Tuesday afternoon concerts by the Boston Symphony Orchestra, which will open December 1. Serge Koussevitzky will arrange programs in chronological order, illustrating the development of symphonic music.

REPEAT 9TH SYMPHONY

A few seats are still available for the second performance of Beethoven's Ninth Symphony by the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, for the benefit of its pension fund. This second performance will take place on Monday evening, Nov. 23. All seats for the preceeding Sunday afternoon performance are taken. The orchestra will be assisted by the Harvard Glee Club, the Radcliffe Choral Society, and a quartet of soloists.

Herald Nov 8

NEW SYMPHONY SERIES

Although a great number of seats have been taken, a few still remain for the pending new series of five Tuesday afternoon concerts by the Boston Symphony Orchestra in Symphony Hall. These concerts will be given on the following afternoons at 3:30: Dec. 1, Jan. 5, Feb. 9, March 2, and April 6. Mr. Koussevitzky will arrange the programmes in chronological order, thus setting forth the various periods in the development of symphonic music.

Herald Nov 8

N.Y. Times.

MUSIC

By OLIN DOWNES.

The Boston Symphony.

The Boston Symphony Orchestra, with some notable changes of personnel, gave its first New York concert of the season last night in Carnegie Hall. Mr. Koussevitsky introduced two compositions new to this city, a "Chinese Legend" of Henry Eichheim and "Escales" ("Ports-of-Call"), by Jacques Ibert. Of these works, indeed of the program as a whole, the orchestra gave the most brilliant performances that it has given here under its present conductorship.

Some of the music appeared to be chosen for virtuoso purposes and little else. There was a sound and safe beginning with the G major "Brandenburg" concerto of J. S. Bach, played ulstily and with a very brilliant sonorous tone by the strings. But the works upon which Mr. Koussevitsky trained his whole arsenal of effects were the aforesaid novelties and Tchaikowsky's "Pathetic" symphony. The novelties proved of uneven value, though they conspicuously displayed the capacities of the orchestra. In the symphony the conductor showed by turns his fiery temperament and re-creative power and his passion for effect at any cost, whether or not this reacted to the benefit of the composer.

Mr. Eichheim has lived, and felt and dreamed, in the Far East. When he writes music suggested by Eastern impressions or age-old legends it is not with the purpose of showing how jolly Eastern he can be. He has lived that of which he speaks, and he has a particular gift of transcribing it. Whether the listener comes from Oshkosh or Jersey City the music has the right feel; there is no doubt that it is a genuine artistic result of first-hand contacts. And so with that heard last night—a score with evident dificiencies, but one genuinely expressive of the legends and spirit of a distant land.

The legend, dating from about the year 600, is that of the two Generals, enemies who fight until one is killed. The survivor faces his victim's widow, who is armed and determined upon revenge. The two join battle, only to realize that they love each other. At last, for honor's sake, they take death into their own hands. This story formed the basis of a ballet, "The Rivals: Ancient Chinese Legend," performed with Mr. Eichheim's music, last January at the Eighth Street Theatre in Chicago.

We are told by Mr. Eichheim himself, whose works are quoted in the invaluable program notes of Philip Hale, that "the music of the drama begins with Chinese ceremonial music written by a Chinese Emperor about the year 700 A. D. in memory of a slain and beloved General." Thereafter is the thought of the fight, the voice of the young widow mourning, the beginnings of love between the pair, and the other principal phases of the story. It is a pity that, lacking the stage action, the music is too long and has no clear or well-balanced form; too bad, because this is among the most interesting music Mr. Eichheim has produced. It principally requires condensation.

His orchestral colors are often unprecedented and are wholly of the distant land of his legend. The music feels Chinese—as Chinese as a golden dragon or a pair of warriors fighting on a fan. There are sounds unprecedented in the orchestral repertory; there is genuine drama, expressed in musical terms that are not of the West. Only at the last is seen suddenly the cloven hoof of Claude Debussy; elsewher ethere is the consciousness of a composer who has really bridged the gap between oriental and occidental consciousness by means of translating the beauty created by one people into a message articulate and intelligible to the other.

This work should be cut and revised. It is eminently deserving of this, for it has material that should not be forgotten. The audience liked Mr. Eichheim's music, long, cut-up, superfluous as some of his pages are.

Mr. Ibert's "Ports-of-Call" are Palermo, Tunis-Nefta and Valencia. These places suggest characteristic rhythms and melodic turns utilized by the composer. And there one stops, with perhaps a single remark: that Mr. Ibert knows very well the art of instrumentation, and Mr. Koussevilsky the art of orchestral color and climax.

The contrast between these pieces and the everplayed symphony of Tchaikovsky emphasized the inalienable greatness of the Russian. Tchaikovsky is heard too often, but what a remarkable artist he is! His music is never less than flesh and blood, than poignant memories, intense feeling, the madness of despair, the resignation of the grave. The march is surely the wildest in symphonic literature. The symphony, no matter how overplayed or maltreated, is a work that commands admiration for its reckless sincerity and its musical inspiration. Tchaikovsky was not a little composer. Last night, it is true, he suffered frequently from the virtuosity and the officiousness of Mr. Koussevitsky.

The second theme of the first movement is sentimental enough without being dragged as it was. The same thing is true of the trio of the second movement—the passage with the recurrent drum-beat. It was anticipated that having taken the greater part of these two movements too slowly Mr. Koussevitsky would play the march very fast, which he did—so very fast that it was impossible for the superb orchestra to play it cleanly. There are rights that an individual interpreter may be expected to assume. The performance, however, went past this point. It emphasized some rather wanton eccentricities of Koussevitsky, and proved at the same time that Tchaikovsky is incontrovertibly a great composer.

Aside from these reservations the playing of the orchestra was of surprising merit. It is a better body of musicians than it was last season, and it has more brilliancy, precision and certainty of itself. There are some excellent players in the first positions. Among these is the new oboe, Mr. Gillet, who fills a position that cannot quite be filled—that vacated by Georges Longy—but showed himself last night an admirable executant.

More than ever is this a virtuoso orchestra, whether or not one always agrees with the conceptions of its virtuoso leader.

THIS CLIPPING FROM
NEW YORK
GRAPHIC

NOV 2 7 1925

People In MUSIC

By C MAJOR

BOSTON SYMPHONY HERE

When Serge Koussevitzky included the Tchaikovsky "Pathetique" Symphony with two new tone poems last night in his program for the first of the Boston Symphony appearances for its forty-first New York season it might have been merely to satisfy those who demand a standard work at their concerts, but it proved to be a rediscovery of the Tchaikovsky score.

The familiar strains of the Sixth Symphony took on new meaning. They long have been favorites with American audiences, but seldom have they been so superbly played as they were last night. Koussevitzky carried his orchestra through the lighter second movement with grace and charm, led it on to a climax of energy and force in the third with equal skill, and then in the last movement brought out the tragic hopelessness which has given this symphony its name. Conductor and orchestra seemed merged into one being.

The two new offerings which Koussevitzky brought down from Boston were Eichheim's "Chinese Legend" and Ibert's "Escales" (Ports of Call). Each has the color of distant ports, and the Eichheim piece has that of a distant century. It is based on the story of a handsome general of 600 A. D. who kills an ugly general, and of the attempt which the murdered man's wife makes to reap her revenge, hampered by a sudden and unexpected attraction to the handsome general. The clash of their swords is interrupted by the discovery of their love, and, in the end, she kills herself with his spear, while he cuts his throat with her sword, and they die in each other's arms. Buddhist cymbals, temple bells and her lamentations are set off against the shrieking of the strings in the battle scenes.

"Escales" has some delightful moments, especially in the second movement, when the boat has called at Tunis-Nefta and the sound of African dances rises above the distant drumbeats. It was not necessary to label this movement tres rythme. There was no question about its light lilting and its mournful gayety. Sentimentality and the calm seas of southern Italy make up the first movement and the whirl of Spanish tarantellas the third. Both in this and in the "Pathetique" was the artistry of a restrained kettledrum ably demonstrated. Never once did this instrument intrude itself upon the ear, and yet its importance to the mood of the pieces was never doubted.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 2 8 1925

MUSIC OF THE DAY

By EDWARD CUSHING

FIRST Brooklyn concert of the season by the Boston Symphony Orchestra, Serge Koussewitsky, conductor. Program: Bach, Brandenburg Concerto for Strings in G major; Debussy, Prelude a l'apres-midi d'un faune; Dukas, L'Apprenti Sorcier; Tschaikowsky, Sixth Symphony. At the Academy of Music, last evening.

* * *

IT was Virgil Thompson, I believe, who recently enlisted readers of the New Republic against the prima-donna conductor. I confess to having read not Mr. Thompson's piece but only its reaction upon the conscience of Samuel Chotzinoff, as expressed through the columns of the World. Mr. Thompson made a plea for less interpretation on the part of our fashionable conductors; Mr. Chotzinoff parried him with the statement that it is impossible to project a musical work from the printed page without interpretating it. Mr. Thompson opposed conducting for conducting's sake against conducting for art's sake; Mr. Chotzinoff affirmed, by inference, that you could not do one without doing the other. And there the matter rested.

One of the causes, direct or indirect, of this mimic controversy was Mr. Koussewitsky, the brilliant leader of the Boston Symphony. Mr. Koussewitsky more than any other conductor has glorified the prima-donna tradition. Not necessarily through any act of his own, but rather through the brass-band introduction to America arranged for him by the worthy directors of his orchestra. When Mr. Koussewitsky came to us from his Parisian haunts it was very much like the advent of an army with banners. The unsophisticated imagined him as anything from an ex-Tsar of Russia or an Emir of Persia to a pretender for Mr. Dempsey's title. But he disappointingly turned out to be a mere orchestral conductor.

Now that he is with us for a second year some of the glamour surrounding his personality has been dissipated. We no longer suspect in him the principal figure of an international romance temporarily courting oblivion as a musician in this dim corner of the world. Even if we wished to cling to such an illusion it is doubtful he would allow us to do so. Never was there a conductor more obviously a conductor.

* * *

ALL the music which Mr. Koussewitsky conducted at the Academy of Music last evening was familiar. None of it, however, had been played by him on the occasion of any previous visit to Brooklyn. That thrice-told tale of graveyard passions, the "Pathetic" Symphony, that most delicate of tonal aphrodisiacs, the "Prelude a l'apres-midi d'un faune," the celebrated orchestral scherzo of M. Paul Dukas and the Third Brandenburg Concerto of Bach made up the complete list. The orchestra, I may note before I pass again to its director, played for the most part superbly. In the first movement only of the Tschaikowsky the string tone was noticeably marred by a persistent rasping of bows against strings—a defect due either to acoustics or to an attack more vigorous than necessary.

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Boston Symphony's 40th Season

Eichheim's 'A Chinese Legend' and Ibert's 'Escales' Included in Concert Program.

By W. J. HENDERSON.

The Boston Symphony Orch
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Hall. The program consisted
concerto, Henry Eichheim's
Ibert's "Escales" and the in
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this town.

Mr. Eichheim, an American, is not unknown to local concertgoers, who have made acquaintance with his talent and his inclination for eastern ideas. The work heard last evening was originally a ballet produced by the Bolm Ballet Intime in Chicago last January. There is a singularly interesting and dramatic story at the base of the music. The handsomest general in China slew the ugliest in combat. Immediately the wife of the ugly one, the most beautiful and popular woman in China, appeared on the scene, took up her dead husband's spear and fought the slayer.

They fought one another to a standstill and agreed to resume hostilities after a rest and the dead man's funeral. Beginning the fight again, they looked into each other's eyes and saw the light that never was on land or sea. Then the woman pushed the spear into her own breast and the general drew the sword across his throat. And they died in ecstatic embrace.

That is musical material of the first order. No composer could ask for anything better, and Mr. Eichheim has used his opportunities to excellent advantage. The music has sharply defined character, great opulence of color and graphic value. It is obviously episodic and asks plainly for the illustrative ballet of action. But it is none the less a brilliant and effective orchestral piece, in which melodies of Chinese contour, harmonies exotic and gorgeously modern, and splendors of orchestral sonority unite in producing an artistic result. Mr. Eichheim has added another to his list of Oriental impressions and one that promises to make the orchestral rounds of the country.

M. Ibert was born in 1890 in Paris and is still living there. His "Escales" ("Ports of Call") are Palermo, Tunis-Nefta and Valencia. Of course one expects local color mixed on the modern palette and one is not disappointed. In Palermo the hearer is reminded of Lola and Turiddu, though for the moment they seem to be wandering in citron groves. In Tunis one hears the pipe of the Mediterranean boatmen, which has strange memories of the moaning of the desert and the Muezzin's florid call to the faithful. And in Valencia one hears las malaguenas and the bolero and all the other familiars of King Alfonso's realm. At any rate one at last realizes the true purpose of Spain. It is for composers of other countries to steal tunes from.

M. Ibert's composition is not important. It is well orchestrated, but it would have sounded more ingenious if it had not followed the American's
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THIS CLIPPING FROM
NEW YORK POST

NOV 2 7 1925

Boston Symphony Orchestra Presents Two Novelties

INTERESTING rather than inspired are the two compositions which Koussevitsky sprang on this city at the season's opening concert of the Boston Symphony last night in Carnegie Hall. The first of the two novelties is about as new as anything can be, having had its initial performance at Chicago, its composer's birthplace, on New Year's Day of the present year. The piece is entitled "A Chinese Legend," and a parenthetical subtitle intimates that it goes back to 600 A. D., which is extremely modern for anything belonging to China.

The "Legend" is the work of Henry Eichheim, who shows what a native American can do with an Oriental theme. The music is thoroughly "programmed," being intended to represent the varying phases of a couple of duels and a violent love affair. The first duel is between the handsomest man and the ugliest man in the history of China—by an interesting coincidence they lived at the same time. The handsomest man triumphs, but the widow of his slain rival takes up the quarrel. The second duel does not get far, however, before the eyes of the two combatants meet. Thereafter, although they do their best to feel as deadly foes ought to feel, they are unable to fight effectively, and the strange combat ends by the lady seizing her opponent's spear and plunging it into her heart and the gentleman tearing the sword from her hands and passing it across his throat. They die in each other's arms in an ecstasy of passion.

Mr. Eichheim has dealt skillfully with the unusual musical requirements of this tragedy, but the result is rather a tour de force than a masterpiece. Echoes of the ceremonial music in memory of a beloved general, with which the composition opens, are heard at appropriate points throughout the piece and there are moments of the kind of music which is welcome to Occidental ears, but there is also a good deal of the uproar which the Occidental regards as the chief characteristic of Chinese melody. Mr. Koussevitzky conducted with his usual finesse and brought out the meaning of the score with due impressiveness.

The second of the evening's novelties was rather more pleasing. This was Jacques Ibert's "Escales," first performed in Paris in January, 1924. The "ports of call" celebrated in the piece are Palermo, Tunis-Nefta and Valencia. The music varies from a limpid smoothness to a pulsating animation. It is distinctly appealing and was received with an enthusiasm which brought the members of the orchestra to their feet to share formally in the plaudits. Both these novelties made use of instruments not ordinarily called on to any great extent. The "Chinese Legend" required numerous small cymbals, gongs and other sound-producing devices, while the "Escales" demanded castanets and the tomtom.

The opening number was Bach's Brandenburg Concerto No. 3 in G major for string orchestra. By comparison with the closing number this piece fared little better than the two novelties, but this is not surprising, for that closing number was Tchaikovsky's "Pathetic" symphony. It was superbly played, as need not be said. An interesting, well-balanced program rendered after the Boston manner—what more could an audience ask for the beginning of this orchestra's forty-fifth season?

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

NOV 2 7 1925

KOUSSEVITZKY RETURNS

If ultra-modern music is to be played at symphonic concerts, and there can be no advancement unless encouragement is given to the experimenters and the tonal pioneers, I, for one, would like to have all of it conducted by Serge Koussevitzky. Last night Mr. Koussevitzky brought his Boston Symphony Orchestra to Carnegie Hall for their first concert here this season. Two novelties were offered, the first an American work, Henry Eichelm's "A Chinese Legend," and the second a Parisian suite by Jacques Ibert called "Ports of Call." The Eichelm legend is an imperfect but interesting composition, full of enticing Oriental rhythms and orchestral color. The Ibert suite pictures in musical terms impressions of three Mediterranean ports, Palermo, Tunis-Nefta and Valencia. It is music of real distinction, not very revolutionary, but pleasantly dissonant. As descriptive music, the three sketches are not notable, but the orchestration is admirable and the themes have been handled with great skill. Both works were superbly played.

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Jacques Ibert is one of the younger composers of France whose music has not been exploited here. His "Ports of Call" are three. The first, Palermo, impressed him astonishingly little, and he takes a long time to tell us of his insensibility. Tunis-Nefta was more obliging. Mainly a wail for oboe (the solo was played admirably by F. Gillet, who has succeeded the illustrious Longy as first oboe of the Boston orchestra), this movement is interesting because of its unusual rhythm and its color.

The finale, a Spanish rhapsody relating to Valencia, is decidely the most effective of the three. Though by no means the best Spanish music composed out of Spain, it is good enough to demonstrate anew that the best Spanish music has not so far been composed in Spain. Ibert is evidently no revolutionary, no seeker after beauty or ugliness in unexplored thickets of poly-this-or-that, and so his compositions are scarce likely to figure on programs offered us by leagues or guilds. Nevertheless, one surmises from last night's exhibit that more of him might be heard with pleasure.

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Liadow's master, Rimsky-Korsakoff, contributed the next selection, which was that most gorgeously colorful suite from the opera, "Tsar Saltan," a work that imposes a severe test upon an orchestra with its frequent climaxes and terrific blasts of sound that threaten the very rafters. Mr. Koussevitzky kept every drop of the color and all the melodic pattern as well, and one had an excellent illustration in this number of just how far the work of individual players and the ensemble of the Boston orchestra has progressed recently.

Last season, there were Koussevitzky concerts that left nothing to be asked and others that were frankly disappointing; he took over an orchestra which Pierre Monteux had started on the up-grade, and judging by Saturday's performance, it is firmly fixed now at the top.

The Brahms wiped out whatever doubt of that fact there might have remained in one's mind.

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NEW YORK HERALD-TRIBUNE

NOV 2 9 1925

Koussevitzky Puts His Own Ideas Into Brahms Symphony

Boston Conductor at First Matinee in Carnegie Hall Wins Friends by Independence in Interpretations

Yesterday's first Boston Symphony matinee of the current season at Carnegie Hall was made noteworthy by Mr. Koussevitzky's conducting of Brahms's C minor Symphony, in which he had not before been heard here.

Mr. Koussevitzky has his own ideas concerning the interpretation of this symphony, as it is right that he should have. If he chooses to speed up or slacken the pace of the music in places where it had not occurred to Brahms to indicate such alterations of tempi, he does so. If he chooses to readjust Brahms's orchestral color scheme, he does so. And other modifications that evidently seem good to him he puts frankly into effect.

Doubtless there were stern symphonic detectives who followed Mr. Koussevitzky's performance with a metronome, stop watch and flashlight; and doubtless, if they were academically minded, they were not wholly content. But there were others in Carnegie Hall who relished this strongly individualized reading. They liked Mr. Koussevitzky's sensitive phrasing at the end of the Andante, which was poetic without being sentimental. They liked his impressive conception of the slow introduction to the Finale; they were grateful to him for giving due weight and gravity to the magnificent chorale passage in the coda (even though his tempo here was not in accordance with the score). Above all, they liked Mr. Koussevitzky's version of the symphony because it was untrammeled and alive. Not all of this conductor's floutings of tradition are persuasive; but on this occasion his indifferenec to the rules made many friends for him. Their testimony of approval at the close of the performance was unmistakable.

The other numbers on Mr. Koussevitzky's program were all Russian, all familiar, and all inconsequential. They consisted of Liadov's pretentiously trivial "Fragment From the Apocalypse" (played here by Damrosch three years ago); the same composer's amiably grotesque fairy tale, "Kikimora"; and Rimsky-Korsakoff's suite from his opera, "The Tale of Czar Saltan."

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Boston Symphony's 40th Season

Eichheim's 'A Chinese Legend' and Ibert's 'Escales' Included in Concert Program.

By W. J. HENDERSON.

The Boston Symphony Orchestra began its fortieth season in New York with the concert given last evening in Carnegie Hall. The program consisted of Bach's third Brandenburg concerto, Henry Eichheim's "A Chinese Legend," Jamques Ibert's "Escales" and the irrepressible sixth symphony of Tschaikowsky. The second and third numbers were new to this town.

Mr. Eichheim, an American, is not unknown to local concertgoers, who have made acquaintance with his talent and his inclination for eastern ideas. The work heard last evening was originally a ballet produced by the Bolm Ballet Intime in Chicago last January. There is a singularly interesting and dramatic story at the base of the music. The handsomest general in China slew the ugliest in combat. Immediately the wife of the ugly one, the most beautiful and popular woman in China, appeared on the scene, took up her dead husband's spear and fought the slayer.

They fought one another to a standstill and agreed to resume hostilities after a rest and the dead man's funeral. Beginning the fight again, they looked into each other's eyes and saw the light that never was on land or sea. Then the woman pushed the spear into her own breast and the general drew the sword across his throat. And they died in ecstatic embrace.

That is musical material of the first order. No composer could ask for anything better, and Mr. Eichheim has used his opportunities to excellent advantage. The music has sharply defined character, great opulence of color and graphic value. It is obviously episodic and asks plainly for the illustrative ballet of action. But it is none the less a brilliant and effective orchestral piece, in which melodies of Chinese contour, harmonies exotic and gorgeously modern, and splendors of orchestral sonority unite in producing an artistic result. Mr. Eichheim has added another to his list of Oriental impressions and one that promises to make the orchestral rounds of the country.

M. Ibert was born in 1890 in Paris and is still living there. His "Escales" ("Ports of Call") are Palermo, Tunis-Nefta and Valencia. Of course one expects local color mixed on the modern palette and one is not disappointed. In Palermo the hearer is reminded of Lola and Turiddu, though for the moment they seem to be wandering in citron groves. In Tunis one hears the pipe of the Mediterranean boatmen, which has strange memories of the moaning of the desert and the Muezzin's florid call to the faithful. And in Valencia one hears las malaguenas and the bolero and all the other familiars of King Alfonso's realm. At any rate one at last realizes the true purpose of Spain. It is for composers of other countries to steal tunes from.

M. Ibert's composition is not important. It is well orchestrated, but it would have sounded more ingenious if it had not followed the American's work, which was so much better made. In both compositions the Bostonians covered themselves with glory. The Chinese ballet was a veritable triumph of orchestral virtuosity. It may—it should—be added that the playing of the youthful and invigorating concerto of Master Bach was not the least of the delights of the evening. The strings displayed a muscularity and a fine sonority in this music, and Mr. Koussevitky plainly enjoyed conducting it. Also there was no doubting that the audience enjoyed hearing it.

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thing can be, having had its initial performance at Chicago, its composer's birthplace, on New Year's Day of the present year. The piece is entitled "A Chinese Legend," and a parenthetical subtitle intimates that it goes back to 600 A. D., which is extremely modern for anything belonging to China.

The "Legend" is the work of Henry Eichheim, who shows what a native American can do with an Oriental theme. The music is thoroughly "programmed," being intended to represent the varying phases of a couple of duels and a violent love affair. The first duel is between the handsomest man and the ugliest man in the history of China—by an interesting coincidence they lived at the same time. The handsomest man triumphs, but the widow of his slain rival takes up the quarrel. The second duel does not get far, however, before the eyes of the two combatants meet. Thereafter, although they do their best to feel as deadly foes ought to feel, they are unable to fight effectively, and the strange combat ends by the lady seizing her opponent's spear and plunging it into her heart and the gentleman tearing the sword from her hands and passing it across his throat. They die in each other's arms in an ecstasy of passion.

Mr. Eichheim has dealt skillfully with the unusual musical requirements of this tragedy, but the result is rather a tour de force than a masterpiece. Echoes of the ceremonial music in memory of a beloved general, with which the composition opens, are heard at appropriate points throughout the piece and there are moments of the kind of music which is welcome to Occidental ears, but there is also a good deal of the uproar which the Occidental regards as the chief characteristic of Chinese melody. Mr. Koussevitzky conducted with his usual finesse and brought out the meaning of the score with due impressiveness.

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Without benefit of caviar.

PITTS SANBORN.

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NOV 3 0 1925

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NOV 2 9 1925

157

MUSIC

By OLIN DOWNES.

Season's First "Meistersinger."

DIE MEISTERSINGER VON NUERNBERG, lyric comedy in three acts and four scenes. German text and music by Richard Wagner. At the Metropolitan Opera House.

Eva....................Elisabeth Rethberg
Magdalene....................Marion Telva
Walter von Stolzing.....Rudolph Laubenthal
Hans Sachs..............Clarence Whitehill
Beckmesser............Gustav Schuetzendorf
Pogner..........................Paul Bender
Kothner.......................Carl Schlegel
David.......................George Meader
A Night Watchman............Arnold Gabor
Master Singers—Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Frederick Vajda, Paolo Ananian, James Wolfe, William Gustafson.
Conductor—Artur Bodanzky.

If there is a last act in opera greater than that of "Die Meistersinger" it is the last act of "Tristan." Some would say the same thing of the end of "Götterdämerung." As a matter of fact none of these passages are to be compared; they only differ from each other, as one star differeth from another in glory. But if it is true that a creative artist is greatest when he reveals the common heart of humanity page by page then the finale of "Die Meistersinger" is the supreme achievement of its kind in music-drama.

The performance of "Die Meistersinger" which occasioned these reflections took place yesterday afternoon in the Metropolitan Opera House. It employed a familiar cast, with an Eva of the vocal gifts and the charm of Miss Rothberg; the eloquent and authoritative, if sometimes short-breathed and false-pitched Mr. Whitehall as Sachs, the lively and expressive impersonations of David and Magdalene by Mr. Meader and Miss Telva, and Mr. Schuetzendorf for an amusing Beckmesser. Little can be said in a kindly vein of Mr. Laubenthal's Walter, save that perhaps it was no worse than another German tenor's impersonation would have been, or than many inferior interpretations of the rôle to be heard week in and week out in German opera houses; and that, finally, if it is desired to hear "Die Meistersinger" at the Metropolitan it is at present necessary to contemplate one of two mediocrities in this part.

There is no question that there is a strong public demand for this opera. The repertory and even the experiences of the hardworking reviewers would be much the poorer for lack of it. "Meistersinger" is capable of carrying lesser talent than was in evidence yesterday. The character of the ensemble and the general ability of the cast made it possible to derive much pleasure and inspiration from a glorious masterwork. Nor is it the least of consolations that Mr. Bodanzky is especially fortunate in his reading of this score. It is, indeed, for us, his best "rôle," his best impersonation, through his orchestra and singers, of Wagner. He conducts with a feeling for the music that equals his technical preparation. Therefor the opera lived and was surcharged with feeling. When a singer fell short the baton of the conductor—at least for that last act, which has been so frequently mentioned—projected the music, and the music of "Die Meistersinger," once grasped, sincerely and competently interpreted, has the inherent power to overwhelm any other considerations. So conducted, with a cast of intelligent and well trained singers, we would rather hear this work than the whole of a lesser one with a star of international renown in every part.

The impression of Wagner's score was marred yesterday by those who rose and crowded the aisles as they filed out, while the music was sounding. But these things, too, must be accepted philosophically, if there is the wish to hear "Die Meistersinger" at the Metropolitan. They were endured, and if there was deprivation there was also rich reward for the faithful Wagnerite. A lute-harp after the model of the instrument employed at Baireuth suggested Beckmesser's plucking of strings. The audience as a majority sat absorbed in the music.

Boston Symphony Orchestra.

This writer, reviewing the concert given by the Boston Symphony Orchestra last Thursday ~~night in this city~~ and failing to examine a proof, was made to say of the performances that they were of "surprising merit." He did not mean to say "surprising." He meant to say "surpassing." The performances were of surpassing merit, but that did not take the commentator by surprise. The way had been prepared and such performances had been drawing nearer for two seasons. Mr. Monteux, before Mr. Koussevitsky, found much to do in the musical reorganization of the Boston Symphony and a return to the standards attained by that body prior to the war and the strike for unionism.

Mr. Koussevitsky, when he arrived in Boston, found things still to be done—among them the infusing of fresh blood into the orchestra. The fresh blood is felt in the playing this season. There is a more vital response to the wishes of a brilliant and temperamental leader. The playing has vividness, precision and electricity. The tone has not only body; it glows and shimmers. The Boston Symphony is again in the position where

served as the program of Thursday served to display to the utmost the capacities of the orchestra.

The music of Liadoff for the Apocalypse could hardly be called apocalyptical, and one can only wonder why any composer pretends to such things. It is music of dramatic or melo-dramatic tone, scenic in character and not cheap or insincere. It was superbly played. "Kikimora" has no more substance than Laidoff's "Baba-yaga." It is one of his excursions into Russian folk-lore and has charm of an ephemeral kind. Nor was there evident profound originality of invention in Rimsky's music of the suite from "Tsar Saltan," but here is inexhaustible ingenuity, freshness and imagination in the instrumentation.

It is not enough, in order to know Rimsky-Korsakoff, the master of orchestral effect, to be acquainted with only his most popular achievements. "Scheherazade," the "Spanish Caprice," the "Antar" symphony—less mature and more original in certain pages than the other two works—are only representative pages. Yesterday Rimsky-Korsakoff flung open another door of his treasure house, and out tumbled an immense glowing mass of jewels of every tint and color. His invention with the orchestra is endless, his most modest page is likely to astonish the listener.

Brahms's symphony gave substance to a program, but the earlier part of the concert would itself alone have sufficed for a memorable exhibition of tonal magic and virtuosity in performance.

Koussevitsky in Modern Music.

Sergei Koussevitsky, by special dispensation of the trustees of the Boston Symphony Orchestra, appeared as the leader of a small chamber orchestra of his own players at the concert given by the League of Composers last night in Town Hall. This concert was notable because of the presence of Mr. Koussevitsky. That is a matter of topical interest, and he conducted every composition as if his career were at stake on the issue. But the music was not of importance, if one accepts, partially, the "concertino" for piano and orchestra of Arthur Honegger and the three songs, settings of curious poems of Stéphane Mallarmé, by Maurice Ravel. They were sung by Miss Maria Dormont, who discharged a very difficult task.

As a matter of record it may be stated that there were first performances here of a "Sinfonietta" by Alexandre Tansman; the Honegger "Concertino," in which Jesus Sanroma, pianist of the Boston Symphony Orchestra, took the piano part; of Serge Prokofieff's quintet for oboe, clarinet, violin, viola and double bass, and of Aarom Coplan's Music of the Theatre. Concerning this last, one finds on consulting program notes that Mr. Copland's music after all was not for the theatre. It might have served for the theatre if the right play had been at hand. But, failing the existence of the play, it is not for the theatre. It is only called "for the theatre." It is just to be understood like that by the enlightened and blessed who listen and very solemnly swallow everything that appertains to new music.

"Sinfoniettas!" "Concertinos!" Music-that-might-have-been "for the theatre"! Of such futilities was this program principally made. Out of it all emerged Ravel's songs and a really amusing final movement of Honegger's Concertino, which parodies jazz with delightful irony and extravagance, and a middle movement which amuses until the joke gets stale—the joke being a soulful theme played with gushing expression by the pianist, with burlesque rejoinders by the orchestra. It is a little flat, but much more genuine than Mr. Copland's "Burlesque," for example, from the precious "theatre music"; it towers high by the labored infantilism of Tansman's "Sinfonietta," and it made the more empty the Prokofieff quintet.

The striking and disheartening fact about the concert heard last night was the evident intention to be new and original by young musicians, most of them hopelessly alike in their standpoint and their lack of conviction about anything. The sheer flatness of the music it would be hard to excel. Mr. Copland's score, after the Dance, was wildly applauded and Mr. Koussevitsky beckoned to the composer in the gallery. Why? Because this movement, like that of Honegger, smacked of jazz, and the audience, responding to this subtle hint, believed that it had individually and collectively recognized a new, towering genius.

Well, it may be that this genius is among us, disguised as Mr. Copeland; but we are not convinced, we are not convinced—at least by this effusion. We are suspicious, fault-finding, perhaps "reactionary." We do not care if a long time elapses before we listen again to

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THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

NOV 2 7 1925

AT Carnegie Hall last evening the Boston Symphony Orchestra, conducted by Serge Koussewitsky, made its first appearance of the season in New York. Mr. Koussewitsky's program for the occasion being almost identical with that which he will present this evening in the Academy of Music, I reserve comment in for the Brooklyn event.

THIS CLIPPING FROM
NEW YORK SUN

NOV 3 0 1925

Boston Symphony Orchestra In Concert at Carnegie Hall

Mr. Koussevitzky's program for the Boston Symphony Orchestra in Carnegie ~~Hall~~ Saturday afternoon was devoted to Rimsky-Korsakoff's suite from the opera "Tsar Saltan," two compositions by Liadev, including a fragment of the Apocalypse, op. 66, and the fairy folk tale. "Kikinora," and the monumental first symphony of Brahms.

The Russian numbers were charmingly played, of course, but interest was centered in Mr. Koussevitzky's interpretation of Brahms. It was obviously not one to which staid Brahmins are accustomed and commingled with fervent applause were a number of dissenting murmurs. The first movement was conducted quite in accord with conservative custom. But commencing with the second movement the Boston conductor gradually developed an extensive range of tempi, an elasticity of rhythm, that mounted through a crescendo that accumulated an immense store of emotional force and burst with dramatic and tempestuous emphasis in the climax of the last movement. It was a thrilling stroke and a strangely individual reading that achieved its purpose.

Music—By Lawrence Gilman

A Week End With the Moderns, Chaperoned by Koussevitzky and Damrosch

Concert by the League of Composers, with Serge Koussevitzky conducting a chamber orchestra of Boston Symphony players; soloists, Jesus Sanroma, pianist, and Maria Dormont, soprano. At the Town Hall, Saturday night.

PROGRAM

1. Sinfonietta.........Alexander Tansman
2. Concertino, for piano and orchestra, Honegger
   Mr. Sanroma, pianist.
3. Quintet, for wind and strings. Prokofieff
4. Trois Poemes......................Raval
   Maria Dormont
5. Music for the theater....Aaron Copland

Concert of "Modern Music, Pleasant and Unpleasant," by the New York Symphony Orchestra, Walter Damrosch conducting, with explanatory remarks by Mr. Damrosch; soloist, Paul Kochanski. At Mecca Temple, Sunday afternoon.

PROGRAM

1. Memories of My Childhood (Life in a Russian village)..............Loeffler
2. Motion—
   (a) On the Rails—Pacific 231..Honegger
   (b) Through the Air.
   By an older modern composer
3. Three of the "Five Orchestral Pieces." Schoenberg
4. Sonata for two clarinets........Poulenc
   Messrs. Williams and Duques
5. Concerto for violin and orchestra. Prokofieff
   Mr. Kochanski
6. Dances—
   (a) Ragtime ....Stravinsky
   (b) "Nusch-Nuschi" dances...Hindemith
   (c) Waltz. By an older modern composer

If it were ever permissible for one concert-giver to refer in public to the doings of another concert-giver, Mr. Walter Damrosch might possibly have felt inclined to use as a text for his lecture-concert yesterday afternoon at Mecca Temple the program which his esteemed colleague, Mr. Koussevitzky, had played at the Town Hall the night before. But of course those things are never done. So it was left for such music-lovers as may have heard both concerts, and for those irresponsible gadflies, the reviewers, to make the suggested application.

Mr. Damrosch (who was at the top of his form) explained to his audience that his original purpose had been to hold a clinic on "ultra-modern music, pleasant and unpleasant," with the intention of exhibiting those modernists whom he respects as being sincerely desirous of extending the expressional boundaries of music, and those others whom he regards as merely imitators, having nothing to say, and using the fomulas of ultra-modernism without originality or conviction.

* * *

We suspect that some, at least, of the music performed by Mr. Koussevitzky at the League of Composers' concert would not have pleased Mr. Damrosch—that he would have seized upon it, if the conventions had allowed, as illustrating his point about the difference between the real and the imitation. For to tell the truth, the works disclosed by the League via Mr. Koussevitzky were unnourishing, to say the least. We suspect that Alexander Tansman, for example, does not realize how soon a formula becomes stale and intolerable unless it is continually revitalized by imagination.

Richard Strauss, let us say, could take over certain of the formulas which the music of the eighties and nineties

Stravinsky could do superb things with it—as in the middle section of the "Rondes Printanieres" from the "Sacre." Prokofieff was once able to exert it with amazing eloquence, as in the Finale of the Scythian Suite. Schönberg in "Pierrot Lunaire" and in the "Five Orchestra Pieces" (which Mr. Damrosch disappointingly reduced to three at yesterday's concert) has wrought marvelous effects by the imaginative use of opposed tonalities.

* * *

No, our too facile friends from Paris and their cronies and adherents cannot much longer get away with this trite conventionalism which they offer to us as "ultra-modernism." It isn't ultra-modernism at all. It isn't even modern. One of the few things that we regretted in Mr. Damrosch's lecture yesterday (which on the whole was admirably shrewd and tolerant) was his failure to make the very vital point that practically none of the familiar elements of ultra-modernism are new—that most of them, in fact, are very old.

Mr. Damrosch, of course, does not need to be told this; but perhaps some of his hearers might profitably have been reminded of it. He might have told them, for example, that this very device of conflicting tonalities is a great deal older than Beethoven's "Eroica" Symphony (the famous instance in which he recalled). That favorite expedient of contemporary musical radicals, from Casella to Stravinsky, from Bartok to von Webern—the simultaneous employment of major and minor thirds—may be found again and again in the music of the Tudor composers: in, for instance, the church music of Tallis, who died in 1585; in both the vocal and instrumental music of Gibbons (1583-1625)—see, for instance, his anthem, "If Ye Be Risen Again With Christ," and the fifth of his Fantasies for three viols.

* * *

If Mr. Damrosch wishes to be reminded of an example of opposed tonalities which is at least as "agonizing" (to use his own word) as anything in Schonberg, let him look through the collections of Byrd's madrigals; for example, in No. 32 of the 1588 set, where that carefree Elizabethan has deliberately flung a major third into the arms of a minor. Also, in Byrd's "Arise, Lord, Into Thy Rest" (1611), he overlays the key of A minor with the key of A major—exactly the trick that the ultra-modernists use with so glad a cry of discovery. And in order that no one may put such things down to an error, Byrd specifically gives warning in an "Epistle to the Reader," dated 1588, that his hearers may expect certain effects involving "jarre or dissonance," and conjures them not to account for such discords as misprints. It might be Stravinsky himself, or Schonberg, addressing the musical public of 1925 with a warning footnote. As for the notorious consecutive major sevenths of the clarinets in "Le Sacre du Printemps," another modernist formula, one will find them anticipated in music by the Restoration composers.

* * *

So we wish that Mr. Damrosch had taken time to make this essential point. It is true in music as in other fields that, as George Meredith succinctly remarked, "Our new thoughts have thrilled dead bosoms." No formula has merit in itself—neither the diminished seventh chord of Weber that Wagner transfigured, nor the chromaticisms that Strauss lifted out of "Tristan" and used in a new way, nor the

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THIS CLIPPING FROM
NEW YORK
AMERICAN

NOV 3 0 1925

Saturday evening saw the inner brotherhood of ultra-modernites assembled at Town Hall, where the League of Composers held forth in a concert of works for small (chamber) orchestra, made up of Boston Symphony players under the ~~direction~~ of Sergei Koussevitzky. None of the music was downright unpleasant, but some of it seemed constrained, arbitrary, lacking in purely musical ideas, and not at all worth while, so far as public performance was concerned. All of it adhered to the manner and style called "ultra-modern," or "modernistic." Its idiom now is too familiar to need explanation.

Proceedings opened with "Sinfonietta," by Alexander Tausman, a young Pole living in Paris. The work had moments of thinly-disguised old-fashioned melody (considered a high crime among the modernists) and many compelling rhythms, which the drums did not allow one to forget. Arthur Honegger's "Concertino," for piano and orchestra, possessed a light and even witty touch, and revealed a slow movement of some lyrical appeal. The piano part was played sensitively by Jesus Sanroma.

Serge Prokofieff's quintet was beyond me, and to my benighted ears, "sound signifying nothing." Three songs by Ravel (set to Mallarme poems) proved to be delicate, hot-house music, somewhat on the order of Debussy.

"Music for the Theatre," a five-part suite by the young American, Aaron Copland, was, to my mind, the best number on the programme. It had atmosphere, feeling, imagination, technical skill—and a bully good idealized jazz movement recalling parts of Gershwin's "Rhapsody in Blue."

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Globe Nov 29

Music Notes and Comment

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, will appear as guest conductor of the Boston Symphony Orchestra at the concerts Jan 22 and 23 next, in the regular series. Mr Goossens will also conduct the concert Jan 18 in the Providence series, so that Mr Koussevitzky may enjoy a mid-season week of rest. Mr Goossens is a Belgian long settled in London as conductor and composer. Some of his music has figured on recital programs here in recent seasons.

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The program for the first Monday concert Dec 7 includes Liadov's "Fragment from the Apocalypse," his "Kikimora," a suite from Rimsky Korsakov's opera "Tsar Saltan," and Brahms' First Symphony. There is no soloists, for the first time in this series.

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The new Tuesday series begins this week with almost every seat sold for the season in advance. The few remaining tickets go on public sale tomorrow morning. The first program brings the history down to Beethoven. It has been rumored that a lecturer would appear at these concerts to tell the audience what it ought to think. One hopes that this is erroneous. No lecturer can succeed in putting into words anything likely to be of use to people unable to like Mozart and Beethoven after hearing their music properly performed. No word of any lecturer has come from Symphony Hall.

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There are to be no soloists in the Tuesday series. Nor are any announced for later Monday concerts. In the regular series but six soloists are scheduled, of whom the first, Harold Bauer, will appear this week.

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Soloists have no place in a symphony concert, except when a work such as the Brahms piano concerto which Mr Bauer will play, demands an assisting artist. This is one of the very few concertos able to stand alone as music. It should appear from time to time on the programs like the other major works of Brahms, and when it does, a pianist is needed. But except in such cases as this soloists are needed at Symphony concerts only when the box office is in difficulties. Some people still fail to realize that the orchestra is itself the only solo instrument worth hearing.

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We are indebted to Mr Koussevitzky for banishing the superfluous soloists from Symphony concerts. This, like his prohibition of applause between the movements of symphonies and suites, is a great and long-needed improvement which no other conductor was able to bring about.

THIS CLIPPING FROM
NEW YORK

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IRVING WEIL.

THIS CLIPPING FROM
N. Y. TIMES

NOV 29 1925

Stock's Word For Gericke

Chicago's Conductor Pays A Warm Tribute to Boston's Pioneer

To the Editor of The New York Times:

May I add a few words to the many tributes which have been paid to the memory of Wilhelm Gericke?

I have always regarded Gericke, like Theodore Thomas, as one of the pioneers who made possible the flawless playing which characterizes our American symphony orchestras. Like Thomas, Gericke had a most sensitive ear for beauty of tone and variety of color. With him in his conductorship of the Boston Orchestra were associated Kneisel as concert master, Loeffler, Longy, the great oboe player, and many other artists of the first rank, and when Nikisch came to succeed Gericke he could not say enough in praise of that well-trained body of musicians. "What an orchestra!" he so often exclaimed. "What beauty of tone and perfection of ensemble! All I have to do is 'poetize' and give it heart and soul."

And "poetize" he did, but it must have gladdened the heart of Colonel Higginson when Gericke returned to take charge of his orchestra!

It can truthfully be said that there never existed a more exacting drill-master than Gericke. His sense for balance of tone had become more acute as time went on; his discipline was so severe and restraining that the playing of the orchestra gave evidence of what might be termed "faultfully faultless."

Gericke would not tolerate anything that was not perfectly balanced and blended. If occasionally the orchestra felt like "cutting loose," up came Gericke's left hand with a gentle but firm sweep, and things died down again to tonal beauty and self-restraint.

He was very sensitive to the ever-varying conditions of acoustics which prevail in concert halls. In his opinion afternoon concerts sounded better than evening performances, because in the afternoons the concerts were attended largely by ladies whose garments effected a softer and more veiled quality of tone, as compared to the evening concerts when the gentlemen came, wearing stiff shirts which reflected sound more harshly and therefore helped to make the tone of the orchestra over-brilliant.

I have never known a conductor more devoted to the task of rehearsing. It became almost an obsession with Gericke, and often it would happen that after a rehearsal he would interrupt a conversation with: "I wonder what possessed that second violin player on the sixth stand to play F natural instead of F flat in the 'Fidelio.' It must not happen again." Or, a few minutes later: "I would like to know whether that man at the bass drum realized that he was much too loud in the final chord of the 'Preludes.'"

His devotion and sense of responsibility knew no bounds. It is for all of us to pay tribute to the artist and man who was so extraordinarily gifted in the making of a splendid orchestra and who did so much to raise music in America to the highest level of artistic refinement.

FREDERICK A. STOCK,
Conductor of the Chicago Symphony Orchestra.
Chicago, Nov. 22, 1925.

NOV 29 1925

MUSIC

By OLIN DOWNES.

152

Season's First "Meistersinger."

DIE MEISTERSINGER VON NUERNBERG, lyric comedy in three acts and four scenes. German text and music by Richard Wagner. At the Metropolitan Opera House.

Eva	Elisabeth Rethberg
Magdalene	Marion Telva
Walter von Stolzing	Rudolph Laubenthal
Hans Sachs	Clarence Whitehill
Beckmesser	Gustav Schuetzendorf
Pogner	Paul Bender
Kothner	Carl Schlegel
David	George Meader
A Night Watchman	Arnold Gabor

Master Singers—Max Bloch, Angelo Bada, Max Altglass, Giordano Paltrinieri, Frederick Vajda, Paolo Ananian, James Wolfe, William Gustafson.

Conductor—Artur Bodanzky.

If there is a last act in opera greater than that of "Die Meistersinger" it is the last act of "Tristan." Some would say the same thing of the end of "Götterdämerung." As a matter of fact none of these passages are to be compared; they only differ from each other, as one star differeth from another in glory. But if it is true that a creative artist is greatest when he reveals the common heart of humanity page by page then the finale of "Die Meistersinger" is the supreme achievement of its kind in music-drama.

The performance of "Die Meistersinger" which occasioned these reflections took place yesterday afternoon in the Metropolitan Opera House. It employed a familiar cast, with an Eva of the vocal gifts and the charm of Miss Rothberg; the eloquent and authoritative, if sometimes short-breathed and false-pitched Mr. Whitehall as Sachs, the lively and expressive impersonations of David and Magdalene by Mr. Meader and Miss Telva, and Mr. Schuetzendorf for an amusing Beckmesser. Little can be said in a kindly vein of Mr. Laubenthal's Walter, save that perhaps it was no worse than another German tenor's impersonation would have been, or than many inferior interpretations of the rôle to be heard week in and week out in German opera houses; and that, finally, if it is desired to hear "Die Meistersinger" at the Metropolitan it is at present necessary to contemplate one of two mediocrities in this part.

There is no question that there is a strong public demand for this opera. The repertory and even the experiences of the hardworking reviewers would be much the poorer for lack of it. "Meistersinger" is capable of carrying lesser talent than was in evidence yesterday. The character of the ensemble and the general ability of the cast made it possible to derive much pleasure and inspiration from a glorious masterwork. Nor is it the least of consolations that Mr. Bodanzky is especially fortunate in his reading of this score. It is, indeed, for us, his best "rôle," his best impersonation, through his orchestra and singers, of Wagner. He conducts with a feeling for the music that equals his technical preparation. Therefor the opera lived and was surcharged with feeling. When a singer fell short the baton of the conductor—at least for that last act, which has been so frequently mentioned—projected the music, and the music of "Die Meistersinger," once grasped, sincerely and competently interpreted, has the inherent power to overwhelm any other considerations. So conducted, with a cast of intelligent and well trained singers, we would rather hear this work than the whole of a lesser one with a star of international renown in every part.

The impression of Wagner's score was marred yesterday by those who rose and crowded the aisles as they filed out, while the music was sounding. But these things, too, must be accepted philosophically, if there is the wish to hear "Die Meistersinger" at the Metropolitan. They were endured, and if there was deprivation there was also rich reward for the faithful Wagnerite. A lute-harp after the model of the instrument employed at Baireuth suggested Beckmesser's plucking of strings. The audience as a majority sat absorbed in the music.

Boston Symphony Orchestra.

This writer, reviewing the concert given by the Boston Symphony Orchestra last Thursday night in this city and failing to examine a proof, was made to say of the performances that they were of "surprising merit." He did not mean to say "surprising." He meant to say "surpassing." The performances were of surpassing merit, but that did not take the commentator by surprise. The way had been prepared and such performances had been drawing nearer for two seasons. Mr. Monteux, before Mr. Koussevitsky, found much to do in the musical reorganization of the Boston Symphony and a return to the standards attained by that body prior to the war and the strike for unionism.

Mr. Koussevitsky, when he arrived in Boston, found things still to be done—among them the infusing of fresh blood into the orchestra. The fresh blood is felt in the playing this season. There is a more vital response to the wishes of a brilliant and temperamental leader. The playing has vividness, precision and electricity. The tone has not only body; it glows and shimmers. The Boston Symphony is again in the position where it has very few rivals, and their number is rapidly diminishing.

The performances yesterday showed that the demonstration of Thursday night was not a flash in the pan, but enduring accomplishment. The ter could not hear the performance e Brahms Symphony, which he had Mr. Koussevitsky play some previous in Boston, in a truly c spirit. He heard the first half program, consisting entirely of an compositions. It concluded the phonic picture, "From the Apocase," and "Kikimora," an instrumental folk-tale by Liadoff; also the ar Saltan," suite from Rimsky-rsakoff's opera. These compositions, a gorgeous and fantastical character, served as the program of Thursday served to display to the utmost the capacities of the orchestra.

The music of Liadoff for the Apocalypse could hardly be called apocalyptical, and one can only wonder why any composer pretends to such things. It is music of dramatic or melo-dramatic tone, scenic in character and not cheap or insincere. It was superbly played. "Kikimora" has no more substance than Laidoff's "Baba-yaga." It is one of his excursions into Russian folklore and has charm of an ephemeral kind. Nor was there evident profound originality of invention in Rimsky's music of the suite from "Tsar Saltan," but here is inexhaustible ingenuity, freshness and imagination in the instrumentation.

It is not enough, in order to know Rimsky-Korsakoff, the master of orchestral effect, to be acquainted with only his most popular achievements. "Scheherazade," the "Spanish Caprice," the "Antar" symphony—less mature and more original in certain pages than the other two works—are only representative pages. Yesterday Rimsky-Korsakoff flung open another door of his treasure house, and out tumbled an immense glowing mass of jewels of every tint and color. His invention with the orchestra is endless, his most modest page is likely to astonish the listener.

Brahms's symphony gave substance to a program, but the earlier part of the concert would itself alone have sufficed for a memorable exhibition of tonal magic and virtuosity in performance.

Koussevitsky in Modern Music.

Sergei Koussevitsky, by special dispensation of the trustees of the Boston Symphony Orchestra, appeared as the leader of a small chamber orchestra of his own players at the concert given by the League of Composers last night in Town Hall. This concert was notable because of the presence of Mr. Koussevitsky. That is a matter of topical interest, and he conducted every composition as if his career were at stake on the issue. But the music was not of importance, if one accepts, partially, the "concertino" for piano and orchestra of Arthur Honegger and the three songs, settings of curious poems of Stéphane Mallarmé, by Maurice Ravel. They were sung by Miss Maria Dormont, who discharged a very difficult task.

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The striking and disheartening fact about the concert heard last night was the evident intention to be new and original by young musicians, most of them hopelessly alike in their standpoint and their lack of conviction about anything. The sheer flatness of the music it would be hard to excel. Mr. Copland's score, after the Dance, was wildly applauded and Mr. Koussevitsky beckoned to the composer in the gallery. Why? Because this movement, like that of Honegger, smacked of jazz, and the audience, responding to this subtle hint, believed that it had individually and collectively recognized a new, towering genius.

Well, it may be that this genius is among us, disguised as Mr. Copeland; but we are not convinced, we are not convinced—at least by this effusion. We are suspicious, fault-finding, perhaps "reactionary." We do not care if a long time elapses before we listen again to "Music for the Theatre," or the Sinfonietta, or the Proko Quintet. We could even do with a very little of Honegger, and would never miss the first movement of his concertino at all. The audience at this concert, notwithstanding Mr. Koussevitsky's presence, was not over large. But it listened deeply; now and again it bravoed, and all was sacrosanct.

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2. Motion—
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Richard Strauss, let us say, could take over certain of the formulas which the music of the eighties and nineties had inherited from Liszt and Wagner, and could turn them into living images of beauty and expressiveness because of the intensity with which he reconceived and reanimated them. And to reach back only a little further into the past—to Richard the First himself—see what Wagner was able to do with that disreputable old cliché that Weber had worn threadbare, the chord of the diminished seventh, which in Wagner's hands became as a new thing. What miracles Wagner achieved with it!

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But Mr. Tansman—and his associates on Saturday night's program, to a less extent: Messrs. Honegger, Prokofieff, Copland (Ravel is another story altogether)—are more easily satisfied. They appear to be quite content when they have taken the formula, now ancient and mildewed, of superposed keys (a tune or a chord in C, for example, played simultaneously with a tune or chord in D flat), and have exhibited it with the wide-eyed astonishment and infatuation of infant pianists discovering the delights of chopsticks.

But the trick is altogether too easy, too transparent; and, considered merely as a device, it is almost played out. Stravinsky could do superb things with it—as in the middle section of the "Rondes Printanieres" from the "Sacre." Prokofieff was once able to exert it with amazing eloquence, as in the Finale of the Scythian Suite. Schönberg in "Pierrot Lunaire" and in the "Five Orchestra Pieces" (which Mr. Damrosch disappointingly reduced to three at yesterday's concert) has wrought marvelous effects by the imaginative use of opposed tonalities.

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So we wish that Mr. Damrosch had taken time to make this essential point. It is true in music as in other fields that, as George Meredith succinctly remarked, "Our new thoughts have thrilled dead bosoms." No formula has merit in itself—neither the diminished seventh chord of Weber that Wagner transfigured, nor the chromaticisms that Strauss lifted out of "Tristan" and used in a new way, nor the wholetone scale that Debussy derived from Dargomijsky and Glinka and made his own (though we think Mr. Damrosch exaggerated the degree of Debussy's affection for it—there are other scales of which Debussy made quite as extraordinary use, as the old church modes, in "Pelleas" and elsewhere).

* * *

The polytonal formula, likewise the atonal formula, and the various other formulas that are characteristic of contemporary music, are, potentially, valuable devices. But they cannot be made memorable or impressive simply by mechanical iteration or a merely derivative restatement. Like every other musical formula, from consecutive thirds to muted trumpets, they must be blown into flame by the breath of a creative artist who has, by some miracle that will forever remain mysterious, seen the phantoms of life and beauty through new eyes, and cannot rest until he has kindled his own fires on the altars of the dead.

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The photoplay, "The Wife Who

'The Wife Who Wasn't Wanted' Tops Films at Scollay

3 o'clock.

Jack La Mont and Company at the Howard Athenaeum

Jack La Mont returns to town this week at the Howard Athenaeum with his "All Set To Go" combination of mirth and melody in which the principal scenes include "A Family Affair," and "The Vampire." La Mont is the leading comedian.

In the supporting cast are Chubby Drisdale, "The Girl with a Smile"; Jessie McDonald, Blanche Burnette, Joe West, Don Trent and Phil Young.

The "house" vaudeville includes Margaret Merrill, Reck and Rector and Brown and Davis.

In the picture program will be shown "It is the Law," "After Six Days," and Pathe News. Today's bill will begin at 3 o'clock.

corps de ballet.

An Arthur Martell organ solo, a news weekly and an overture by the orchestra, together with screen novelties, will complete the program.

We are indebted to Mr Koussevitzky for banishing the superfluous soloists from Symphony concerts. This, like his prohibition of applause between the movements of symphonies and suites, is a great and long-needed improvement which no other conductor was able to bring about.

IS CLIPPING FROM

NEW YORK

IRVING WEIL.

THIS CLIPPING FROM

N. Y. TIMES

NOV 29 1925

Stock's Word For Gericke

Chicago's Conductor Pays A Warm Tribute to Boston's Pioneer

To the Editor of The New York Times:

May I add a few words to the many tributes which have been paid to the memory of Wilhelm Gericke?

I have always regarded Gericke, like Theodore Thomas, as one of the pioneers who made possible the flawless playing which characterizes our American symphony orchestras. Like Thomas, Gericke had a most sensitive ear for beauty of tone and variety of color. With him in his conductorship of the Boston Orchestra were associated Kneisel as concert master, Loeffler, Longy, the great oboe player, and many other artists of the first rank, and when Nikisch came to succeed Gericke he could not say enough in praise of that well-trained body of musicians. "What an orchestra!" he so often exclaimed. "What beauty of tone and perfection of ensemble! All I have to do is 'poetize' and give it heart and soul."

And "poetize" he did, but it must have gladdened the heart of Colonel Higginson when Gericke returned to take charge of his orchestra!

It can truthfully be said that there never existed a more exacting drillmaster than Gericke. His sense for balance of tone had become more acute as time went on; his discipline was so severe and restraining that the playing of the orchestra gave evidence of what might be termed "faultfully faultless."

Gericke would not tolerate anything that was not perfectly balanced and blended. If occasionally the orchestra felt like "cutting loose," up came Gericke's left hand with a gentle but firm sweep, and things died down again to tonal beauty and self-restraint.

He was very sensitive to the ever-varying conditions of acoustics which prevail in concert halls. In his opinion afternoon concerts sounded better than evening performances, because in the afternoons the concerts were attended largely by ladies whose garments effected a softer and more veiled quality of tone, as compared to the evening concerts when the gentlemen came, wearing stiff shirts which reflected sound more harshly and therefore helped to make the tone of the orchestra over-brilliant.

I have never known a conductor more devoted to the task of rehearsing. It became almost an obsession with Gericke, and often it would happen that after a rehearsal he would interrupt a conversation with: "I wonder what possessed that second violin player on the sixth stand to play F natural instead of F flat in the 'Fidelio.' It must not happen again." Or, a few minutes later: "I would like to know whether that man at the bass drum realized that he was much too loud in the final chord of the 'Preludes.'"

His devotion and sense of responsibility knew no bounds. It is for all of us to pay tribute to the artist and man who was so extraordinarily gifted in the making of a splendid orchestra and who did so much to raise music in America to the highest level of artistic refinement.

FREDERICK A. STOCK,
Conductor of the Chicago Symphony Orchestra.
Chicago, Nov. 22, 1925.

Music—*By Lawrence Gilman*

A Week End With the Moderns, Chaperoned by Koussevitzky and Damrosch

Concert by the League of Composers, with Serge Koussevitzky conducting a chamber orchestra of Boston Symphony players; soloists, Jesus San[redacted]t, and Maria Dormont, soprano. At the Town Hall, Saturday night.

PROGRAM

1. Sinfonietta.........Alexander Tansman
2. Concertino, for piano and orchestra, Honegger
   Mr. Sanroma, pianist.
3. Quintet, for wind and strings.Prokofieff
4. Trois Poemes.....................Raval
   Maria Dormont
5. Music for the theater....Aaron Copland

Concert of "Modern Music, Pleasant and Unpleasant," by the New York Symphony Orchestra, Walter Damrosch conducting, with explanatory remarks by Mr. Damrosch; soloist, Paul Kochanski. At Mecca Temple, Sunday afternoon.

PROGRAM

1. Memories of My Childhood (Life in a Russian village)..............Loeffler
2. Motion—
   (a) On the Rails—Pacific 231..Honegger
   (b) Through the Air.
   By an older modern composer
3. Three of the "Five Orchestral Pieces." Schoenberg
4. Sonata for two clarinets........Poulenc
   Messrs. Williams and Duques
5. Concerto for violin and orchestra. Prokofieff
   Mr. Kochanski
6. Dances—
   (a) Ragtime ....Stravinsky
   (b) "Nusch-Nuschi" dances...Hindemith
   (c) Waltz.By an older modern composer

If it were ever permissible for one concert-giver to refer in public to the doings of another concert-giver, Mr. Walter Damrosch might possibly have felt inclined to use as a text for his lecture-concert yesterday afternoon at Mecca Temple the program which his esteemed colleague, Mr. Koussevitzky, had played at the Town Hall the night before. But of course those things are never done. So it was left for such music-lovers as may have heard both concerts, and for those irresponsible gadflies, the reviewers, to make the suggested application.

Mr. Damrosch (who was at the top of his form) explained to his audience that his original purpose had been to hold a clinic on "ultra-modern music, pleasant and unpleasant," with the intention of exhibiting those modernists whom he respects as being sincerely desirous of extending the expressional boundaries of music, and those others whom he regards as merely imitators, having nothing to say, and using the fomulas of ultra-modernism without originality or conviction.

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We suspect that some, at least, of the music performed by Mr. Koussevitzky at the League of Composers' concert would not have pleased Mr. Damrosch—that he would have seized upon it, if the conventions had allowed, as illustrating his point about the difference between the real and the imitation. For to tell the truth, the works disclosed by the League via Mr. Koussevitzky were unnourishing, to say the least. We suspect that Alexander Tansman, for example, does not realize how soon a formula becomes stale and intolerable unless it is continually revitalized by imagination.

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THIS CLIPPING FROM
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AMERICAN

NOV 30 1925

Saturday evening saw the inner brotherhood of ultra-modernites assembled at Town Hall, where the League of Composers held forth in a concert of works for small (chamber) orchestra, made up of Boston Symphony players under the ~~direction~~ of Sergei Koussevitzky. None of the music was downright unpleasant, but some of it seemed constrained, arbitrary, lacking in purely musical ideas, and not at all worth while, so far as public performance was concerned. All of it adhered to the manner and style called "ultra-modern," or "modernistic." Its idiom now is too familiar to need explanation.

Proceedings opened with "Sinfonietta," by Alexander Tausman, a young Pole living in Paris. The work had moments of thinly-disguised old-fashioned melody (considered a high crime among the modernists) and many compelling rhythms, which the drums did not allow one to forget. Arthur Honegger's "Concertino," for piano and orchestra, possessed a light and even witty touch, and revealed a slow movement of some lyrical appeal. The piano part was played sensitively by Jesus Sanroma.

Serge Prokofieff's quintet was beyond me, and to my benighted ears, "sound signifying nothing." Three songs by Ravel (set to Mallarme poems) proved to be delicate, hot-house music, somewhat on the order of Debussy.

"Music for the Theatre," a five-part suite by the young American, Aaron Copland, was, to my mind, the best number on the programme. It had atmosphere, feeling, imagination, technical skill—and a bully good idealized jazz movement recalling parts of Gershwin's "Rhapsody in Blue."

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Globe Nov 29

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THIS CLIPPING FROM
NEW YORK
JOURNAL

NOV 30 1925

MUSIC

Koussevitzky as a High Priest of Modernism at League Concert

Serge Koussevitzky, after a matinee at Carnegie Hall directing the Boston Orchestra in some Russian music and Brahms's C minor sy phony, dropped down to the To Hall on Saturday evening with large part of the band and off ated as high priest at the la orgy of modernism devised by League of Composers.

The League's whole program was made up of music new to town, and a very considerable of it had precious little more t that about it as a reason for performance. To list the futile items of the evening

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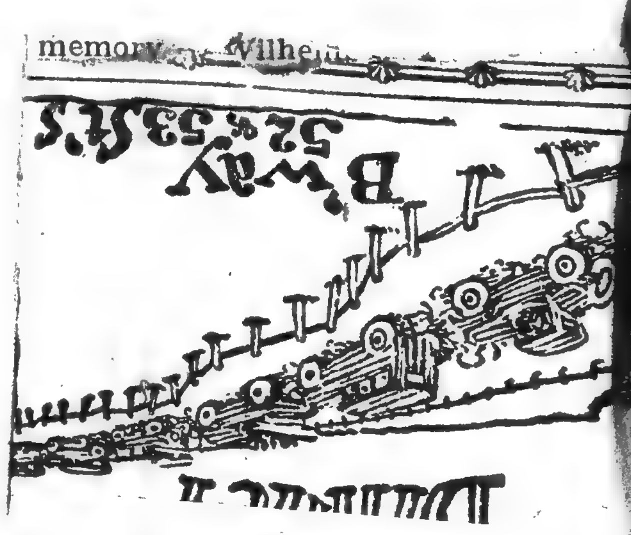

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Chicago, Nov. 22, 1925.

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We are indebted to Mr Koussevitzky for banishing the superfluous soloists from Symphony concerts. This, like his prohibition of applause between the movements of symphonies and suites, is a great and long-needed improvement which no other conductor was able to bring about.

THIS CLIPPING FROM
NEW YORK
JOURNAL
NOV 30 1925

there were a sinfonietta by the young Pole, Alexandre Tansman; a concertino for piano and small orchestra by Arthur Honegger, the leading light of the former "Groupe des six," and a double quintet by the young Russian, Serge Prokofieff.

A young American was the real hero of the evening. This was Aaron Copland, born in Brooklyn some twenty-five years ago, but now domiciled on this side of the river. His "Music for the Theatre," a kind of cyclic suite had more ideas, more vitality and more spontaniety than all the Polish, French and Russian stuff put together. It was even far more interesting than three very labored songs by Maurice Ravel, which dated back to the hoary antiquity of pre-war Debussyanism.

It was rather too bad that Mr. Copland's piece came at the very end of this lengthy aggregation of first-rate impotence and tenth-rate modernism. By that time one had grown so irritantly bored that it took a great deal to bring one to. However, Mr. Copland did it and we sat up and enjoyed his music.

It was written as recently as this past Summer. He had no specific theatrical matter in mind whilst he was at it and the thing is doubtless the better for having no set programme. It consists of a Prologue, Dance, Interlude, Burlesque and Epilogue and there is a remark-

bly skillful use of community of theme that binds them all firmly together. The symphonic suite—for that is about what it amounts to—is more romantic than dramatic in spirit. There is a fresh and excellently inventive gift for orchestration displayed in it, an assurance in the handling of instrumentation rather astonishing in any one so young and so little experienced.

He makes an excursion into the possibilities of adaptive jazz in the Dance and the Burlesque, and both were most effective. The thing was the more striking, since Honegger, the Frenchman, had attempted something of the same sort in his concertino and succeeded in getting only a very rheumatic grip on it. The American was dealing with something he knew about and the Frenchman was fumbling in an alien vineyard.

But the chief impression left by young Mr. Copland's suite was that he didn't have to grope all over the place to find something to say or a way of saying it. He had music inside him before he started to put it to paper. Prokofieff and Tansman had nothing whatever to say, but they were gosh-darned if they wouldn't say it differently. The Prokofieff quintet is antic pose and nothing more. The Tansman sinfonietta is all-around-the-mulberry-bush.

Honegger, in his concertino, is the same Honegger of "Pacific 231" and "Le roi David"—always the sensationalist. You don't believe a note of his music. He almost gets apoplexy working himself up to odd effects of one kind or another, and they are forever and always put forth for their own sake alone. Mountebank music is the best name we can think of for it.

Mr. Koussevitzky apparently did wonders for all this modernism and his men were with him most of their abilities which, however, were not always quite equal to what they had to do. Jesus Sanroma, a young pianist attached to the orchestra, played the Honegger concertino very well and helped out in other matters. Maria Dormont, a soprano who was making her first appearance here, sang the Ravel songs, with their excruciatingly difficult intervals, in a way to gather in one's admiration. She has a pretty voice, light in calibre, but with a certain touch of limpidity that is delightful.

IRVING WEIL.

B'way 52 & 53 St's

there never existed a more exacting drill master than Gericke. His sense f balance of tone had become more acu as time went on; his discipline w so severe and restraining that t playing of the orchestra gave eviden of what might be termed "faultfu faultless."

Gericke would not tolerate anythi that was not perfectly balanced a blended. If occasionally the orchest felt like "cutting loose," up ca Gericke's left hand with a gentle b firm sweep, and things died do again to tonal beauty and self- straint.

He was very sensitive to the ev varying conditions of acoustics whi prevail in concert halls. In his opi ion afternoon concerts sounded bett than evening performances, because the afternoons the concerts were a tended largely by ladies whose ga ments effected a softer and mo veiled quality of tone, as compar to the evening concerts when the ge tlemen came, wearing stiff shi which reflected sound more harsh and therefore helped to make the t of the orchestra over-brilliant.

I have never known a conduc more devoted to the task of rehea ing. It became almost an obsess with Gericke, and often it would ha pen that after a rehearsal he wo interrupt a conversation with: "I wo der what possessed that second vio player on the sixth stand to play natural instead of F flat in the 'F delio.' It must not happen again." O a few minutes later: "I would like know whether that man at the ba drum realized that he was much t loud in the final chord of the 'Pr ludes.'"

His devotion and sense of respons bility knew no bounds. It is for all o us to pay tribute to the artist an man who was so extraordinarily gifte in the making of a splendid orchestr and who did so much to raise musi in America to the highest level o artistic refinement.

FREDERICK A. STOCK,
Conductor of the Chicago Symphony Orchestra.
Chicago, Nov. 22, 1925.

NOV 3 0 1925

Music

Mr. Damrosch Talks, but Mr. Koussevitzky Conducts

THE League of Composers' concert this week end differed vitally from the New York Symphony concert in that the first organization braved the snickering and produced some genuine music, while Mr. Damrosch catered to the snickering and played very little music.

Mr. Damrosch took it upon himself to lecture on the works of the ultra-moderns, and, after sprinkling his talk with a few witticisms demonstrated the priciples of polytonality and atonaltiy. Then, carefully making the gesture of impartial judgment and pointing out that for all he knew these modern compositions might become great and standard works of art, he proceeded to play them in a wooden, unthoughtful and unimaginative manner—a manner which if applied to Beethoven himself would leave the master's music meaningless.

To illustrate Honegger's work, Mr. Damrosch played "Pacific 231" and demonstrated that though he understood the simpler effort to portray the laborious, giant breath of a locomotive and its superficial rhythm he either did not understand or did not care to bring out the sharp, jarring, overwhelming rhythm the work develops. Last year Mr. Serge Koussevitzky conducted the Boston Orchestra in the same work, and Honegger's conception of relentless, mechanical cruelty stood out alive and vital.

As though to prove his lack, Mr. Damrosch then played for contrast a work of "an older modern composer" designed to show the pupils in the audience that motion could be expressed just as well in a more conservative medium—and what do you think it was? Wagner's "Ride of the Valkyries!" One might just as well point to Corot to prove that he could paint gardens as well as Monet—but the gesture would be pointless.

Honegger was represented on Mr. Koussevitzky's program at the League of Composers Saturday by a concertino for piano and orchestra, with Mr. Jesus Sanroma at the piano. This work, played subtly and conducted with finesse, illustrated a newer development in the composer which takes him away from heavier, slowly thoughtful composition to the lighter satirical vein of "The Six." He uses a banal, simply melodic figure on the piano and embroiders it with a hee-hawing, almost lewd orchestration in the jazz idiom.

Prokofieff was represented on both programs with equal futility. Mr. Paul Kochanski displayed some Manual fireworks as the soloist for this composer's Concerto in D at Mr. Damrosch's concert, but the work seemed just as vague and lacking in vibrancy as his Quintet on the League's program.

Mr. Koussevitzky's program included also a new Sinfonietta by Alexandre Tansman in the usual polyphonic idiom. The first two movements, an Allegro and Scherzo, had very little to say. The Notturno began to develop an exotic theme and a strange, heavy perfume-laden mood and then was frittered away. The final Fugue and Toccata revealed a rather garish and cheap theme that grew into a brilliant design which seemed to require a larger orchestra for its full effect.

A series of songs by Ravel to poems of Mallarme were sung delicately, poignantly and with competent phrasing by Maria Dormont.

The finale of the League's concert was "Music for the Theatre" by Aaron Copland, a young American for whose work Mr. Damrosch has already graciously and superiorly apologized in public. Far from being ultra modern, this composition seems to revert to an impressionist mood, although it continues the polytonal tradition. If the work becomes famous, an entirely possible development, it will be due to the remarkable sense of the glamour, the golden, artificial glow of the theatre, the strident burlesque and the intense color and dance and motion it contains; for these all have the smell of the theatre, its foolish eagerness and its vitality. Mr. Copland does not hesitate to employ the most melodic orchestration at times—nor does he balk at the blaring trumpets of the "Burlesque" and the "Prologue."

Certainly Mr. Copland's versatility here should begin to make Mr. Damrosch suspect that he is not explaining the bite, the stinging, acid life of modern music by repeating "polytonal, atonal, polytonal, atonal."

For purposes of record the New York Symphony also played Schoenberg's "Five Orchestral Pieces," Poulenc's "Clarinet Sonata," Stravinsky's "Ragtime," Hindemuth's "Nusch-Nuschi Tanze," Loeffler's "Memories of My Childhood" and, for some strange, weird reason, Strauss' "Blue Danube" waltz.

EXALTED PENSION CONCERT

Post — Nov 23.

Great Choral Ninth Given as Never Before

BY WARREN STOREY SMITH

The greater the music, the greater is the opportunity of the interpreter, and never did Mr. Koussevitzky seem more the towering musical and personal figure than yesterday afternoon at Symphony Hall, when he led the Boston Symphony Orchestra and the combined choirs of Harvard and Radcliffe through a performance of Beethoven's Ninth Symphony, a performance given, together with its duplicate of this evening, in aid of the orchestra's pension fund.

CONTENTION OVER FINALE

For years has the Ninth Symphony been a bone of contention among musicians. Not a few have held it to be the crown of Beethoven's life-work, and indeed of all music. Others have granted the greatness of the three purely instrumental movements and yet have questioned the success of the choral Finale, urging that its adoption was but an after-thought on the part of the composer, and holding that the awkward writing for chorus and soloists as well as the somewhat fragmentary and episodic treatment of this final movement prevent it from taking rank with Beethoven's greatest achievements.

Hear the Ninth Symphony in the average performance, and the arguments of these objectors seem well founded. Yet to have heard the performance of yesterday, a performance in which the conductor's will and spirit as a scorching flame consumed all obstacles and difficulties, was to hear the choral Finale vested with all the greatness of Beethoven's conception, to hear it, not as an imperfectly realized effort, but as a triumphant accomplishment and to believe it to be after all, music's noblest and brightest page.

Singers and Players Sublime

To speak of the technical details of such a performance were almost an impertinence. It is more fitting merely to say that yesterday Mr. Koussevitzky recreated Beethoven's music. In doubt and mystery began the first movement; in triumph and in affirmation it ended. Irresistible was the rhythmic force and impulse of the Scherzo. The Adagio soared to heights of contemplative beauty while, to repeat, the Finale was for once the true capstone of the whole.

How meaningful and how significant was that celebrated récitative of the basses which rejects in turn the themes of the preceding three movements and accepts with delight the mighty, joyous melody of the choral conclusion. How subtly handled was the advent of the military music, how discreetly treated these martial measures, a passage often questioned, which yesterday seemed beyond reproach. And above all how successfully the chorus and the four soloists, Mesdames Vreeland and Van der Veer, Messrs. Stretton and Patton, coped with their often difficult and ungrateful measures.

Trained by Mr. Woodworth

Trained in Dr. Davison's absence by his temporary successor, Mr. G. Wallace Woodworth, and rehearsed and inspired by Mr. Koussevitzky, the chorus was yesterday a nobly sonorous body of singers who sang this music, not as a trying task, but as though it were but natural outlet for their own emotions and enthusiasms.

Throughout the performance an audience which completely filled the hall listened intent and absorbed, and at the end found release in long-continued applause for Mr. Koussevitzky and for the soloists, chorus and orchestra that had served him so well.

NEW SYMPHONY SERIES

Herald Nov 22

The first program announced for the new historical series of Boston Symphony concerts on Tuesday afternoon, Dec. 1. Including the first great symphonic composers, it will consist of Bach's Third Brandenburg Concerto for Strings in G major; the Pastoral Symphony from Handel's "Messiah"; the prelude to Haydn's "Creation"; Mozart's "Magic Flute" overture; and the Fifth Symphony in C minor of Beethoven.

The following list of composers (most of whom will be represented) will indicate the nature and period of the remaining programs. The second program—Weber, Schubert, Schumann, Liszt, Berlioz; the third program—Wagner, Brahms, Tchaikovsky, Franck, Saint-Saens; the fourth program—Strauss, Debussy, Rimsky-Korsakov, Scriabin, Sibelius, Moussorgsky, Glinka, Grieg the fifth program—Schoenberg, Ravel, Honegger, Bax, MacDowell, Stravinsky, Prokovieff.

Although these concerts are for the most part fully subscribed to, season tickets are still available for this series

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MEMORANDA OF MUSIC

Transcript — Nov 30

Bettered Bostonians

THE SYMPHONY ORCHESTRA and Mr. Koussevitzky have made their first visit of the season to New York. They played there on Thursday and on Saturday last, traversing Chaikovsky's "Pathetic Symphony"; Brahms's First Symphony, in C-minor; Mr. Eichheim's "Chinese Legend" from concerts of last winter in Boston; Monsieur Ibert's impressionistic "Escales"; Bach's Brandenburg Concerto in G major; Lyadov's "Apocalypse" and "Kikimora"; the suite from Rimsky-Korsakov's opera, "Tsar Saltan." To the more novel numbers of the two programs the reviewers gave short shrift. Only Mr. Eichheim's piece—and not always it—escapes rather scornful dismissal. About the performance of the two symphonies, however, The Herald-Tribune wrote with its usual discernment and discrimination:

> It would not be quite true to say that Mr. Koussevitzky's conveyance of the great score [Chaikovsky's "Pathetic"] fulfilled at every point our own notions as to how this or that passage should be read. There were many divergences from the normal in his treatment of tempi, of phrasing, of dynamics, and we are pretty sure that Mr. Koussevitzky did not intend his brasses to protrude so egregiously as they did in the approach to the climax of the Finale. But we are quite willing to forget a blemish or two of that sort. And as for the eccentricities of Mr. Koussevitzky's very personol interpretation, they do not really trouble us at all. If that is the way he feels it, well and good. The point is that he feels it, quite obviously, with consuming intensity; that he makes a superb and living thing of the music, an overwhelming communication. That is enough. . . .
>
> Doubtless there were stern symphonic detectives who followed Mr. Koussevitzky's performance [of Brahms's First Symphony] with a metronome, stop-watch and flashlight; and doubtless, if they were academically minded, they were not wholly content. But there were others in Carnegie Hall who relished this strongly individualized reading. They liked Mr. Koussevitzky's sensitive phrasing at the end of the Andante, which was poetic without being sentimental. They liked his impressive conception of the slow introduction to the Finale; they were grateful to him for giving due weight and gravity to the magnificent chorale passage in the coda (even though his tempo here was not in accordance with the score). Above all, they liked Mr. Koussevitzky's version of the symphony because it was untrammelled and alive. Not all of this conductor's floutings of tradition are persuasive; but on this occasion his indifference o the rules made many friends for him. Their testimony of approval at the close of the performance was unmistakable.

With one accord also, the reviewers were quick to discover the bettered quality of the orchestra. In the ears of The Tribune-Herald, "it played both novelties ['A Chinese Legend' and 'Escales'] exceedingly well—brilliantly, indeed; and in the second movement of Ibert's suite the new first oboe, Mr. Gillet, was able to disclose his skill, his taste, his beauty of tone." The Sun counted the performance of the Chinese ballet "a veritable triumph of orchestral virtuosity" and in the Brandenburg concerto noted "the fine sonority of the strings" and the evident enjoyment of all concerned. The World discovered the orchestra "much improved." The Times found the playing "more precise, vivid and electric." More than ever, it remarked, the Boston Orches-

Continued on Following Page

TO GIVE NINTH SYMPHONY SUNDAY

Traveler — Nov 21

Edmond Boucher to Sing with People's Orchestra

Beethoven's Ninth Symphony will be performed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in aid of the orchestra's pension fund, in Symphony hall tomorrow afternoon and Monday evening. The Harvard Glee Club and Radcliffe Choral Society will assist the orchestra. Mr. Koussevitzky will open the program with the Overture to Egmont. All reserved seats having been taken for both performances, the usual rule at Symphony concerts will be waived and standing room sold.

The next regular pair of Boston Symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, Dec. 4 and 5. The program will include Brahms' "Academic Festival" Overture; the same composer's First Pianoforte Concerto in D-minor, with Harold Mauer as the soloist; Loeffler's Symphonic poem, "Memories of My Childhood"; and the Second Suite from Ravel's "Daphnis and Chloe."

The first program is announced for the new Tuesday afternoon series of Symphony concerts, for which season tickets are still available. It will include Bach's Third Brandenburg Concerto for Strings in G-major; the Pastoral Symphony from Handel's "Messiah"; the Praeludium to Haydn's "Creation"; Mozart's "Magic Flute" overture; and the Fifth Symphony in C-minor of Beethoven.

Guest Conductor [illegible] Symphony

Traveler Nov 2

Eu[illegible], the celebrated Engli[illegible] composer, is to ap-p[illegible] gu[illegible]ductor of the Boston Symphony orchestra. He will visit Boston for this purpose for the week of Jan. 17, thus giving Mr. Koussevitzky a mid-season rest, and conduct the regular pair of Symphony concerts in Symphony hall on Jan. 22 and 23, and the concert in Providence on the previous Tuesday. He is now in America as conductor of the Rochester Philharmonic orchestra. It is by courtesy of Mr. Eastman, the director of the Eastman School of Music, that Mr. Goosens will visit Boston.

Of Belgian parentage, Mr. Goosens was born in England. He was associate conductor with Sir Thomas Beecham in the latter's orchestra from 1915-1920. Since then he has conducted the London Symphony orchestra on notable occasions, and likewise in opera and ballet. Goosens made his first visit to America to conduct the Rochester Philharmonic orchestra in 1923.

Advertiser Nov 21

AMERICAN MUSIC SCORES HIT ON SYMPHONY BILL

Aaron Copland, an American composer who writes in the ultra-modern style, but still apes none of his foreign contemporaries, was one of the heroes of yesterday's Symphony concert.

His "Music for the Theatre" suite, played here for the first time, was applauded until he had come forth three times to make his acknowledgments.

The novel, singular charm of the piece pleased the younger Symphony patrons particularly. The performance was the perfection of technic and sympathy. Mr. Koussevitzky conducted with evident enjoyment.

After the performance of Bee- [illegible] fourth symphony

"SCHEHEREZADE" AT SYMPHONY CONCERT

Globe — Nov 14

Rimsky Korsakov's Suite Delights Audience

The chief number on the program of yesterday's Symphony concert was Rimsky, Korsakov's familiar symphonic suite "Scheherezade." The audience was greatly pleased with a performance in which every point was overemphasized.

The novelty of the afternoon, a Sinfonietta for small orchestra by Alexander Tansman, played for the first time in America, proved uninteresting, not especially well written in a rather acrid modernist idiom. Satie's "Gymnopedies," orchestrated by Debussy and very romantically interpreted, had a substance as well as a glamour one would not expect from a professed ironist, the composer of other music to be played, according to his directions, "like a nightingale with the toothache," or "with hands in the pockets." But Satie presumably won the respect of his Parisian contemporaries such as Debussy and Ravel by something more musical than irony. Chabrier's "Bourree Fantasque," the remaining number, again seemed a noisy and not amusingly vulgar piece.

Tansman is a Pole, not yet out of his 20s, who has migrated from his native Lodz to Paris. He seems to have written almost as much as Schubert had produced at the same age. The sinfonietta heard yesterday lacks salient and individual themes. The development is occasionally ingenious, more often loose jointed and careless. It is clumsily scored, at least by comparison with such works for small orchestra as Richard Strauss' "Buerrger als Edelmann" suite. Why overwork the piano in a small orchestra, with which its tone does not blend? M Tansman might profit by careful study of the orchestration of Ravel and Stravinsky. If he would write less and polish more, his work might amount to something.

Satie's "Gymnopedies" are brief elegiac slow movements, with beautiful if rather shapeless melodies. Debussy's orchestration is miraculously skillful. The original piano pieces were writen in 1887, so that unless Debussy tampered with the harmonies in this version, they prove that Satie's harmonic originality must have influenced the composer of "The Afternoon of a Faun" strongly. The performance, at a tempo notably slower than Mr Mason used at the People's Symphony the other day, was impressive. But no doubt Koussevitzky was as usual making the indication "Lent" (slow) synonymous with a snail's pace.

Koussevitzky's version of "Scheherezade" is different from those of Muck and Monteux. He stresses the languors and emphasizes the frenzies of the music. He makes Rimsky Korsakov melodramatic, almost hysterical, in Tchaikovsky's vein. The finale at his hands becomes an orgy of rhythm, a brutal assault on the nervous system. The effect is thrilling, but is it art?

One had thought of this music as artificial, as hardly more emotional than the figures on a Chinese vase. But instead of charmingly sophisticated light music one heard yesterday a slice of life from "Arabian Nights." One prefers the less emotional and more graceful way of taking this music.

Chabrier's "Bourree Fantasque," written for piano and orchestrated noisily but effectively by his friend, the noted conductor Mottl, was presumably intended to recall to the hearer's mind pictures, almost caricatures, of rustic peasant revelry, after the fashion of the scherzo in Beethoven's "Pastoral Symphony." But the piece is a mere tour de force, full of sound and fury.

Next week the program announced includes Beethoven's Fourth Symphony, Mozart's "Magic Flute" overture, Copland's "Theatre Music" and the prelude and "Love Death" from Wagner's "Tristan."

P. R.

SYMPHONY GIVES COPLAND SUIT

153

"Music for the Theatre Is Played Here for First Time

Herald Nov 21

YOUNG COMPOSER IS WARMLY APPLAUDE

By PHILIP HALE

The sixth concert of the Bosto Symphony orchestra, Mr. Koussevitzk conductor, took place yesterday after noon in Symphony hall. Mozart, Overture to "The Magic Flute"; Beethoven Symphony No. 4; Copland, "Music fo the Theatre" in five movements (firs performance); Wagner, Prelude an "Love Death" from Tristan and Isolde

Beethoven's Fourth Symphony wa produced at Vienna in 1807. Those wh are now dismayed, not to say, disguste when they hear contemporaneous musi of an unusual character may like t know what was said about thi symphony by men of a certain authorit before Beethoven died.

The first movement wrote one disgruntled person is "full of short detached ideas without relation one to another—three or four notes every quarte hour,, which is interesting! Then muffled drum-roll and mysterious viol phrases all ornamented with a crow of general pauses and rests; then afte the hearer is resigned by long waiting the Allegro, a ferocious movement i which especial care is taken that n principal thought is exposed."

Who wrote so absurdly? He was no a reactionary; he was not a poor devi of a music critic, a hack reviewing concerts for a daily newspaper. H was no less a person than the grea

Carl Maria von Weber, who [illegible] a bit of a Philistine.

When this symphony was played a Cassel in the season of 1815-16, a accomplished critic thus freed hi mind: "It seems to me that the grea master, in this as in several of hi new works, is extremely bizarre an makes himself unintelligible and eve an object of terror to even cultivate dilettanti."

This leads us to consider the ca of Mr. Copland of New York, whos suite was performed for the first tim and from manuscript. The movement are entitled: Prologue, Dance, Interlude, Burlesque, Epilogue. Mr. Coplan says that he had no play, no literar idea in mind when he composed th suite. "The title simply implies that, a times, this music has a quality whicl is suggestive of the theatre." The suit is for a small orchestra, curiously composed.

Mr. Copland is a young composer indisputable talent. He has the grea gift of imagination. He can be realisti in a wild way; he can be tenderly poeti If his "Dance" reminds one of Wa Whitman's line: "Onward we move, gay gang of blackguards! with mirt shouting music and wild-flapping pen nants of joy!" in his "Prologue," "Interlude" and "Epilogue" is the admir able expression of a contemplativ mood, music of pure beauty without th taint of sensuousness, without an in congruous episode of churned-up emo tion.

This suite is a more important wor than his symphony for orchestra organ played here last season. Th material has greater significance; th treatment is firmer, less experimental In the Suite Mr. Copland has much t say and he knows how he should say it. His instrumental combinations a well as his harmonic schemes were no put together at random; they were deliberately, knowingly planned.

But some one may object to the en trance of "jazz" in a symphonic con cert room. American life with its rest lessness, its haste, its snapping-of fingers at ideals and spiritual thing its extravagance is "jazz." Why shoul not one movement in a suite be sym bolic of American life as it now is? A for the "Burlesque," it is what its nam implies.

"Music for the theatre," one of th most interesting of the modern work that have been produced here, severel taxes the players in the matter of n trances and by the frequently shiftin rhythms. It makes unusual demand on solo players and on the ensembl One might mention by name and in tur Messrs. Gillet, Mager, Allegra, Speyer Laus, Battles, Vannoni, the busie player of percussion instruments an so on, but this would be invidious, f the small orchestra was collectively virtuoso. Mr. Koussevitsky had take infinite pains at rehearsal to ensure brilliant performance, for he think highly of the Suite and the composer future. The audience was enthusiast Mr. Copland was called to the platfo several times; he, Mr. Koussevitsky a the orchestra shared alike the long continued applause.

The overture was played in a mas terly manner, as was the symphon Even the most confident hearer wh knows how Beethoven wished his musi to be played, even the hearer in whos breast the spirit of Beethoven dwel lovingly and informingly, could not hav found fault with Mr. Koussevitzky's in terpretation. There is chatter, we be lieve, about "objective" and "subjec tive" readings of the classics. Give u a man who first of all imparts fres interest to that which is familiar wit out having recourse to extravagance willful vagaries.

An eloquent performance of Wagne music brought the end.

The concert will be repeated tonig The orchestra will be out of town n week. The program of Dec. 4-5 will Brahms's "Academic Festival," o ture and piano concert. No. 1 Bauer, pianist); Loeffler, symp poem, "Memories of My Chi (first time here); Ravel, Su from "Daphnis and Chloe."

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The finale of the League's concert was "Music for the Theatre" by Aaron Copland, a young American for whose work Mr. Damrosch has already graciously and superiorly apologized in public. Far from being ultra modern, this composition seems to revert to an impressionist mood, although it continues the polytonal tradition. If the work becomes famous, an entirely possible development, it will be due to the remarkable sense of the glamour, the golden, artificial glow of the theatre, the strident burlesque and the intense color and dance and motion it contains; for these all have the smell of the theatre, its foolish eagerness and its vitality. Mr. Copland does not hesitate to employ the most melodic orchestration at times—nor does he balk at the blaring trumpets of the "Burlesque" and the "Prologue."

Certainly Mr. Copland's versatility here should begin to make Mr. Damrosch suspect that he is not explaining the bite, the stinging, acid life of modern music by repeating "polytonal, atonal, polytonal, atonal."

For purposes of record the New York Symphony also played Schoenberg's "Five Orchestral Pieces," Poulenc's "Clarinet Sonata," Stravinsky's "Ragtime," Hindemuth's "Nusch-Nuschi Tanze," Loeffler's "Memories of My Childhood" and, for some strange, weird reason, Strauss' "Blue Danube" waltz.

EXALTED PENSION CONCERT

Post — Nov 23.

Great Choral Ninth Given as Never Before

BY WARREN STOREY SMITH

The greater the music, the greater is the opportunity of the interpreter, and never did Mr. Koussevitzky seem more the towering musical and personal figure than yesterday afternoon at Symphony Hall, when he led the Boston Symphony Orchestra and the combined choirs of Harvard and Radcliffe through a performance of Beethoven's Ninth Symphony, a performance given, together with its duplicate of this evening, in aid of the orchestra's pension fund.

CONTENTION OVER FINALE

For years has the Ninth Symphony been a bone of contention among musicians. Not a few have held it to be the crown of Beethoven's life-work, and indeed of all music. Others have granted the greatness of the three purely instrumental movements and yet have questioned the success of the choral Finale, urging that its adoption was but an after-thought on the part of the composer, and holding that the awkward writing for chorus and soloists as well as the somewhat fragmentary and episodic treatment of this final movement prevent it from taking rank with Beethoven's greatest achievements.

Hear the Ninth Symphony in the average performance, and the arguments of these objectors seem well founded. Yet to have heard the performance of yesterday, a performance in which the conductor's will and spirit as a scorching flame consumed all obstacles and difficulties, was to hear the choral Finale vested with all the greatness of Beethoven's conception, to hear it, not as an imperfectly realized effort, but as a triumphant accomplishment and to believe it to be after all, music's noblest and brightest page.

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To speak of the technical details of such a performance were almost an impertinence. It is more fitting merely to say that yesterday Mr. Koussevitzky recreated Beethoven's music. In doubt and mystery began the first movement; in triumph and in affirmation it ended. Irresistible was the rhythmic force and impulse of the Scherzo. The Adagio soared to heights of contemplative beauty while, to repeat, the Finale was for once the true capstone of the whole.

How meaningful and how significant was that celebrated récitative of the basses which rejects in turn the themes of the preceding three movements and accepts with delight the mighty, joyous melody of the choral conclusion. How subtly handled was the advent of the military music, how discreetly treated these martial measures, a passage often questioned, which yesterday seemed beyond reproach. And above all how successfully the chorus and the four soloists, Mesdames Vreeland and Van der Veer, Messrs. Stretton and Patton, coped with their often difficult and ungrateful measures.

Trained by Mr. Woodworth

Trained in Dr. Davison's absence by his temporary successor, Mr. G. Wallace Woodworth, and rehearsed and inspired by Mr. Koussevitzky, the chorus was yesterday a nobly sonorous body of singers who sang this music, not as a trying task, but as though it were but natural outlet for their own emotions and enthusiasms.

Throughout the performance an audience which completely filled the hall listened intent and absorbed, and at the end found release in long-continued applause for Mr. Koussevitzky and for the soloists, chorus and orchestra that had served him so well.

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Herald Nov 22

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The following list of composers (most of whom will be represented) will indicate the nature and period of the remaining programs. The second program—Weber, Schubert, Schumann, Liszt, Berlioz; the third program—Wagner, Brahms, Tchaikovsky, Franck, Saint-Saens; the fourth program—Strauss, Debussy, Rimsky-Korsakov, Scriabin, Sibelius, Moussorgsky, Glinka, Grieg the fifth program—Schoenberg, Ravel, Honegger, Bax, MacDowell, Stravinsky, Prokovieff.

Although these concerts are for the most part fully subscribed to, season tickets are still available for this series.

MEMORANDA OF MUSIC

Transcript — Nov 30

Bettered Bostonians

THE SYMPHONY ORCHESTRA and Mr. Koussevitzky have made their first visit of the season to New York. They played there on Thursday and on Saturday last, traversing Chaikovsky's "Pathetic Symphony"; Brahms's First Symphony, in C-minor; Mr. Eichheim's "Chinese Legend" from concerts of last winter in Boston; Monsieur Ibert's impressionistic "Escales"; Bach's Brandenburg Concerto in G major; Lyadov's "Apocalypse" and "Kikimora"; the suite from Rimsky-Korsakov's opera, "Tsar Saltan." To the more novel numbers of the two programs the reviewers gave short shrift. Only Mr. Eichheim's piece—and not always it—escapes rather scornful dismissal. About the performance of the two symphonies, however, The Herald-Tribune wrote with its usual discernment and discrimination:

> It would not be quite true to say that Mr. Koussevitzky's conveyance of the great score [Chaikovsky's "Pathetic"] fulfilled at every point our own notions as to how this or that passage should be read. There were many divergences from the normal in his treatment of tempi, of phrasing, of dynamics, and we are pretty sure that Mr. Koussevitzky did not intend his brasses to protrude so egregiously as they did in the approach to the climax of the Finale. But we are quite willing to forget a blemish or two of that sort. And as for the eccentricities of Mr. Koussevitzky's very personol interpretation, they do not really trouble us at all. If that is the way he feels it, well and good. The point is that he feels it, quite obviously, with consuming intensity; that he makes a superb and living thing of the music, an overwhelming communication. That is enough. . . .
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With one accord also, the reviewers were quick to discover the bettered quality of the orchestra. In the ears of The Tribune-Herald, "it played both novelties ['A Chinese Legend' and 'Escales'] exceedingly well—brilliantly, indeed; and in the second movement of Ibert's suite the new first oboe, Mr. Gillet, was able to disclose his skill, his taste, his beauty of tone." The Sun counted the performance of the Chinese ballet "a veritable triumph of orchestral virtuosity" and in the Brandenburg concerto noted "the fine sonority of the strings" and the evident enjoyment of all concerned. The World discovered the orchestra "much improved." The Times found the playing "more precise, vivid and electric." More than ever, it remarked, the Boston Orches-

Continued on Following Page

TO GIVE NINTH SYMPHONY SUNDAY

Traveler — Nov 21

Edmond Boucher to Sing with People's Orchestra

Beethoven's Ninth Symphony will be performed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in aid of the orchestra's pension fund, in Symphony hall tomorrow afternoon and Monday evening. The Harvard Glee Club and Radcliffe Choral Society will assist the orchestra. Mr. Koussevitzky will open the program with the Overture to Egmont. All reserved seats having been taken for both performances, the usual rule at Symphony concerts will be waived and standing room sold.

The next regular pair of Boston Symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, Dec. 4 and 5. The program will include Brahms' "Academic Festival" Overture; the same composer's First Pianoforte Concerto in D-minor, with Harold Mauer as the soloist; Loeffler's Symphonic poem, "Memories of My Childhood"; and the Second Suite from Ravel's "Daphnis and Chloe."

The first program is announced for the new Tuesday afternoon series of Symphony concerts, for which season tickets are still available. It will include Bach's Third Brandenburg Concerto for Strings in G-major; the Pastoral Symphony from Handel's "Messiah"; the Praeludium to Haydn's "Creation"; Mozart's "Magic Flute" overture; and the Fifth Symphony in C-minor of Beethoven.

Guest Conductor for Symphony

Traveler Nov 21

Eu[illegible]s, the celebrated Engl[illegible] con[illegible]d composer, is to ap-p[illegible] gu[illegible]nductor of the Boston Symphony Orchestra. He will visit Boston for this purpose for the week of Jan. 17, thus giving Mr. Koussevitzky a mid-season rest, and conduct the regular pair of Symphony concerts in Symphony hall on Jan. 22 and 23, and the concert in Providence on the previous Tuesday. He is now in America as conductor of the Rochester Philharmonic orchestra. It is by courtesy of Mr. Eastman, the director of the Eastman School of Music, that Mr. Goosens will visit Boston.

Of Belgian parentage, Mr. Goosens was born in England. He was associate conductor with Sir Thomas Beecham in the latter's orchestra from 1915-1920. Since then he has conducted the London Symphony orchestra on notable occasions, and likewise in opera and ballet. Goosens made his first visit to America to conduct the Rochester Philharmonic orchestra in 1923.

Advertiser Nov 21

AMERICAN MUSIC SCORES HIT ON SYMPHONY BILL

Aaron Copland, an American composer who writes in the ultra-modern style, but still apes none of his foreign contemporaries, was one of the heroes of yesterday's Symphony concert.

His "Music for the Theatre" suite, played here for the first time, was applauded until he had come forth three times to make his acknowledgments.

The novel, singular charm of the piece pleased the younger Symphony patrons particularly. The performance was the perfection of technic and sympathy. Mr. Koussevitzky conducted with evident enjoyment.

After the performance of Bee- fourth symphony

"SCHEHEREZADE" AT SYMPHONY CONCERT

Globe — Nov 14

Rimsky Korsakov's Suite Delights Audience

The chief number on the program of yesterday's Symphony concert was Rimsky Korsakov's familiar symphonic suite "Scheherezade." The audience was greatly pleased with a performance in which every point was overemphasized.

The novelty of the afternoon, a Sinfonietta for small orchestra by Alexander Tansman, played for the first time in America, proved uninteresting, not especially well written in a rather acrid modernist idiom. Satie's "Gymnopedies," orchestrated by Debussy and very romantically interpreted, had a substance as well as a glamour one would not expect from a professed ironist, the composer of other music to be played, according to his directions, "like a nightingale with the toothache," or "with hands in the pockets." But Satie presumably won the respect of his Parisian contemporaries such as Debussy and Ravel by something more musical than irony. Chabrier's "Bourree Fantasque," the remaining number, again seemed a noisy and not amusingly vulgar piece.

Tansman is a Pole, not yet out of his 20s, who has migrated from his native Lodz to Paris. He seems to have written almost as much as Schubert had produced at the same age. The sinfonietta heard yesterday lacks salient and individual themes. The development is occasionally ingenious, more often loose jointed and careless. It is clumsily scored, at least by comparison with such works for small orchestra as Richard Strauss' "Buerrger als Edelmann" suite. Why overwork the piano in a small orchestra, with which its tone does not blend? M Tansman might profit by careful study of the orchestration of Ravel and Stravinsky. If he would write less and polish more, his work might amount to something.

Satie's "Gymnopedies" are brief elegiac slow movements, with beautiful if rather shapeless melodies. Debussy's orchestration is miraculously skillful. The original piano pieces were writen in 1887, so that unless Debussy tampered with the harmonies in this version, they prove that Satie's harmonic originality must have influenced the composer of "The Afternoon of a Faun" strongly. The performance, at a tempo notably slower than Mr Mason used at the People's Symphony the other day, was impressive. But no doubt Koussevitzky was as usual making the indication "Lent" (slow) synonymous with a snail's pace.

Koussevitzky's version of "Scheherezade" is different from those of Muck and Monteux. He stresses the languors and emphasizes the frenzies of the music. He makes Rimsky Korsakov melodramatic, almost hysterical, in Tchaikovsky's vein. The finale at his hands becomes an orgy of rhythm, a brutal assault on the nervous system. The effect is thrilling, but is it art?

One had thought of this music as artificial, as hardly more emotional than the figures on a Chinese vase. But instead of charmingly sophisticated light music one heard yesterday a slice of life from "Arabian Nights." One prefers the less emotional and more graceful way of taking this music.

Chabrier's "Bourree Fantasque," written for piano and orchestrated noisily but effectively by his friend, the noted conductor Mottl, was presumably intended to recall to the hearer's mind pictures, almost caricatures, of rustic peasant revelry, after the fashion of the scherzo in Beethoven's "Pastoral Symphony." But the piece is a mere tour de force, full of sound and fury.

Next week the program announced includes Beethoven's Fourth Symphony, Mozart's "Magic Flute" overture, Copland's "Theatre Music" and the prelude and "Love Death" from Wagner's "Tristan."

P. R.

SYMPHONY GIVES COPLAND SUIT

153

"Music for the Theatre Is Played Here for First Time

Herald Nov 21

YOUNG COMPOSER IS WARMLY APPLAUDE

By PHILIP HALE

The sixth concert of the Bosto Symphony orchestra, Mr. Koussevitzky conductor, took place yesterday after noon in Symphony hall. Mozart, Overture to "The Magic Flute"; Beethoven Symphony No. 4; Copland, "Music fo the Theatre" in five movements (firs performance); Wagner, Prelude an "Love Death" from Tristan and Isolde

Beethoven's Fourth Symphony wa produced at Vienna in 1807. Those wh are now dismayed, not to say, disguste when they hear contemporaneous musi of an unusual character may like t know what was said about thi symphony by men of a certain authorit before Beethoven died.

The first movement wrote one disgruntled person is "full of short detached ideas without relation one to another—three or four notes every quarte hour,, which is interesting! Then muffled drum-roll and mysterious viol phrases all ornamented with a crowd of general pauses and rests; then afte the hearer is resigned by long waiting the Allegro, a ferocious movement i which especial care is taken that n principal thought is exposed."

Who wrote so absurdly? He was no a reactionary; he was not a poor devi of a music critic, a hack reviewing concerts for a daily newspaper. H was no less a person than the grea Carl Maria von Weber, who w a bit of a Philistine.

When this symphony was played a Cassel in the season of 1815-16, a accomplished critic thus freed hi mind: "It seems to me that the grea master, in this as in several of hi new works, is extremely bizarre an makes himself unintelligible and eve an object of terror to even cultivate dilettanti."

This leads us to consider the ca of Mr. Copland of New York, whos suite was performed for the first tim and from manuscript. The movement are entitled: Prologue, Dance, Interlude, Burlesque, Epilogue. Mr. Coplan says that he had no play, no literar idea in mind when he composed th suite. "The title simply implies that, a times, this music has a quality which is suggestive of the theatre." The suit is for a small orchestra, curiously composed.

Mr. Copland is a young composer c indisputable talent. He has the grea gift of imagination. He can be realisti in a wild way; he can be tenderly poeti If his "Dance" reminds one of Wal Whitman's line: "Onward we move, gay gang of blackguards! with mirth shouting music and wild-flapping pennants of joy!" in his "Prologue," "Interlude" and "Epilogue" is the admirable expression of a contemplativ mood, music of pure beauty without th taint of sensuousness, without an incongruous episode of churned-up emotion.

This suite is a more important work than his symphony for orchestra organ played here last season. Th material has greater significance; th treatment is firmer, less experimental in the Suite Mr. Copland has much to say and he knows how he should say it. His instrumental combinations as well as his harmonic schemes were not put together at random; they were deliberately, knowingly planned.

But some one may object to the entrance of "jazz" in a symphonic concert room. American life with its restlessness, its haste, its snapping-of fingers at ideals and spiritual things its extravagance is "jazz." Why shoul not one movement in a suite be symbolic of American life as it now is? As for the "Burlesque," it is what its name implies.

"Music for the theatre," one of the most interesting of the modern work that have been produced here, severel taxes the players in the matter of n trances and by the frequently shiftin rhythms. It makes unusual demand on solo players and on the ensembl One might mention by name and in tur Messrs. Gillet, Mager, Allegra, Speyer Laus, Battles, Vannoni, the busie player of percussion instruments an so on, but this would be invidious, f the small orchestra was collectively virtuoso. Mr. Koussevitsky had take infinite pains at rehearsal to ensure brilliant performance, for he think highly of the Suite and the composer future. The audience was enthusiasti Mr. Copland was called to the platfor several times; he, Mr. Koussevitsky a the orchestra shared alike the lon continued applause.

The overture was played in a masterly manner, as was the symphon Even the most confident hearer wh knows how Beethoven wished his musi to be played, even the hearer in whos breast the spirit of Beethoven dwel lovingly and informingly, could not hav found fault with Mr. Koussevitzky's interpretation. There is chatter, we believe, about "objective" and "subjective" readings of the classics. Give u a man who first of all imparts fres interest to that which is familiar with out having recourse to extravagance willful vagaries.

An eloquent performance of Wagne music brought the end.

The concert will be repeated tonig The orchestra will be out of town n week. The program of Dec. 4-5 will Brahms's "Academic Festival," o ture and piano concert. No. 1 Bauer, pianist); Loeffler, symp poem, "Memories of My Chil (first time here); Ravel, Su from "Daphnis and Chloe."

NOV 3 0 1925

Music

Mr. Damrosch Talks, but Mr. Koussevitzky Conducts

THE League of Composers' concert this week end differed vitally from the New York Symphony concert in that the first organization braved the snickering and produced some genuine music, while Mr. Damrosch catered to the snickering and played very little music.

Mr. Damrosch took it upon himself to lecture on the works of the ultra-moderns, and, after sprinkling his talk with a few witticisms demonstrated the priciples of polytonality and atonaltiy. Then, carefully making the gesture of impartial judgment and pointing out that for all he knew these modern compositions might become great and standard works of art, he proceeded to play them in a wooden, unthoughtful and unimaginative manner—a manner which if applied to Beethoven himself would leave the master's music meaningless.

To illustrate Honegger's work, Mr. Damrosch played "Pacific 231" and demonstrated that though he understood the simpler effort to portray the laborious, giant breath of a locomotive and its superficial rhythm he either did not understand or did not care to bring out the sharp, jarring, overwhelming rhythm the work develops. Last year Mr. Serge Koussevitzky conducted the Boston Orchestra in the same work, and Honegger's conception of relentless, mechanical cruelty stood out alive and vital.

As though to prove his lack, Mr. Damrosch then played for contrast a work of "an older modern composer" designed to show the pupils in the audience that motion could be expressed just as well in a more conservative medium—and what do you think it was? Wagner's "Ride of the Valkyries!" One might just as well point to Corot to prove that he could paint gardens as well as Monet—but the gesture would be pointless.

Honegger was represented on Mr. Koussevitzky's program at the League of Composers Saturday by a concertino for piano and orchestra, with Mr. Jesus Sanroma at the piano. This work, played subtly and conducted with finesse, illustrated a newer development in the composer which takes him away from heavier, slowly thoughtful composition to the lighter satirical vein of "The Six." He uses a banal, simply melodic figure on the piano and embroiders it with a hee-hawing, almost lewd orchestration in the jazz idiom.

Prokofieff was represented on both programs with equal futility. Mr. Paul Kochanski displayed some Manual fireworks as the soloist for this composer's Concerto in D at Mr. Damrosch's concert, but the work seemed just as vague and lacking in vibrancy as his Quintet on the League's program.

Mr. Koussevitzky's program included also a new Sinfonietta by Alexandre Tansman in the usual polyphonic idiom. The first two movements, an Allegro and Scherzo, had very little to say. The Notturno began to develop an exotic theme and a strange, heavy perfume-laden mood and then was frittered away. The final Fugue and Toccata revealed a rather garish and cheap theme that grew into a brilliant design which seemed to require a larger orchestra for its full effect.

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TO GIVE NINTH SYMPHONY SUNDAY

Traveler — Nov 21

Edmond Boucher to Sing with People's Orchestra

Beethoven's Ninth Symphony will be performed by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, in aid of the orchestra's pension fund, in Symphony hall tomorrow afternoon and Monday evening. The Harvard Glee Club and Radcliffe Choral Society will assist the orchestra. Mr. Koussevitzky will open the program with the Overture to Egmont. All reserved seats having been taken for both performances, the usual rule at Symphony concerts will be waived and standing room sold.

The next regular pair of Boston Symphony concerts in Symphony hall will take place a week from next Friday afternoon and Saturday evening, Dec. 4 and 5. The program will include Brahms' "Academic Festival" Overture; the same composer's First Pianoforte Concerto in D-minor, with Harold Mauer as the soloist; Loeffler's Symphonic poem, "Memories of My Childhood"; and the Second Suite from Ravel's "Daphnis and Chloe."

The first program is announced for the new Tuesday afternoon series of Symphony concerts, for which season tickets are still available. It will include Bach's Third Brandenburg Concerto for Strings in G-major; the Pastoral Symphony from Handel's "Messiah"; the Praeludium to Haydn's "Creation"; Mozart's "Magic Flute" overture; and the Fifth Symphony in C-minor of Beethoven.

Guest Conductor [illegible]or Symphony

Traveler Nov 21

Eu[illegible]s, the celebrated Engli[illegible]d composer, is to ap-p[illegible] gu[illegible]nductor of the Boston Sym[illegible]ony orchestra. He will visit Boston for this purpose for the week of Jan. 17, thus giving Mr. Koussevitzky a mid-season rest, and conduct the regular pair of Symphony concerts in Symphony hall on Jan. 22 and 23, and the concert in Providence on the previous Tuesday. He is now in America as conductor of the Rochester Philharmonic orchestra. It is by courtesy of Mr. Eastman, the director of the Eastman School of Music, that Mr. Goosens will visit Boston.

Of Belgian parentage, Mr. Goosens was born in England. He was associate conductor with Sir Thomas Beecham in the latter's orchestra from 1915-1920. Since then he has conducted the London Symphony orchestra on notable occasions, and likewise in opera and ballet. Goosens made his first visit to America to conduct the Rochester Philharmonic orchestra in 1923.

Advertiser Nov 21

AMERICAN MUSIC SCORES HIT ON SYMPHONY BILL

Aaron Copland, an American composer who writes in the ultra-modern style, but still apes none of his foreign contemporaries, was one of the heroes of yesterday's Symphony concert.

His "Music for the Theatre" suite, played here for the first time, was applauded until he had come forth three times to make his acknowledgments.

The novel, singular charm of the piece pleased the younger Symphony patrons particularly. The performance was the perfection of technic and sympathy. Mr. Koussevitzky conducted with evident enjoyment.

After the performance of Beethoven's jocund fourth symphony the conductor and his men received the regular weekly ovation. Everyone was delighted with this number. The sparkle in Mozart's "Magic Flue" overture, which opens the program, and the Olympian eloquence of the prelude and love-death music from Wagner's "Tristan and Isolde" were equally delightful features of his sixth matinee.

WHOLE FLAKE

[illegible] other music [illegible] be played, according to his directions, "like a nightingale with the toothache," or "with hands in the pockets." But Satie presumably won the respect of his Parisian contemporaries such as Debussy and Ravel by something more musical than irony. Chabrier's "Bourree Fantasque," the remaining number, again seemed a noisy and not amusingly vulgar piece.

Tansman is a Pole, not yet out of his 20s, who has migrated from his native Lodz to Paris. He seems to have written almost as much as Schubert had produced at the same age. The sinfonietta heard yesterday lacks salient and individual themes. The development is occasionally ingenious, more often loose jointed and careless. It is clumsily scored, at least by comparison with such works for small orchestra as Richard Strauss' "Buerrger als Edelmann" suite. Why overwork the piano in a small orchestra, with which its tone does not blend? M Tansman might profit by careful study of the orchestration of Ravel and Stravinsky. If he would write less and polish more, his work might amount to something.

Satie's "Gymnopedies" are brief elegiac slow movements, with beautiful if rather shapeless melodies. Debussy's orchestration is miraculously skillful. The original piano pieces were writen in 1887, so that unless Debussy tampered with the harmonies in this version, they prove that Satie's harmonic originality must have influenced the composer of "The Afternoon of a Faun" strongly. The performance, at a tempo notably slower than Mr Mason used at the People's Symphony the other day, was impressive. But no doubt Koussevitzky was as usual making the indication "Lent" (slow) synonymous with a snail's pace.

Koussevitzky's version of "Scheherezade" is different from those of Muck and Monteux. He stresses the languors and emphasizes the frenzies of the music. He makes Rimsky Korsakov melodramatic, almost hysterical, in Tchaikovsky's vein. The finale at his hands becomes an orgy of rhythm, a brutal assault on the nervous system. The effect is thrilling, but is it art?

One had thought of this music as artificial, as hardly more emotional than the figures on a Chinese vase. But instead of charmingly sophisticated light music one heard yesterday a slice of life from "Arabian Nights." One prefers the less emotional and more graceful way of taking this music.

Chabrier's "Bourree Fantasque," written for piano and orchestrated noisily but effectively by his friend, the noted conductor Mottl, was presumably intended to recall to the hearer's mind pictures, almost caricatures, of rustic peasant revelry, after the fashion of the scherzo in Beethoven's "Pastoral Symphony." But the piece is a mere tour de force, full of sound and fury.

Next week the program announced includes Beethoven's Fourth Symphony, Mozart's "Magic Flute" overture, Copland's "Theatre Music" and the prelude and "Love Death" from Wagner's "Tristan."

P. R.

SYMPHONY GIVES COPLAND SUIT

153

"Music for the Theatre Is Played Here for First Time

Herald Nov 21

YOUNG COMPOSER IS WARMLY APPLAUDE

By PHILIP HALE

The sixth concert of the Bosto Symphony orchestra, Mr. Koussevitzk conductor, took place yesterday afternoon in Symphony hall. Mozart, Overture to "The Magic Flute"; Beethove Symphony No. 4; Copland, "Music fo the Theatre" in five movements (firs performance); Wagner, Prelude an "Love Death" from Tristan and Isolde.

Beethoven's Fourth Symphony wa produced at Vienna in 1807. Those wh are now dismayed, not to say, disguste when they hear contemporaneous musi of an unusual character may like t know what was said about thi symphony by men of a certain authorit before Beethoven died.

The first movement wrote one disgruntled person is "full of short detached ideas without relation one to another—three or four notes every quarte hour,, which is interesting! Then muffled drum-roll and mysterious viol phrases all ornamented with a crow of general pauses and rests; then afte the hearer is resigned by long waiting the Allegro, a ferocious movement i which especial care is taken that n principal thought is exposed."

Who wrote so absurdly? He was no a reactionary; he was not a poor devi of a music critic, a hack reviewin concerts for a daily newspaper. H was no less a person than the grea Carl Maria von Weber, who [illegible] a bit of a Philistine.

When this symphony was played a Cassel in the season of 1815-16, a accomplished critic thus freed hi mind: "It seems to me that the grea master, in this as in several of hi new works, is extremely bizarre an makes himself unintelligible and eve an object of terror to even cultivate dilettanti."

This leads us to consider the ca of Mr. Copland of New York, whos suite was performed for the first tim and from manuscript. The movement are entitled: Prologue, Dance, Interlude, Burlesque, Epilogue. Mr. Coplan says that he had no play, no literar idea in mind when he composed th suite. "The title simply implies that, a times, this music has a quality whic is suggestive of the theatre." The suit is for a small orchestra, curiously composed.

Mr. Copland is a young composer indisputable talent. He has the grea gift of imagination. He can be realisti in a wild way; he can be tenderly poeti If his "Dance" reminds one of Wa Whitman's line: "Onward we move, ay gang of blackguards! with mirt houting music and wild-flapping pen ants of joy!" in his "Prologue," "In erlude" and "Epilogue" is the admir ble expression of a contemplativ ood, music of pure beauty without th taint of sensuousness, without an incongruous episode of churned-up emotion.

This suite is a more important wor than his symphony for orchestra organ played here last season. Th material has greater significance; th treatment is firmer, less experimental In the Suite Mr. Copland has much t say and he knows how he should sa it. His instrumental combinations a well as his harmonic schemes were no put together at random; they were deliberately, knowingly planned.

But some one may object to the entrance of "jazz" in a symphonic concert room. American life with its restlessness, its haste, its snapping-of fingers at ideals and spiritual thing its extravagance is "jazz." Why shoul not one movement in a suite be symbolic of American life as it now is? A for the "Burlesque," it is what its nam implies.

"Music for the theatre," one of th most interesting of the modern work that have been produced here, severel taxes the players in the matter of n trances and by the frequently shiftin rhythms. It makes unusual demand on solo players and on the ensembl One might mention by name and in tur Messrs. Gillet, Mager, Allegra, Speye Laus, Battles, Vannoni, the busie player of percussion instruments an so on, but this would be invidious, f the small orchestra was collectively virtuoso. Mr. Koussevitzky had take infinite pains at rehearsal to ensure brilliant performance, for he think highly of the Suite and the compose future. The audience was enthusiast Mr. Copland was called to the platfo several times; he, Mr. Koussevitzky a the orchestra shared alike the lon continued applause.

The overture was played in a masterly manner, as was the symphon Even the most confident hearer wh knows how Beethoven wished his mus to be played, even the hearer in whos breast the spirit of Beethoven dwell lovingly and informingly, could not hav found fault with Mr. Koussevitzky's interpretation. There is chatter, we believe, about "objective" and "subjective" readings of the classics. Give u a man who first of all imparts fres interest to that which is familiar without having recourse to extravagance willful vagaries.

An eloquent performance of Wagne music brought the end.

The concert will be repeated tonig The orchestra will be out of town n week. The program of Dec. 4-5 will Brahms's "Academic Festival," o ture and piano concert. No. 1 [illegible] Bauer, pianist); Loeffler, symp poem, "Memories of My Chil[illegible] (first time here); Ravel, Su[illegible] from "Daphnis and Chloe."

154

Boston Symphony Concert

Monitor Nov 14

THE fifth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:—

Tansman
Sinfonietta for small orchestra
Satie
"Gymnopédies" (orchestrated by Debussy)
Chabrier
"Bourrée Fantasque" (orchestrated by Mottl)
Rimsky-Korsakoff ......"Schéhérazade"

Tansman's Sinfonietta was played for the first time in America. It runs in four short divisions—Allegro molto, Mazurka, Notturno and Fuga et Toccata. In this Sinfonietta Tansman, in spite of his heralded "modernity," does nothing to offend the taste of the most conservative so far as the actual sound of his music goes. To be sure, those who demand "melody" in music will perhaps find fault with the composer's somewhat slender material, but the work as a whole is so gracefully conceived and written and contains so many pleasing orchestral effects that even they will hardly fail to take pleasure in the greater part of the piece.

Shows Good Taste

This Sinfonietta is not in any sense a work to thrill an audience. In fact its intimacies might better be appreciated in surroundings less vast than those of Symphony Hall. Unfortunately many judge of the importance and value of a work by the size of the orchestra employed and oftentimes by its length. To these again this Sinfonietta will perhaps seem an agreeable trifle and nothing more. In reality, it seemed (to us at least) full of delightful combinations of color, harmony and rhythm; the work of a composer who has not perhaps fully decided on his style, but one giving evidence of that supreme essential in musical composition, good taste in the selection of materials. It is also the work of a well grounded musician who is master of the resources of his art, and one which is in no sense experimental. Mr. Koussevitzky has not always been so fortunate in his choice of novelties, but in this case he is thoroughly justified.

The two "Gymnopédies" of Erik Satie (orchestrated by Debussy) were doubtless played as a tribute to the composer's memory. These graceful pieces exhibit none of the eccentricities of that more than eccentric genius, who withal exerted such an important influence on the musical tendencies of his time. Alas for poor Satie; he will live in musical history rather for this influence than for any intrinsic merit to be found in his compositions. Chabrier's "Bourrée Fantasque" brought the first part of the program to a brilliant close.

Mr. Koussevitzky's interpretations, as time goes on, seem to group themselves into three classes: those which are musically impossible as those which are possible but not altogether probable, as many of his readings of Beethoven, Mozart and Schubert, and those in which he so accurately touches just the right note that any other eading would seem absolutely impossible, as his readings of Tchaikowsky, the Brahms symphonies and yesterday's "Schéhérazade."

Rimsky Eloquently

Never has it been our good fortune to assist at so remarkable a performance of Rimsky-Korsakoff's masterpiece. Never within recent recollection has the orchestra played with such rare virtuosity, with such glowing tone, with such intelligence and verve. It would seem that each individual member of the band played with all his heart, and the result was a performance of "Schéhérazade" which it would be extremely difficult to equal, let alone surpass.

The credit for this overwhelmingly beautiful performance is due to Mr. Koussevitzky, for he played upon the orchestra with the freedom of a virtuoso playing upon an instrument. Of course, this music is pre-eminently suited to the qualities of his talent. Here was free play for that exuberance of imagination with which he is gifted and which is so often out of keeping with much of the music of the classical repertory. Here he allowed it free rein, and never once did it gain the upper hand of the music. For so often is the music greater than Mr. Koussevitzky's conception of it that many a time he cannot mold it to his fancy. Yesterday, however, composer and conductor were one and the result may hardly be overpraised. Orchestra and audience were warmed by the conductor's enthusiasm as rarely happens at a symphony concert.

S. M.

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Advertiser Nov 14

ORIENTAL MUSIC BRILLIANTLY LED BY KOUSSEVITZKY

By E. F. HARKINS

Serge Koussevitzky's first Boston performance of "Scheherazade," the gorgeous Arabian Nights suite by Rimsky-Korsakoff, took place at Symphony Hall yesterday afternoon and forthwith took rank among the Russian conductor's finest achievements since he landed on these music-mad shores.

The "Scheherazade" music, depicting the adventures of Sinbad the Sailor, the Kalandar Prince, the gay picturesqueness of a Bagdad fete and other wonders of the ancient world, had not been played at Symphony concerts for well over three years.

BRILLIANT TONE DRAMA

Koussevitzky gave it new dramatic values—new languors, new glimpses of a musky, brilliantly-colored, semi-barbaric East, now throbs of excitement over the tone picture of the ship at sea, pitching and pounding in waves mountains high.

Not a measure of the magnificent score, with its unrivaled symphonic sketches of Arabian Nights drama, missed the revivifying touch of a master conductor tingling himself, as was evident, with the wonderful romantic mood of the music. He summoned his men to rise to the occasion, and they certainly did. It was a virtuoso performance, intensely thrilling, with glory for all. Mr. Burgin played the violin solos delightfully. He caught the glow of the music, too.

NOVEL SINFONIETTA.

This fifth Symphony program opens with the first American presentation of young Alexander Tansman's "Sinfonietta" for small orchestra. The Tansman music is caviare for the most part; experimental, yet showing melodic gifts and technical ingenuity. The audience liked the performance if not the music.

Two of Erik Satie's "Gymnopedies," Greek festival pieces orchestrated by Debussy, were also played at the Symphony concerts for the first time yesterday, though they are by no means new. The themes are [illegible], and so is Debussy's or-

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Music Notes and Comment

Globe Nov 15

The least memorable of Beethoven's symphonies, his fourth, is the chief item on the program of this week's Symphony concerts. Other repertory pieces by Mozart and Wagner and a novelty by Aaron Copland complete the announced list of numbers. Mr Koussevitzky has not this season been prone to alter his programs after announcing them, as he so often did last year.

It is especially gratifying to find the new piece on a Symphony program the work of an American and not of a Russian, a Frenchman or some other European. Other things being equal, American music should be given preference on American concert programs. This is not to favor the performance of music merely because it was composed in America by an American. Bad music is bad music and unworthy of performance no matter what its nationality. But such great and striking talent as that manifested in Mr Copland's organ symphony heard last season and in his Passacaglia, played last week by Mr. Leadb

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ADVERTISER—Boston

Ninth Symphony Today and Monday

Nov 22

THIS afternoon and tomorrow evening, at Symphony Hall, the Boston Symphony Orchestra with Serge Koussevitzky conducting, will perform Beethoven's ninth symphony, with the assistance of the Harvard Glee Club and the Radcliffe Choral Society. The soloists will be Jeannette Vreeland, Nevada Van de Veer, Charles Stratton, and Fred Patton baritone. Beethoven's "Egmont" overture will open the program. Only standing room tickets remain for these two pension fund concerts.

KOUSSEVITZKY EXCELLS IN NEW WORK

Amer By Moses Smith Nov 14

Fresh from listening to a performance of Rimsky-Korsakov's "Scheherazade," which is the final number on this week's Symphony program, one feels at a loss for words to describe its sheer magnificence. We shall undoubtedly cool down, but at present writing we feel secure in stating that in this piece Mr. Koussevitzky has done his finest work since he came to the Boston Symphony Orchestra.

Of course the playing of the men in the orchestra was superb in the Scheherazade, which is a virtuoso piece for display of orchestral technique, besides being gorgeous and colorful music. But that does not account for its immense success with the work. It was the directing genius of Koussevitzky, at home in a work of art that exactly meets his dynamic temperament, his Russian flare for color, and his brilliant imagination, that was most responsible for the artistic triumph.

Certainly this great Russian masterpiece has never sounded to any of the present generation as it sounded yesterday at Symphony Hall. Listening to it, one had little difficulty in visualizing the beauty and pageantry, the adventure and mystery of the Thousand and One Nights.

The opening Sinfonietta, by a new Parisian-Polish composer, Tansman, was played for the first time in America. It is not an imposing work, being written for a small chamber orchestra, and its four movements are very short. But they are packed full of meat, from the very opening measure, which breaks out into a delightful melody. This man has a rare talent for melody, his harmony is often revolutionary, and he uses the orchestra in marvellously economical fashion.

Harold Bauer will play at the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening Brahms's first piano concerto. He played it at his first appearance in America with the Boston orchestra 25 years ago, and he has played it twice at Symphony concerts since then. It is fair to presume that if he plays it two or three times more he will really like it. At the concerts this week we shall hear Mr. Loeffler's "Memories of My Childhood," which has already been performed in Evanston, Ill.; Chicago, Cleveland, New York. It was high time for a performance in Boston.

P. H.

Herald Nov 29

American Nov 21

PENSION FUND

Beethoven's Ninth Symphony will be performed by the Boston Symphony Orchestra in aid of the Orchestra's Pension Fund, in Symphony Hall, tomorrow afternoon and Monday evening. The Harvard Glee Club and Radcliffe Choral Society will assist the orchestra. Mr. Koussevitzky will open the program with the Overture to Egmont. All reserved seats having been taken for both performances, the usual rule at Symphony concerts will be waived and standing room sold.

SYMPHONY AT ZENITH OF POWERS

Post — Nov 14

Dazzling Virtuosity Is Displayed in Playing "Scheherazade"

BY WARREN STOREY SMITH

With the portentous announcement of the opening phrase of Rimsky-Korsakov's "Scheherazade" at the Symphony concert of yesterday afternoon, it became immediately clear that something out of the ordinary in the way of orchestral performance was about to come to pass. And come to pass it did.

Surely never before had a Boston audience heard so brilliant, so fanciful, so gorgeously colored a performance of Rimsky's palace of enchantments as that of yesterday, a performance in which conductor and players gave all they had to give—and then, it would seem, more besides!

CAUSES WONDER

Already this year there had been reason to believe that the Boston Symphony Orchestra is now at its tonal zenith. Yesterday in "Scheherazade" that belief was made a certainty. The singing strings, vibrant and full-throated, the dazzling, piercing trumpets, the horns that were as gold and steel, the plangent sonority of the trombones, the acid sweetness of the reeds, the stirring beat and beguiling tinkle of the percussion; these were things to make the listener to marvel alike at the mind which could conceive such sounds, at the conductor who could call them forth, and at the orchestra that, respondng, could produce them.

And no less remarkable than the orchestral virtuosity, the sheer tonal splendor of this performance, was its power of suggestion. As Mr. Koussevitzky and the orchestra realized to the full the gold and silver, the purple and crimson of Rimsky-Korsakov's marvellous intrumentation, so did they likewise call into being the rich imagery that lies within this music. Whether it was the mighty, swelling, sun-lit sea that bore the ship of Sinbad, the colors and odors of the bazaar where the mumbling crowd listened to the words of the narrator, the beauty of Kamar-al-Zaman and the Princess Budur, the riotous revelings of Bagdad, the crash of the ship against the rock or the poetry of the final closing, slow and reluctant, of ths book of wonders, Mr. Koussevitzky divined them in the score and brought them to wholly satisfying realization.

"Scheherazade" and the concert ended, the audience thrice recalled Mr. Koussevitzky, who bade the orchestra as a whole, and in particular Mr. Burgin whose violin had been voice to Scheherazade herself, share in the applause.

A "Sinfonietta" for small orchestra, practically a chamber-orchestra, by the Parisianized Pole, Alexander Tansman, a composer new to Boston, begins the programme of this fifth pair of Symphony Concerts. Between it and Rimsky's Suite come, for the first time in Symphony Hall, the two of the youthful Satie's unpretentious Gymnopedies," judiciously orchestrated by Debussy, and after them Mottl's orchestration of the brilliant and diverting "Bourree Fantasque" of Chabrier.

Refreshingly spontaneous, skilfully fashioned, daringly yet not perversely dissonant in harmony, abundantly melodious in the modern acceptance of the term, the four movements of Tansman's "Sinfonietta" gave immediate and decided pleasure. If Mr. Tansman has made more music of this calibre, by all means let us have it.

LAYING THE COURSE, TRYING THE TALENT, OVER THE CONCERTS

Transcript — Nov 20

ROOM AT LAST FOR MR. LOEFFLER IN RUSSIA

His "Memories of Childhood" in a Fortnight—Mr. Bauer's Quarter-Century—Paderewski's Pieces—The New York String Quartet and Chamber-Music Alive Again—A Pianist at Cambridge—Mr. Grainger's Return

WITHIN two weeks Mr. Loeffler's music, "Memories of My Childhood," will be heard in Boston. After many days, Mr. Koussevitzky has set the tone-poem on the program of the Symphony Concerts for Friday and Saturday, Dec. 4 and 5. Seldom, unless it was of his own will, has Mr. Loeffler waited so long for performance in his own city. . . . In 1924, the North Shore Music Festival, an annual series of concerts at Evanston, the suburb of Chicago, offered prizes for orchestral pieces written by American composers. For the symphonic poem, "Memories of My Childhood," Mr. Loeffler received first honors. The music was played at Evanston on May 29, in Chicago on Oct. 24-25, by Mr. Stock and his orchestra. In the intervening year, New York, Cleveland and other cities have heard and praised it. Now, belatedly, Boston may know and applaud.

Though, Mr. Loeffler was born in Alsace, his father's calling, as agricultural chemist and breeder of horses, led the family a wandering life. One of these migrations carried it to a country town in Russia. There the child, Charles Martin Tornov Loeffler, received on his eighth birthday the gift of a little violin. Soon a German musician who came from Petersburg to spend summers at this Smjela taught him to play it. Outside these lessons his education was home-gained; while before long the family removed to Hungary. According to Mr. Engel, writing a brief biography of the composer in The Musical Quarterly, "this sojourn in Russia was indelibly graved in the boy's mind." After fifty years and more these impressions were fresh enough to summon music.

To the tone-poem itself, Mr. Loeffler prefixes his own explanatory note:

> Many years ago the composer spent more than three years of his boyhood in a Russian village near the small town of Smjela, in the Government of Kiev. He now seeks to express by the following music what still lives in his heart and memory of those happy days. He recalls in the various strains of his music Russian peasant songs, the Yourod's Litany-prayer, "the happiest of days," fairy-tales and dance-songs. The closing movement of the symphonic poem commemorates the death of Vasinka, an elderly peasant, Bayan or story-teller, singer, maker of willow-pipes upon which he played tunes of weird intervals, and the companion and friend of the boy who now, later in life, notes down what he hopes these pages will tell.

Programs in Prospect

Besides Mr. Loeffler's tone-poem, the program for these Symphony Concerts of Dec. 4 and 5 traverses: Brahms's "Academic Overture"; Brahms First Concerto, in D minor, for Piano and Orchestra; and the Second Suite of Dances from Ravel's ballet, "Daphnis and Chloe." In the Concerto, Mr. Bauer will play the piano-part—as he did twenty-five years ago when he was first called to the Symphony Concerts.

In the supplementary afternoon concerts of the Symphony Orchestra, Mr. Koussevitzky purposes to follow the course of symphonic music from the eighteenth century into the twentieth. The new series begins on Tuesday afternoon, Dec. 1, with an assortment of early masters and Beethoven for climax, viz.:

Brandenburg Concerto for Strings, No. 3, in G major ....Bach
Pastoral Symphony from "The Messiah" .Handel
Prelude to the Oratorio, "The Creation" ..Haydn
Overture to the Opera, "The Magic Flute" .Mozart
Symphony, No. 5, in C ....Beethoven

[illegible]rewski has assembled the following numbers for his concert of piano-

154

Boston Symphony Concert

Monitor — Nov 14

THE fifth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:—

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S. M.

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Advertiser Nov 14

ORIENTAL MUSIC BRILLIANTLY LED BY KOUSSEVITZKY

By E. F. HARKINS

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Koussevitzky gave it new dramatic values—new languors, new glimpses of a musky, brilliantly-colored, semi-barbaric East, now throbs of excitement over the tone picture of the ship at sea, pitching and pounding in waves mountains high.

Not a measure of the magnificent score, with its unrivaled symphonic sketches of Arabian Nights drama, missed the revivifying touch of a master conductor tingling himself, as was evident, with the wonderful romantic mood of the music. He summoned his men to rise to the occasion, and they certainly did. It was a virtuoso performance, intensely thrilling, with glory for all. Mr. Burgin played the violin solos delightfully. He caught the glow of the music, too.

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Globe Nov 15

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ADVERTISER—*Boston*

Ninth Symphony Today and Monday

Nov 22

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KOUSSEVITZKY EXCELLS IN NEW WORK

Amer By Moses Smith Nov 14

Fresh from listening to a performance of Rimsky-Korsakov's "Scheherazade," which is the final number on this week's Symphony program, one feels at a loss for words to describe its sheer magnificence. We shall undoubtedly cool down, but at present writing we feel secure in stating that in this piece Mr. Koussevitzky has done his finest work since he came to the Boston Symphony Orchestra.

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P. H.

Herald Nov 29

American Nov 21

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Though, Mr. Loeffler was born in Alsace, his father's calling, as agricultural chemist and breeder of horses, led the family a wandering life. One of these migrations carried it to a country town in Russia. There the child, Charles Martin Tornov Loeffler, received on his eighth birthday the gift of a little violin. Soon a German musician who came from Petersburg to spend summers at this Smjela taught him to play it. Outside these lessons his education was home-gained; while before long the family removed to Hungary. According to Mr. Engel, writing a brief biography of the composer in The Musical Quarterly, "this sojourn in Russia was indelibly graved in the boy's mind." After fifty years and more these impressions were fresh enough to summon music.

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154

Boston Symphony Concert

Monitor Nov 14

THE fifth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:—

Tansman
Sinfonietta for small orchestra
Satie
"Gymnopédies" (orchestrated by Debussy)
Chabrier
"Bourrée Fantasque" (orchestrated by Mottl)
Rimsky-Korsakoff ......"Schéhérazade"

Tansman's Sinfonietta was played for the first time in America. It runs in four short divisions—Allegro molto, Mazurka, Notturno and Fuga et Toccata. In this Sinfonietta Tansman, in spite of his heralded "modernity," does nothing to offend the taste of the most conservative so far as the actual sound of his music goes. To be sure, those who demand "melody" in music will perhaps find fault with the composer's somewhat slender material, but the work as a whole is so gracefully conceived and written and contains so many pleasing orchestral effects that even they will hardly fail to take pleasure in the greater part of the piece.

Shows Good Taste

This Sinfonietta is not in any sense a work to thrill an audience. In fact its intimacies might better be appreciated in surroundings less vast than those of Symphony Hall. Unfortunately many judge of the importance and value of a work by the size of the orchestra employed and oftentimes by its length. To these again this Sinfonietta will perhaps seem an agreeable trifle and nothing more. In reality, it seemed (to us at least) full of delightful combinations of color, harmony and rhythm; the work of a composer who has not perhaps fully decided on his style, but one giving evidence of that supreme essential in musical composition, good taste in the selection of materials. It is also the work of a well grounded musician who is master of the resources of his art, and one which is in no sense experimental. Mr. Koussevitzky has not always been so fortunate in his choice of novelties, but in this case he is thoroughly justified.

The two "Gymnopédies" of Erik Satie (orchestrated by Debussy) were doubtless played as a tribute to the composer's memory. These graceful pieces exhibit none of the eccentricities of that more than eccentric genius, who withal exerted such an important influence on the musical tendencies of his time. Alas for poor Satie; he will live in musical history rather for this influence than for any intrinsic merit to be found in his compositions. Chabrier's "Bourrée Fantasque" brought the first part of the program to a brilliant close.

Mr. Koussevitzky's interpretations, as time goes on, seem to group themselves into three classes: those which are musically impossible, as the "Fantastic" Symphony of Berlioz; those which are possible but not altogether probable, as many of his readings of Beethoven, Mozart and Schubert, and those in which he so accurately touches just the right note that any other reading would seem absolutely impossible, as his readings of Tchaikowsky, the Brahms symphonies and yesterday's "Schéhérazade."

Rimsky Eloquently

Never has it been our good fortune to assist at so remarkable a performance of Rimsky-Korsakoff's masterpiece. Never within recent recollection has the orchestra played with such rare virtuosity, with such glowing tone, with such intelligence and verve. It would seem that each individual member of the band played with all his heart, and the result was a performance of "Schéhérazade" which it would be extremely difficult to equal, let alone surpass.

The credit for this overwhelmingly beautiful performance is due to Mr. Koussevitzky, for he played upon the orchestra with the freedom of a virtuoso playing upon an instrument. Of course, this music is pre-eminently suited to the qualities of his talent. Here was free play for that exuberance of imagination with which he is gifted and which is so often out of keeping with much of the music of the classical repertory. Here he allowed it free rein, and never once did it gain the upper hand of the music. For so often is the music greater than Mr. Koussevitzky's conception of it that many a time he cannot mold it to his fancy. Yesterday, however, composer and conductor were one and the result may hardly be overpraised. Orchestra and audience were warmed by the conductor's enthusiasm as rarely happens at a symphony concert.

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NOVEMBER 14, 1925

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STAGE

Every Sunday—NOVEN

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INFORMATION OBSCURED

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Mozart—Overture to "The Magic Flute."
Beethoven—Symphony No. 4 in B flat major, Op. 60.
Copland—"Music for the Theater."
Wagner—Prelude and "Liebestod" from "Tristan and Isolde."

Copland's "Music for the Theater" was played for the first time. It runs in five divisons—Prologue, Dance, Interlude, Burlesque and Epilogue, and is written for a small orchestra of a flute (interchangeable with piccolo); oboe (interchangeable with English horn); clarinet (interchangeable with clarinet piccolo); bassoon, two trumpets, trombone, two first violins, two second violins, two violas, two violoncellos, double bass, pianoforte, one percussion player playing xylophone, glockenspiel, wood block, snare drum, bass drum and cymbals. The number of strings was slightly augmented at yesterday's performance. It was the first composition by an American Mr. Koussevitzky has played this season.

There is little in this music that calls for extended comment. Mr. Copland has assimilated certain formulas of his contemporaries and immediate predecessors to considerable advantage. It is possible to discover here and there certain modes of expression which may perhaps be characterized as peculiarly his own. The principal defect in this work is its lack of invention. There are melodic fragments to be heard now and again, but it must be confessed that they are of no great charm. In noisy and more boisterous moods, the composer is most successful.

Orchestral Effects

Also he has contrived occasional orchestral effects which may hardly be qualified as charming, or even startling, but which are none the less of a certain degree of novelty. When he would pass to a quieter, more poetic and imaginative mood, however, his themes are short winded and fragmentary and his harmonic scheme is more often than not trite and obvious. In the sections labeled Dance and Burlesque a degree of rhythmical life was to be expected, but the composer in this matter as well again lacks invention.

But this composition marks a distinct progress over the Symphony for organ and orchestra by Mr. Copland played here last year. It is less complicated. What Mr. Copland has to say he says with much more simplicity and directness, and if the matter of this "Music for the Theater" is no particularly arresting, the manner o its presentation is much more logic and less inexperienced. Again, must be conceded that to write for small combination of instruments much more difficult than to compose for a large orchestra, although many would judge of the worth of a piece by the number of instruments employed in its performance. In thus restraining himself Mr. Copland shows good judgment.

A Musical Reading

Mr. Koussevitzky's playing of Beethoven's Fourth Symphony was by far the most sympathetic of any of his interpretations of this composer's music he has done up to the present. Yesterday he seemed content to let Beethoven himself take the center of the stage. The music was allowed to take its natural course unhampered, and it was possible to realize without too great an exercise of the imagination just what he was attempting to express. There were moments of exceedingly beautiful playing, notably in the Adagio, and there were life and gayety in the Scherzo and Finale, without rhythmical distortion. Excellent too were the mysterious opening measures. In short, it was a reading eminently sane and musical, a reading to delight those who are content with Beethoven's music for its own sake and who do not see in it simply a medium for this or that conductor's peculiar interpretation of it.

So also was Mr. Koussevitzky's conception of Mozart's Overture, which, save for the slightly rough tone of the brass, was played as one fancies the composer would have liked to hear it.

S. M.

Monitor Nov 23

The Ninth Symphony

The Boston Symphony Orchestr Serge Koussevitzky, conductor, a concert yesterday afternoon Symphony Hall in aid of its sion fund, presenting Beethov "Egment" Overture and N Symphony. It was assisted in symphony by the Harvard Glee the Radcliffe Choral Society, Jeannette Vreeland, soprano; vada Van der Veer, contr Charles Stratton, tenor, and Patton, bass.

The performance of the symp was magnificent. Everybody cerned seemed inspired by this music. Mr. Koussevitzky was most eloquent and poetic mood, players, chorus and soloists clearly caught fire from him. B ing on the foundation laid two ago by Mr. Monteux and Dr. Dav he reared a resplendent edifi sound. G. Wallace Woodworth inug conductor of the choruses Mrs. Robert Winternitz, his assi share the honors.

An innovation that added mu the effectiveness of the final ment was the placing of the q behind the orchestra, in the of the chorus. The soloists really a minor, though an impo role to play. Their withdrawal the edge of the crowded platfor hanced the beauty of the solo and greatly improved the ense by correcting a disproporti visual and tonal emphasis.

Detailed criticism of such a perb performance seems out place. It is sufficient to say tha first movement was thrilling, Scherzo delightful, the Adagio ch ing; while the Finale renewed t pleasures and added a stirring pression of noble aspiration.

The overture was admi played. The audience, which flowed along the walls, was wa appreciative. The concert will repeated this evening.

E. A.

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LL MEASURE, LIVELY METTLE, AMPLE PLEASU

Transcript — Nov 1

NDUCTOR, COMPOSERS AND ORCHESTRA

Ir. Koussevitzky Presents Mr. Ta man Favorably — From Satie Chabrier Extremes of the Dance "Scheherazade" at Last Full-Flavored Other Incidents of a Spirited Symphonic Day

A DISCRIMINATING, a considerate, conductor is Mr. Koussevitzky—man of the world as well as musician, perhaps discoverer in his turn that here in America undue earnestness is bane to the practice and the enjoyment of the arts. From time to time he shapes a Symphony Concert as pleasant entertainment—to the irritation of those that take their music as education and inspiration. Putting on their most serious

warmth and rhythmic motion; lingers gracefully over less ardent matter; harks back to the earlier vigors. The Scherzo tosses about the phrases and makes play with thei rhythms of a Mazurka. A Polish sensibility turns the music now gay and now dreamy; a Parisian fancy adds light

conductors have often worried it. Plainly also it is an oriental music; as such conductors have often drenched and drugged it. Hereabouts and in these days, only Mr. Koussevitzky has distilled from it the fickle flavors of the Arabian Nights.

In spite of her lengths, Scheherazade was an impetuous story-teller. Once embarked, she could not long keep to a text or to a mood. Now in her tales she was gay and frolicsome; again she mocked and was bitter; she could be cruel and she could be kind; she sopped up the wonders and the magics of the heavens above, the earth beneath and the waters that roll between; yet she could play on the street-corners and keep most questionable company. Half the wonder, half the pleasure of the Arabian Nights is this perpetual shifting through a thousand and one moods. Rimsky's Suite is as fitful and various, as alive to each fresh-coming fancy. Yet until Mr. Koussevitzky played it yesterday, scarcely a conductor has caught this diversity, this jostle, this high pitch—ever changing.

H. T. P.

BOSTON HERALD, SAT

SYMPHONY GIVES FIFTH CONCERT

Sinfonietta by Tansman Played First Time in This Country

Nov 14

OTHER NOTABLE PIECES PLAYED

By PHILIP HALE

The fifth concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Tansman, Sinfonietta (first time in this country); Satie-Debussy, Gymnopedies (first time at these concerts); Chabrier-Mottl; Bourree Fantasque; Rimsky-Korsakov, "Scheherazade."

Tansman is in his 29th year. He has not been idle. One sees him writing music night and day, and with both hands, for the list of his compositions is already long. This Sinfonietta, in four movements, written in 1924 and first performed last March in Paris, is for a double quintet of wind and string instruments, piano, trumpet, two trombones and some percussion instruments. The movements are short. (Not long ago a Sinfonietta by Tcherepnine performed in London lasted 50 minutes. The question naturally arose: How long would a symphony by this composer last?)

If the movements are short, they, nevertheless, contain many ideas worthy of respectful consideration. The composer has lived in Paris for the last five years. No doubt he learned there by hearing the later works of Stravinsky and those of the younger Frenchmen that surprising results could be obtained from the skilful use of a few instruments; but Tansman has not followed blindly in the footsteps of these men. He has his own scheme; he can speak with his own voice. The first Allegro, the second movement (in Mazurka form) and the finale (Fugue and Toccata) are amusing in the larger, more liberal meaning of that word. While the expression is decidedly free, the music is not merely a rambling succession of sounds; it is not simply experimental; there are definite ideas and they are interesting in themselves, however curiously they may be clothed at times. There are pages that might be considered as thought out for the piano, rather than the orchestra, but there is also an audacious use of instruments, solo, and in combination, that is not displeasing. The third movement, a Nocturne, is charming, though no doubt the ultra-conservatives will not agree to this. It is hard for some to pay attention to any music that is out of the well-worn ruts in which so many composers, especially those of low degree, have contentedly plodded, knowing that they will be regarded as not dangerous to the community; not realizing that they have not the courage (perhaps not the ability) to strike out new paths for themselves, nervous if they should stray, though a little, from the long-trampled, dusty road.

Debussys orchestrated with exquisite taste the two Spartan dances of that strange being, Erik Satie. Remember that at the Gymnopaedia, the festival of "naked youths," there was homage paid to the Spartans who had fallen in battle at Thyrea; but in these sacred dances of Satie there is no beating of the breast, no shedding of tears, no shrieks of lamentation. There is a classic serenity, the beauty of a Grecian frieze depicting the last rites. Simple as this music is, it is more impressive than many elegies for swollen and resounding orchestra. Would not the performance, beautiful as it was, have been still more noteworthy if the chords for the harps in the second dance had been plucked with greater emphasis, to set firmly the rhythm, to establish the stately mood? These chords yesterday were hardly audible. Furthermore, a slightly quicker pace for the second dance might have been of benefit.

The highest compliment that could be paid the late Felix Mottl as a transcriber of Chabrier's Bourree is that he orchestrated it as the brilliant and audacious Chabrier might have done. A year ago the eminently respectable Charles Koechlin orchestrated this Bourree. It was said that he endeavored "to disengage the essentially musical element of the work without emphasizing the comical." There is nothing so comical in the Bourree as Koechlin's endeavor. Should he be praised for his courage in putting Mottl aside? Then let us praise the daring man who is announced as an illustrator of Balzac's "Contes Drolatiques," ignoring the fact that Gustave Dore had done this in marvelous fashion; let us praise the rash American who followed Tenniel as an illustrator of Alice's adventures. The performance of the Bourree yesterday was one of dazzling virtuosity inspired by Mr. Koussevitzky's fiery, yet always musical reading.

As eloquent and as remarkable was his interpretation of "Scheherazade." How sensible, how shrewd it was of Rimsky-Korsakov in not giving an interlinear translation in tones of this or that tale from "The Thousand Nights and a Night"! He intended at first to give only the title "Scheherazade" to the Suite, and Prelude, Ballade, Adagio, Finale to the four movements. As it is, one can find what one pleases. One can find the Princess Budur, the princess of radiant beauty and the astonishing practical joke, or any princess borne off by Jinniyah or Ifrit. One can descend into the crypt with one Kalandar or enter the fatal chamber high on the mountain with the most unfortunate Kalandar of the three.

Some have complained of "Scheherazade" that it is too heavily scented; music that cloys with

"Strange spice and flower, strange savor
of crushed fruit,
And perfume the swart kings tread
underfoot
For pleasure when their minds wax
amorous,
Charred frankincense and grated sandal-root."

This reproach could not be brought against Mr. Koussevitzky's interpretation. Intensely dramatic as a whole, it abounded in contrasts that were not too episodic, but were essential to the general conception and the gorgeous musical picture of the Orient. An interpretation that was elastic, yet firmly knit. The performance, both in solo work and in ensemble, was one long to be remembered.

The concert will be repeated tonight. The program of next week is as follows: Mozart, Overture to "The Magic Flute"; Beethoven, Symphony No. 4, B Flat Major; Copland, Music for the Theatre (four movements; Mss; first performance); Wagner, Prelude and Love-Death from "Tristan and Isolde."

ALEXANDRE TANSMA

Herald. —— Nov 22

The Polish Modern of Moderns — Harvard Dramatic Club's Policy

The Sinfonietta by Alexandre Tansman, played at the fifth concert of the Boston Symphony Orchestra for the first time in the United States, excited discussion. As was to be expected some took the music as a personal attack on their composure; others were deeply interested and found much to like and praise. It is therefore interesting to hear from a close personal friend of Tansman, Mr. Slonimsky, who is now in Boston for the musical season. It should be remembered that the Sinfonietta was composed for a small orchestra. The effect produced might have been greater if the performance had been in Jordan hall.

"Tansman voluntarily limited his resources, and thus singularly demonstrated the prowess of one who is sufficient master to be able to say: 'Here are the beautiful garments at my disposal—I'll see whether I could dispense with them without fear of being likened to the king in Andersen's tale, who appeared naked in the streets, imagining that he was dressed in marvellous clothes.'

"Rimsky-Korsakoff once remarked that the inexperienced composers who do not know how to use their talents—supposing that they have any—usually jump upon the brass section of the orchestra seeking there satisfaction to their insatiable ambition—to make their work sound. It does sound, but the cheapness of the composer's ideas manifests itself the more palpably. Economical use of one's resources constitutes the very pivot of art. So the ungifted waste, whereas the talented select.

"Tansman's work is not an isolated phenomenon of this new current in music which could be expressed in a prohibitive slogan: 'Confine yourself to the necessary.' It would be hazardous to speculate, but there are strong indications that this dash 'back to the simplicity of the eighteenth century' is due not only to the natural reaction to Wagnerian tumultuous waterfalls of orchestral music, but also to the economical crisis which leaves little hope for the authors composing for a large orchestra—there are too few large orchestras in the world to give satisfaction to all the composers of modern scores.

"But a composer who writes for so called 'chamber orchestra' (the term seems to acclimatize itself readily, and will soon find its way into musical dictionaries) will have more opportunity to have his work produced. This voluntary limitation, which was caused by heterogeneous circumstances, has opened, as it were, a new chapter in the art of musical composition. To try a new combination of instruments, yielding new sonorities, is in itself an attractive thought. And we have a full list of the compositions for 'chamber orchestra' written by the foremost modern composers; Stravinsky, Prokofieff, Schoenberg. Many others have set their hands to this initiative.

"Since the chamber orchestra gains its way, even when a large one is available, we cannot put the blame for this exclusively on the economical disturbances. We have before us a new phenomenon and a new problem. The Bostonian public has had the occasion to form an opinion. Tansman's Sinfonietta is a pioneer of this type of music.

"Alexandre Tansman, born in 1897, a Pole, educated in Russia, has made Paris his home for five years, and, sponsored by Ravel, and cherished later by Koussevitzky, has gained his position at a quick pace. In a 'Who's Who in Music,' he could be listed as the most prominent representative of Polish music, with a strong mark of modern French musical culture. In the charming Mazurka (second part of the Sinfonietta, Polish nature and French culture are conspicuously shown.

"Tansman started his composition at an early age. He was 17 when his first orchestral work, 'Prometheus,' was performed by the Warsaw Philharmonic Orchestra. He was 20 when he won at once the first, the second and the third prizes at the competition of Polish composers. This victory, which caused much confusion in the ranks of esteemed deans of Polish music, almost cost him too dearly, but the exasperated minds had to submit to the fact, and the boy-modernist was amicably received by Paderewski, despite the obvious discrepancy in their musical beliefs.

"Paris was an unexplored field to Alexandre Tansman. The musical public hardly know him. His Sonata for Violin and Piano has been played by Bronislaw Huberman. His Polish triumphs have been to his credit, too, but in the boiling pot of Parisian artistic life, all the pre-war merits did not count. Tansman rejected all that he had previously done (too ruthlessly one might have said) and started anew.

"Although he did not know the modern French composers while in Poland, still at the moment of meeting with the French musical culture, he found what he knew already in the metaphysical realm of sounds. The contact was a happy one—Tansman acquired a new richness, a new independent technic, and overcame in due time the influences which have submerged many a courageous composer. The most terrific force was, to be sure, that of Stravinsky. Tansman still bears traces of Stravinsky's enormous personality scattered here and there, sharply pointed in his obstinate chords and rhythms. One can detect Scriabin's unearthly spirit in the meditative passages which Tansman pleases himself to alternate with the strenuous accumulations of harmonic pressure. But beyond all this Tansman remains himself.

"What are the chief features of Tansman's music? His mastership and dexterity go without saying: the 'up-to-date' composers have to have it all ready before their advent to the musical world. Tansman has more than that—he succeeds in creating a personality. He invents easily; yet his works are intricate enough to confuse an unsophisticated listener.

"His Scherzo Symphonique (which was performed at Koussevitzky's concert in Paris in 1922) reveals his sardonic mind; the piercing arrows of his irony are directed with skillful energy. The orchestration is sharp and clear; he favors the trumpet and often gives to this instrument his consise and short themes. 'La Legende,' which is dedicated to Mr. Koussevitsky, belongs to the same period, though it differs from the Scherzo in construction and design. The 'Danse de la Sorciere' for orchestra, follows shortly afterwards. Many songs and piano pieces fill the space between the orchestral works. In these pieces he scatters his bits of irony more liberally. 'A paradox, a paradox, a most ingenious paradox!' one would exclaim after listening to the Etude for Piano, written in two contradicting keys—F sharp major, and C major. But Tansman delights in paradoxes, and one forgives him the trouble.

"The future will show what will be Tansman's place in the development of modern music. In his art he is plentifully gifted, delightfully prodigal, and entrancingly captivating. All the rest depends upon the durability and the solidity of the substance. But no one of us is competent enough to foretell the final balance 'sub specie aeternitatis.'

NICOLAS SLONIMSKY."

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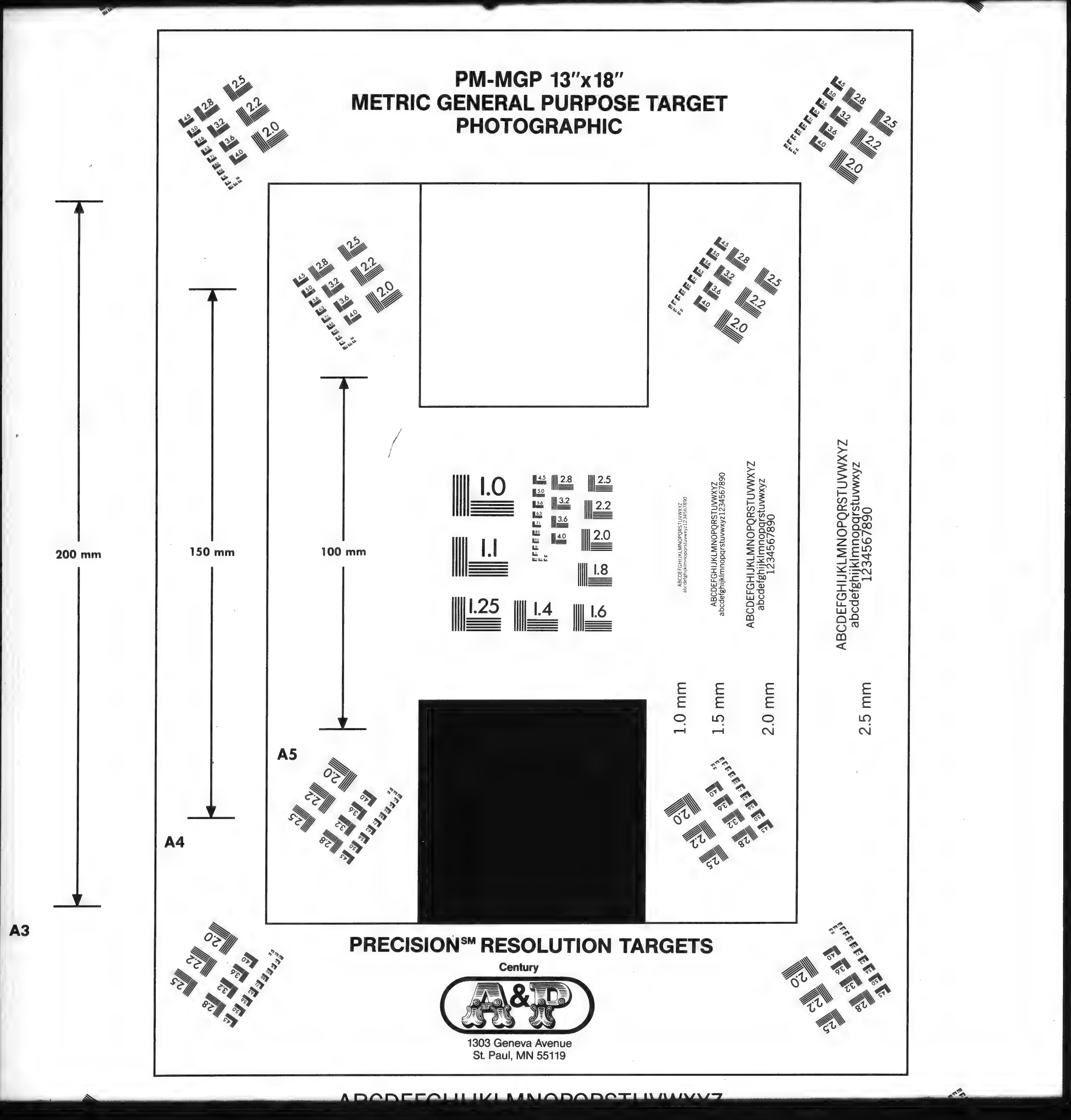

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Symphony

FULL MEASURE, LIVELY METTLE, AMPLE PLEASURE

Transcript — Nov 14

CONDUCTOR, COMPOSERS AND AN ORCHESTRA

Mr. Koussevitzky Presents Mr. Tansman Favorably — From Satie and Chabrier Extremes of the Dance — "Scheherazade" at Last Full-Flavored — Other Incidents of a Spirited Symphonic Day

A DISCRIMINATING, a considerate, conductor is Mr. Koussevitzky—man of the world as well as musician, perhaps discoverer in his turn that here in America undue earnestness is bane to the practice and the enjoyment of the arts. From time to time he shapes a Symphony Concert as pleasant entertainment—to the irritation of those that take their music as education and inspiration. Putting on their most serious "front," they call him a "charlatan" and demand that a Herr Kapellmeister, if possible a Herr Doktor, be summoned forthwith from darkest Stettin. Almost to their faces, the audience mocks these alarmists. It is pleased and makes no secret of its pleasure. Gleefully it claps its palms together and—quite as significantly on a Friday afternoon—hears the concert through. It is the more exhilarated when, as happened yesterday, the agreeable pieces also disclose the new quality of the orchestra as a delicate instrument of tonal poetry, a vigorous instrument of tonal power, an instrument withal of unfailing pliancy and precision.

Not above a whisper sounded many of the measures of Satie's imaginary Spartan dances; yet this wisp and gossamer of tone sustained line, rhythm, euphonies, color. In Mottl's orchestral arrangement of Chabrier's "Bourrée Fantasque," the choirs shouted the motivs; whipped them into motion; tossed them hither and thither; outflung them in climax. Exuberance of rhythm and ardor of progress might not further go—both clear-voiced; sensitive, besides, to every stroke with which composer and arranger would set contrast to these tumults. In turn, Rimsky-Korsakov's "Scheherazade" was a heyday for virtuosi. Every instrumental group, almost every "first desk," proved its general and particular mettle. Seldom in Symphony Hall has this coat of many tonal colors shone with such clear and manifold lustres. Nor was the orchestra content with Rimsky iridescent. It laid on his thicker textures, his sharper edges; kept a tone and a rhythm that could be as sensuous or as acrid as this music of The Arabian Nights. Before long, Philadelphia may not be the sole seat of orchestral perfections.

At the outset enjoyment—not to say levity—was in the air. The audience heard cheerfully and applauded warmly a new and unknown modernist. For a young man of twenty-eight, Mr. Alexander Tansman of Warsaw and Páris has written a superfluous quantity of music—as though there were not enough already in the world. He has also written at least one amusing piece—the Sinfonietta for Small Orchestra played yesterday. The suspicion increases that it passes for a virtue with these young modernists to be amusing; that in their lesser work they deliberately cultivate that desirable end. The romantic generation descended from Wagner and tutored at the knee of Strauss was over-serious. With a sigh, it would bind into a single tone-poem a vision of the cosmos—by, large and also thick. The altar-boys of the Debussyan chapel lingered over-long in silvery mists and dipped their fingers twice too often in water of roses.

Reaction from both neo-romantics and neo-impressionists was bound to come, and the younger modernists, with a backward and trustful glance toward Stravinsky and Ravel, made speed to improve the opportunity. They swore an oath against the three deadly vices—sentiment, pretence and conformity. They cultivated a pretty skill, brevity and wit. As they wrote, high spirits hid their pains. If they eschewed sentiment they were not strange to humor, fantasy and mood by no means shallow. With a nod and a smile they went their way. We that listened—they intimated—might like or dislike their music; but we were not to take it too seriously; enough that we found it interesting and amusing; a good—not a sloppy—job.

Tansman's Sinfonietta neatly fulfills these prescriptions. He writes for a small and shrewdly balanced orchestra, less than twenty strong. Separately and with individual savor he prefers to use these voices. The form is proportioned and compact; the expression concise; wander or waste Tansman will not. The germinating motivs stand clear; the ear readily follows them in their courses. Soon it is interested and alert. There are arabesques skilfully manipulated; bold, brave, intervals that may be discordant but are also arresting; harmonies that are not imitated; no more than the customary disdain of related keys; unfailing rhythmic life; a plain sense of design, logic, and progress. Tansman would not be of his time and kind did he not crave a Fugue and Toccata for finale. Grant the modernism, and the Sinfonietta is a notably well-made music. Instinctive as well as cultivated; a natural, if ripened, self-expression seem the modernist ways.

More to the purpose of the casual listener the Sinfonietta is animated and entertaining, fanciful and piquant. The ear knows not what to expect—and is seldom left ungratified. The first Allegro gains body, warmth and rhythmic motion; lingers gracefully over less ardent matter; harks back to the earlier vigors. The Scherzo tosses about the phrases and makes play wth thei rhythms of a Mazurka. A Polish sensibility turns the music now gay and now dreamy; a Parisian fancy adds light sting to the harmonies; playfully the instrumental timbres bite. Wit nips at the moodiness. Night visions haunt the slow movement; restless, it stirs and coils and will not be still. Fantasmal sounds pierce these sleep-chasings; a most a-tonal wail disperses them, which is not to say that the music lacks fantastic imagination.

Sharp-set modern rhythms and a light hurly-burly of keen-edged counterpoint keep Fugue and Toccata in lively motion, gathering substance as they go. This, that and the other scrap is caught into the whirlpool and flung up again. To pages of exuberance—any romantic and half the academics could write them—Tansman prefers a "snappy," sonorous concision. With a free hand, but also a cool head, he whips up pleasant excitements; a final seethe and swell and he makes a good end. . . . An ingratiating and amusing fellow, this Monsieur Tansman. He knows his job and he feels it, choosing out of his day and generation the particular means. Nothing too much; everything to the point; music that is both modernist and his own. Fancy here; high spirits there; in a slow movement, even imagination.

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"Tansman's work is not an isolated phenomenon of this new current in music which could be expressed in a prohibitive slogan: 'Confine yourself to the necessary.' It would be hazardous to speculate, but there are strong indications that this dash 'back to the simplicity of the eighteenth century' is due not only to the natural reaction to Wagnerian tumultuous waterfalls of orchestral music, but also to the economical crisis which leaves little hope for the authors composing for a large orchestra—there are too few large orchestras in the world to give satisfaction to all the composers of modern scores.

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"Since the chamber orchestra gains its way, even when a large one is available, we cannot put the blame for this exclusively on the economical disturbances. We have before us a new phenomenon and a new problem. The Bostonian public has had the occasion to form an opinion. Tansman's Sinfonietta is a pioneer of this type of music.

"Alexandre Tansman, born in 1897, a Pole, educated in Russia, has made Paris his home for five years, and, sponsored by Ravel, and cherished later by Koussevitzky, has gained his position at a quick pace. In a 'Who's Who in Music,' he could be listed as the most prominent representative of Polish music, with a strong mark of modern French musical culture. In the charming Mazurka (second part of the Sinfonietta, Polish nature and French culture are conspicuously shown.

"Tansman started his composition at an early age. He was 17 when his first orchestral work, 'Prometheus,' was performed by the Warsaw Philharmonic Orchestra. He was 20 when he won at once the first, the second and the third prizes at the competition of Polish composers. This victory, which caused much confusion in the ranks of esteemed deans of Polish music, almost cost him too dearly, but the exasperated minds had to submit to the fact, and the boy-modernist was amicably received by Paderewski, despite the obvious discrepancy in their musical beliefs.

"Paris was an unexplored field to Alexandre Tansman. The musical public hardly know him. His Sonata for Violin and Piano has been played by Bronislaw Huberman. His Polish triumphs have been to his credit, too, but in the boiling pot of Parisian artistic life, all the pre-war merits did not count. Tansman rejected all that he had previously done (too ruthlessly one might have said) and started anew.

"Although he did not know the modern French composers while in Poland, still at the moment of meeting with the French musical culture, he found what he knew already in the metaphysical realm of sounds. The contact was a happy one—Tansman acquired a new richness, a new independent technic, and overcame in due time the influences which have submerged many a courageous composer. The most terrific force was, to be sure, that of Stravinsky. Tansman still bears traces of Stravinsky's enormous personality scattered here and there, sharply pointed in his obstinate chords and rhythms. One can detect Scriabin's unearthly spirit in the meditative passages which Tansman pleases himself to alternate with the strenuous accumulations of harmonic pressure. But beyond all this Tansman remains himself.

"What are the chief features of Tansman's music? His mastership and dexterity go without saying: the 'up-to-date' composers have to have it all ready before their advent to the musical world. Tansman has more than that—he succeeds in creating a personality. He invents easily; yet his works are intricate enough to confuse an unsophisticated listener.

"His Scherzo Symphonique (which was performed at Koussevitzky's concert in Paris in 1922) reveals his sardonic mind; the piercing arrows of his irony are directed with skillful energy. The orchestration is sharp and clear; he favors the trumpet and often gives to this instrument his consise and short themes. 'La Legende,' which is dedicated to Mr. Koussevitsky, belongs to the same period, though it differs from the Scherzo in construction and design. The 'Danse de la Sorciere' for orchestra, follows shortly afterwards. Many songs and piano pieces fill the space between the orchestral works. In these pieces he scatters his bits of irony more liberally. 'A paradox, a paradox, a most ingenious paradox!' one would exclaim after listening to the Etude for Piano, written in two contradicting keys—F sharp major, and C major. But Tansman delights in paradoxes, and one forgives him the trouble.

"The future will show what will be Tansman's place in the development of modern music. In his art he is plentifully gifted, delightfully prodigal, and entrancingly captivating. All the rest depends upon the durability and the solidity of the substance. But no one of us is competent enough to foretell the final balance 'sub specie aeternitatis.'

NICOLAS SLONIMSKY."

Koussevitzky has played

There is little in this music that calls for extended comment. Mr. Copland has assimilated certain formulas of his contemporaries and immediate predecessors to considerable advantage. It is possible to discover here and there certain modes of expression which may perhaps be characterized as peculiarly his own. The principal defect in this work is its lack of invention. There are melc dic fragments to be heard now an again, but it must be confessed tha they are of no great charm. In nois and more boisterous moods, the con poser is most successful.

Orchestral Effects

Also he has contrived occasion orchestral effects which may hard be qualified as charming, or eve startling, but which are none the le of a certain degree of novelty. Wh he would pass to a quieter, mo poetic and imaginative mood, ho ever, his themes are short wind and fragmentary and his harmon scheme is more often than not tri and obvious. In the sections label Dance and Burlesque a degree rhythmical life was to be expecte but the composer in this matter well again lacks invention.

But this composition marks a di tinct progress over the Symphony f organ and orchestra by Mr. Coplar played here last year. It is less con plicated. What Mr. Copland has say he says with much more simp city and directness, and if the matt of this "Music for the Theater" is n particularly arresting, the manner its presentation is much more logic and less inexperienced. Again, must be conceded that to write for small combination of instruments

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Monitor Nov 28

The Ninth Symphony

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave a concert yesterday afternoon in Symphony Hall in aid of its pension fund, presenting Beethoven's "Egment" Overture and Ninth Symphony. It was assisted in the symphony by the Harvard Glee Club, the Radcliffe Choral Society, and Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Charles Stratton, tenor, and Fred Patton, bass.

The performance of the symphony was magnificent. Everybody concerned seemed inspired by this great music. Mr. Koussevitzky was in his most eloquent and poetic mood, and players, chorus and soloists alike clearly caught fire from him. Building on the foundation laid two years ago by Mr. Monteux and Dr. Davison, he reared a resplendent edifice of sound. G. Wallace Woodworth, actinug conductor of the choruses, and Mrs. Robert Winternitz, his assistant, share the honors.

An innovation that added much to the effectiveness of the final movement was the placing of the quartet behind the orchestra, in the midst of the chorus. The soloists hav really a minor, though an importan rôle to play. Their withdrawal fro the edge of the crowded platform en hanced the beauty of the solo voice and greatly improved the ensembl by correcting a disproportionat visual and tonal emphasis.

Detailed criticism of such a su perb performance seems out o place. It is sufficient to say that the first movement was thrilling, the Scherzo delightful, the Adagio charming; while the Finale renewed these pleasures and added a stirring expression of noble aspiration.

The overture was admirably played. The audience, which overflowed along the walls, was warmly appreciative. The concert will be repeated this evening. L. A. S.

Beethoven's music and who do not see in it simply a medium for this or that conductor's peculiar interpretaticn of it.

So also was Mr. Koussevitzky's conception of Mozart's Overture, which, save for the slightly rough tone of the brass, was played as one fancies the composer would have liked to hear it. S. M.

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Symphony

FULL MEASURE, LIVELY METTLE, AMPLE PLEASURE

Transcript — Nov 14

CONDUCTOR, COMPOSERS AND AN ORCHESTRA

Mr. Koussevitzky Presents Mr. Tansman Favorably — From Satie and Chabrier Extremes of the Dance — "Scheherazade" at Last Full-Flavored — Other Incidents of a Spirited Symphonic Day

A DISCRIMINATING, a considerate, conductor is Mr. Koussevitzky—man of the world as well as musician, perhaps discoverer in his turn that here in America undue earnestness is bane to the practice and the enjoyment of the arts. From time to time he shapes a Symphony Concert as pleasant entertainment—to the irritation of those that take their music as education and inspiration. Putting on their most serious "front," they call him a "charlatan" and demand that a Herr Kapellmeister, if possible a Herr Doktor, be summoned forthwith from darkest Stettin. Almost to their aces, the audience mocks these alarmists. t is pleased and makes no secret of its easure. Gleefully it claps its palms to- ether and—quite as significantly on a riday afternoon—hears the concert hrough. It is the more exhilarated when, s happened yesterday, the agreeable ieces also disclose the new quality of the rchestra as a delicate instrument of tonal oetry, a vigorous instrument of tonal ower, an instrument withal of unfailing iancy and precision.

Not above a whisper sounded many of e measures of Satie's imaginary Spartan ances; yet this wisp and gossamer of one sustained line, rhythm, euphonies, olor. In Mottl's orchestral arrangement f Chabrier's "Bourrée Fantasque," the hoirs shouted the motivs; whipped them nto motion; tossed them hither and hither; outflung them in climax. Exuber- nce of rhythm and ardor of progress ight not further go—both clear-voiced; nsitive, besides, to every stroke with hich composer and arranger would set ntrast to these tumults. In turn, Rim- y-Korsakov's "Scheherazade" was a hey- y for virtuosi. Every instrumental oup, almost every "first desk," proved general and particular mettle. Seldom Symphony Hall has this coat of many al colors shone with such clear and anifold lustres. Nor was the orchestra content with Rimsky iridescent. It laid on his thicker textures, his sharper edges; kept a tone and a rhythm that could be as ensuous or as acrid as this music of The rabian Nights. Before long, Philadelphia ay not be the sole seat of orchestral rfections.

At the outset enjoyment—not to say lev- —was in the air. The audience heard erfully and applauded warmly a new unknown modernist. For a young man wenty-eight, Mr. Alexander Tansman arsaw and Paris has written a su- ous quantity of music—as though were not enough already in the world. s also written at least one amusing the Sinfonietta for Small Orchestra yesterday. The suspicion increases passes for a virtue with these young nists to be amusing; that in their work they deliberately cultivate that ble end. The romantic generation nded from Wagner and tutored at the knee of Strauss was over-serious. With a sigh, it would bind into a single tone-poem a vision of the cosmos—by, large and also thick. The altar-boys of the Debussyan chapel lingered over-long in silvery mists and dipped their fingers twice too often in water of roses.

Reaction from both neo-romantics and neo-impressionists was bound to come, and the younger modernists, with a backward and trustful glance toward Stravinsky and Ravel, made speed to improve the opportunity. They swore an oath against the three deadly vices—sentiment, pretence and conformity. They cultivated a pretty skill, brevity and wit. As they wrote, high spirits hid their pains. If they eschewed sentiment they were not strange to humor, fantasy and mood by no means shallow. With a nod and a smile they went their way. We that listened—they intimated—might like or dislike their music; but we were not to take it too seriously; enough that we found it interesting and amusing; a good—not a sloppy—job.

Tansman's Sinfonietta neatly fulfills these prescriptions. He writes for a small and shrewdly balanced orchestra, less than twenty strong. Separately and with individual savor he prefers to use these voices. The form is proportioned and compact; the expression concise; wander or waste Tansman will not. The germinating motivs stand clear; the ear readily follows them in their courses. Soon it is interested and alert. There are arabesques skilfully manipulated; bold, brave, intervals that may be discordant but are also arresting; harmonies that are not imitated; no more than the customary disdain of related keys; unfailing rhythmic life; a plain sense of design, logic, and progress. Tansman would not be of his time and kind did he not crave a Fugue and Toccata for finale. Grant the modernism, and the Sinfonietta is a notably well-made music. Instinctive as well as cultivated; a natural, if ripened, self-expression seem the modernist ways.

More to the purpose of the casual listener the Sinfonietta is animated and entertaining, fanciful and piquant. The ear knows not what to expect—and is seldom left ungratified. The first Allegro gains body, warmth and rhythmic motion; lingers gracefully over less ardent matter; harks back to the earlier vigors. The Scherzo tosses about the phrases and makes play wth thei rhythms of a Mazurka. A Polish sensibility turns the music now gay and now dreamy; a Parisian fancy adds light sting to the harmonies; playfully the instrumental timbres bite. Wit nips at the moodiness. Night visions haunt the slow movement; restless, it stirs and coils and will not be still. Fantasmal sounds pierce these sleep-chasings; a most a-tonal wail disperses them, which is not to say that the music lacks fantastic imagination.

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"Tansman started his composition at an early age. He was 17 when his first orchestral work, 'Prometheus,' was performed by the Warsaw Philharmonic Orchestra. He was 20 when he won at once the first, the second and the third prizes at the competition of Polish composers. This victory, which caused much confusion in the ranks of esteemed deans of Polish music, almost cost him too dearly, but the exasperated minds had to submit to the fact, and the boy-modernist was amicably received by Paderewski, despite the obvious discrepancy in their musical beliefs.

"Paris was an unexplored field to Alexandre Tansman. The musical public hardly know him. His Sonata for Violin and Piano has been played by Bronislaw Huberman. His Polish triumphs have been to his credit, too, but in the boiling pot of Parisian artistic life, all the pre-war merits did not count. Tansman rejected all that he had previously done (too ruthlessly one might have said) and started anew.

"Although he did not know the modern French composers while in Poland, still at the moment of meeting with the French musical culture, he found what he knew already in the metaphysical realm of sounds. The contact was a happy one—Tansman acquired a new richness, a new independent technic, and overcame in due time the influences which have submerged many a courageous composer. The most terrific force was, to be sure, that of Stravinsky. Tansman still bears traces of Stravinsky's enormous personality scattered here and there, sharply pointed in his obstinate chords and rhythms. One can detect Scriabin's unearthly spirit in the meditative passages which Tansman pleases himself to alternate with the strenuous accumulations of harmonic pressure. But beyond all this Tansman remains himself.

"What are the chief features of Tansman's music? His mastership and dexterity go without saying: the 'up-to-date' composers have to have it all ready before their advent to the musical world. Tansman has more than that—he succeeds in creating a personality. He invents easily; yet his works are intricate enough to confuse an unsophisticated listener.

"His Scherzo Symphonique (which was performed at Koussevitzky's concert in Paris in 1922) reveals his sardonic mind; the piercing arrows of his irony are directed with skillful energy. The orchestration is sharp and clear; he favors the trumpet and often gives to this instrument his consise and short themes. 'La Legende,' which is dedicated to Mr. Koussevitsky, belongs to the same period, though it differs from the Scherzo in construction and design. The 'Danse de la Sorciere' for orchestra, follows shortly afterwards. Many songs and piano pieces fill the space between the orchestral works. In these pieces he scatters his bits of irony more liberally. 'A paradox, a paradox, a most ingenious paradox!' one would exclaim after listening to the Etude for Piano, written in two contradicting keys—F sharp major, and C major. But Tansman delights in paradoxes, and one forgives him the trouble.

"The future will show what will be Tansman's place in the development of modern music. In his art he is plentifully gifted, delightfully prodigal, and entrancingly captivating. All the rest depends upon the durability and the solidity of the substance. But no one of us is competent enough to foretell the final balance 'sub specie aeternitatis.'

NICOLAS SLONIMSKY."

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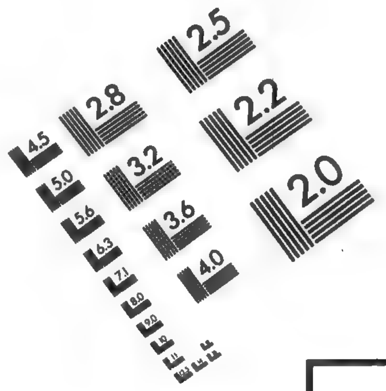
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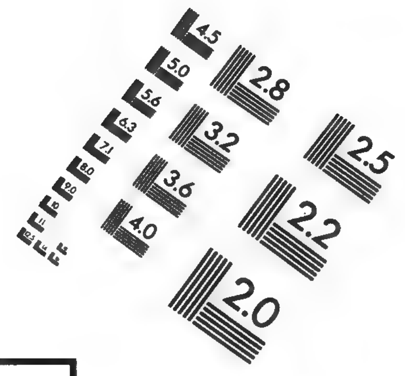
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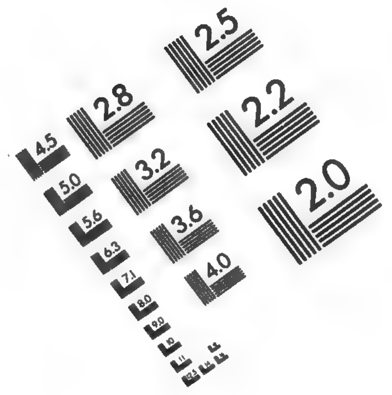
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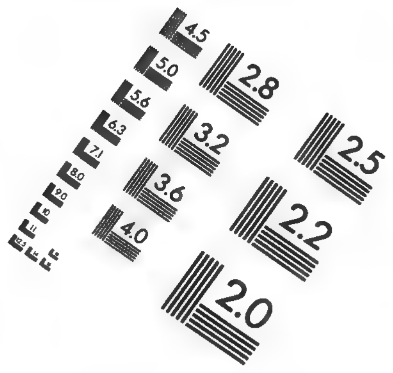
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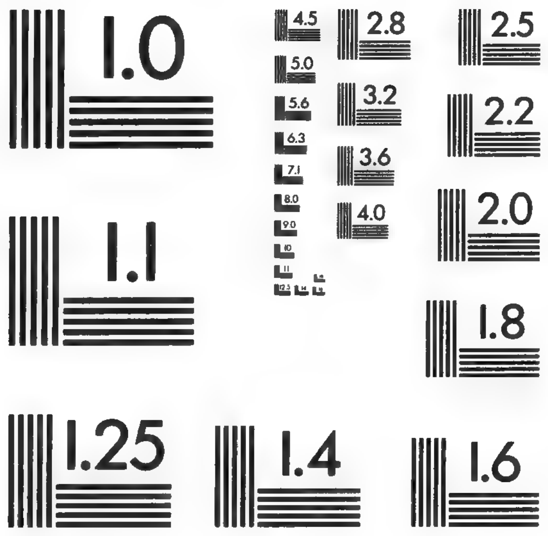
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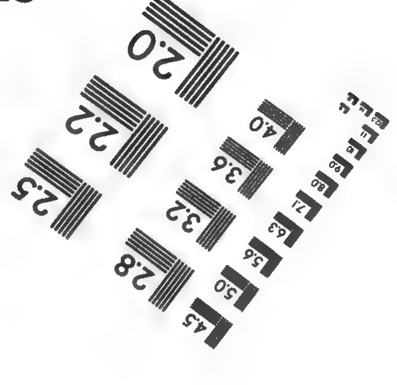
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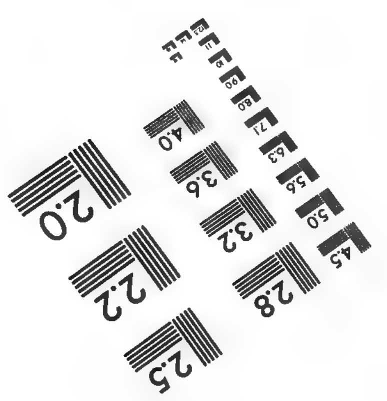
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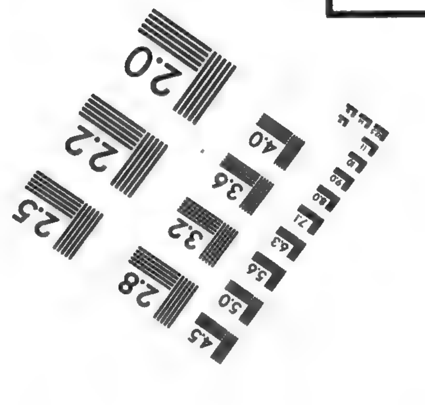
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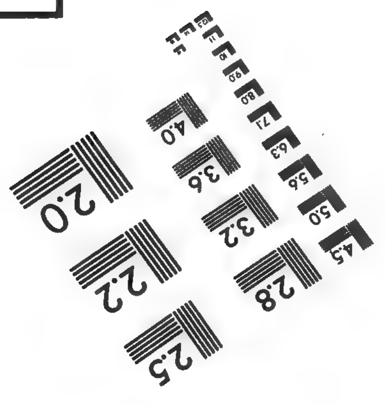
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MUSIC

By OLIN DOWNES.

N.Y. Times Nov 28

From Late Edition of Yesterday's Times.

The Boston Symphony.

The Boston Symphony Orchestra, with some notable changes of personnel, gave its first New York concert of the season last night in Carnegie Hall. Mr. Konssevitsky introduced two compositions new to this city, a "Chinese Legend" of Henry Eichheim and "Escales" ("Ports-of-Call"), by Jacques Ibert. Of these works, indeed of the program as whole, the orchestra gave the most lliant performances that it has given e under its present conductorship. ome of the music appeared to be osen for virtuoso purposes and little e. There was a sound and safe beginng with the G major "Brandenburg" oncerto of J. S. Bach, played ulstily nd with a very brilliant sonorous tone by the strings. But the works upon which Mr. Koussevitsky trained his whole arsenal of effects were the aforesaid novelties and Tchaikowsky's "Pathetic" symphony. The novelties proved of uneven value, though they conspicuously displayed the capacities of the orchestra. In the symphony the conductor showed by turns his fiery temperament and re-creative power and his passion for effect at any cost, whether or not this reacted to the benefit of the composer.

Mr. Eichheim has lived, and felt and dreamed, in the Far East. When he writes music suggested by Eastern impressions or age-old legends it is not with the purpose of showing how jolly Eastern he can be. He has lived that of which he speaks, and he has a particular gift of transcribing it. Whether the listener comes from Oshkosh or Jersey City the music has the right feel; there is no doubt that it is a genuine artistic result of first-hand contacts. And so with that heard last night—a score with evident dificiencies, but one genuinely expressive of the legends and spirit of a distant land.

The legend, dating from about the year 600, is that of the two Generals, enemies who fight until one is killed. The survivor faces his victim's widow, who is armed and determined upon revenge. The two join battle, only to realize that they love each other. At last, for honor's sake, they take death into their own hands. This story formed the basis of a ballet, "The Rivals: Ancient Chinese Legend," performed with Mr. Eichheim's music, last January at the Eighth Street Theatre in Chicago.

We are told by Mr. Eichheim himself, whose works are quoted in the invaluable program notes of Philip Hale, that "the music of the drama begins with Chinese ceremonial music written by a Chinese Emperor about the year 700 A. D. in memory of a slain and beloved General." Thereafter is the thought of the fight, the voice of the young widow mourning, the beginnings of love between the pair, and the other principal phases of the story. It is a pity that, lacking the stage action, the music is too long and has no clear or well-balanced form; too bad, because this is among the most interesting music Mr. Eichheim has produced. It principally requires condensation.

His orchestral colors are often unprecedented and are wholly of the distant land of his legend. The music feels Chinese—as Chinese as a golden dragon or a pair of warriors fighting on a fan. There are sounds unprecedented in the orchestral repertory; there is genuine drama, expressed in musical terms that are not of the West. Only at the last is seen suddenly the cloven hoof of Claude Debussy; elsewher ethere is the consciousness of a composer who has really bridged the gap between oriental and occidental consciousness by means of translating the beauty created by one people into a message articulate and intelligible to the other.

This work should be cut and revised. It is eminently deserving of this, for it has material that should not be forgotten. The audience liked Mr. Eichheim's music, long, cut-up, superfluous as some of his pages are.

Mr. Ibert's "Ports-of-Call" are Palermo, Tunis-Nefta and Valencia. These places suggest characteristic rhythms and melodic turns utilized by the composer. And there one stops, with perhaps a single remark: that Mr. Ibert knows very well the art of instrumentation, and Mr. Koussevilsky the art orchestral color and climax.

The contrast between these pieces an the everplayed symphony of Tchaikov sky emphasized the inalienable great ness of the Russian. Tchaikovsky heard too often, but what a remarkabl artist he is! His music is never les than flesh and blood, than poignan memories, intense feeling, the madnes of despair, the resignation of the grave The march is surely the wildest in sym phonic literature. The symphony, nc matter how overplayed or maltreated, is a work that commands admiration for its reckless sincerity and its musical inspiration. Tchaikovsky was not a little composer. Last night, it is true, he suffered frequently from the virtuosity and the officiousness of Mr. Koussevitsky.

The second theme of the first movement is sentimental enough without being dragged as it was. The same thing is true of the trio of the second movement—the passage with the recurrent drum-beat. It was anticipated that having taken the greater part of these two movements too slowly Mr. Koussevitsky would play the march very fast, which he did—so very fast that it was impossible for the superb orchestra to play it cleanly. There are rights that an individual interpreter may be expected to assume. The performance, however, nt past this point. It emphasized e rather wanton eccentricities of ussevitsky, and proved at the same ne that Tchaikovsky is incontrovertly a great composer.

ide from these reservations the ing of the orchestra was of surprising merit. It is a better body of musicians than it was last season, and it has more brilliancy, precision and certainty of itself. There are some excellent players in the first positions. Among these is the new oboe, Mr. Gillet, ho fills a position that cannot quite be ed—that vacated by Georges Longy— showed himself last night an adrable executant.

More than ever is this a virtuoso orestra, wh ther or not one always with the conceptions of its vir- leader.

FIRST OF TUESDAY CONCERTS

Post Dec 2

Symphony Showing Development of Music

BY WARREN STOREY SMITH

Altogether auspiciously, alike in the size and temper of the audience and in the excellence and spirit of the performance was the new Tuesday series of Symphony Concerts inaugurated at Symphony Hall yesterday afternoon.

MILESTONES IN MUSIC

That these concerts might fill a niche and serve a purpose all their own, Mr. Koussevitzky conceived the happy idea of making them progressively illustrative of the development of the orchestra and of orchestral music. Thus that of yesterday spanned the period—and a significant one it is—between Bach's Third Brandenburg Concerto and the Fifty Symphony of Beethoven; that is to say, from 1721 to 1807, and to bridge this interval came first the "Pastoral Symphony" from Handel's "Messiah," then the Prelude to Haydn's "Creation" and the Overture to Mozart's "Magic Flute."

If a series of concerts such as this is to be at all comprehensive and representative each programme must contain a certain number of short pieces. Yet, except as introductions to operas and oratorios or as instrumental interludes in such works, short orchestral pieces were not written by the pre-nineteenth century composers. Hence Mr. Koussevitzky's selections of yesterday, and hence the necessary omission from his scheme of the greater Handel of the concertos, the more characteristic Haydn of the symphonies and the Mozart of the concert hall.

Wind Added to Strings

Effective enough in its place in the oratorio, the "Pastoral Symphony" is nevertheless slight of substance, and in yesterday's performance the addition of wind-instruments to the string-band for which Handel originally scored this gentle music seemed rather to lessen than to enhance its appeal. The Prelude to the "Creation," too, while interesting for its curious and striking anticipations of later harmonic, melodic and orchestral idioms, does not in truth represent its composer at his best. With Mozart's Overture, however, music of the first importance made its appearance, and the Fifth Symphony was fitting and fortunate choice for the chief and final item of the programme.

Next of Series Jan. 5

Of Mr. Koussevitzky's singularly vital reading of this Fifth Symphony, of his virile interpretation of the Brandenburg Concerto and of his brilliant version of the Overture, all heard this year or last at the regular Symphony Concerts, there is now nothing new to say. As for the fragments from Handel and Haydn, they were sympathetically played. The performance of the latter's Prelude, indeed

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN

DEC 27 1925

THIS CLIPPING FROM
N. Y. TIMES

DEC 27 1925

At the eighth concert of the Boston Symphony Serge Koussevitzky conducted for the first time Galliard's sonata in G major, freely transcribed for small orchestra, flute, oboe, bassoon and strings by Maximilian Steinberg. Mr. Steinberg made this transcription in 1925 for Mr Koussevitzky. He took one of Galliard's six sonatas for the bassoon with a thoroughbass for the harpsichord. The result, said The Boston Herald, "was a fresh and delightful suite, gay in the lively selections, gay without trivialities, and in the slow movements of a captivating serenity peculiar to the eighteenth century. Nor is Galliard's music merely a faint echo of the superb Handel's; Galliard had a mind and an expression of his own."

Says Koussevitzky Fails as Conductor

By Pierre V. R. Key

New York Music Critic of The Cleveland News.

NEW YORK, Dec. 5.—A big name, where musicians are concerned, does not guarantee always unusual ability in more than one way. Experience has taught me that eminent singers rarely make good teachers; and I am at length convinced beyond any doubt that virtuosoship on the double-bass does not insure the capacity to conduct a symphony orchestra.

Serge Koussevitzky has proven this to my complete satisfaction. Mr. Koussevitzky came to the Boston Symphony band a year ago amid a wild hullabaloo. The cultured Hubites purred and preened themselves for something quite grand. For a time there was no blow-up. The Russian double-bass player who had money to pay for special orchestra concerts in European capitals managed fairly well during his early appearances. But once he settled to his work the outer skin of his conducting resources slipped completely off. It left him as he is: a mediocre leader of symphonic music, plus personality and a manner that turns matters his way—for a while.

Readers of this column will recall my disinclination to commit myself as to Koussevitzky at his first New York appearance with the Boston Symphony men. They will remember too, I think, that each reappearance of the Bostonians' chief left me less satisfied. Now I am ready to pronounce this man a first-class second-class conductor, a rating rather high at that.

When a conductor juggles with tempi as Koussevitzky does it is time to set him down as one of two things—a music experimenter or a seeker of oddities at the expense of his men. There were spots in his reading of the Tschaikowsky pathetique symphony the other evening when the Boston orchestra could scarcely play the notes. Think of a racing speed too great for so fine a body of instrumentalists! Then there were such additional matters as Koussevitzky individuality in phrasings and dynamics. It was a music hodge podge of which a sincere musician would be ashamed, but Koussevitzky goes serenely on, feted by Boston society and fussed over no end. It is just about the limit. Too much for New York, who got that way only once within my memory. That was when Josef Stransky hypnotized some old time Philharmonic folk, during a period which now happily is gone.

A NEW COMPOSITION

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

DEC 16 1925

-:- MUSIC -:-

Koussevitzky Creates

We wonder if there is anyone who can tell exactly how Mr. Koussevitzky is going to read a familiar score before he sets his musicians going. Frankly when we went to Infantry Hall last night to hear the second of the Boston Symphony concerts we had no idea of what he would do with Brahms' "First Symphony." But we felt quite certain it would be something interesting.

And it was. This, the chief attraction of the evening, was played with rare imaginative earnestness. The dignity of the composition lost nothing under Mr. Koussevitzky's baton, but it was vivified by an intellectual passion that left no recess of the great music unexplored. Sometimes that baton seemed like a thunderbolt, sometimes like a child's finger beckoning its secrets from an awakening world, always an instrument of genius. There was not a moment during this re-creation of a work that puts Brahms at the right hand of Beethoven which was dull or listless; it gave us the thrill of Abt Vogler when out of three sounds was framed "not a fourth sound but a star."

There were three Russian compositions on last night's program. There was that amazingly apt "Fragment from the Apocalypse," which is full of strange fancies and stranger ways of expressing them. There was a fairy tale by the same author—Liadov—and there was a suite from Rimsky-Korsakov's opera, "Tsar Saltan." In these latter selections Mr. Koussevitzky was able to give full play to his love of fantasy. We don't know how anyone could tell of fairyland better than he does. Nor do we know anyone who combines such a love of fancy with power and an imaginatively illumined mentality. Those who blame Mr. Koussevitzky for some of his readings are blaming [illegible] being a poet.

Y. Y.

THIS CLIPPING FROM
ST. LOUIS, MO.
Globe-Democrat

DEC 6 1925

Pierre Key's Music Article

NEW YORK, December 5.—A big name, where musicians are concerned, does not guarantee always unusual ability in more than one way. Experience has taught me that eminent singers rarely make good teachers, and I am at length convinced beyond any doubt that virtuosoship on the double-bass does not insure the capacity to conduct a symphony orchestra. Serge Koussevitzky has proven this to my complete satisfaction. Mr. Koussevitzky came to the Boston Symphony Band a year ago amid a wild hullabaloo. The cultured Hubites purred and preened themselves for something quite grand. For a time there was no blowup. The Russian double-bass player who had money to pay for special orchestra concerts in European capitals managed fairly well during his early appearances. But once he settled to his work the outer skin of his conducting resources slipped completely off. It left him as he is, a mediocre leader of symphonic music, plus personality and a manner that turns matters his way—for a while.

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THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

DEC 27 1925

Although it is understood that Portland is to be deprived of a visit from the Boston Symphony Orchestra this year, still the orchestra is giving 112 concerts this season in this country and in Canada. The Symphony players visited Providence, R. I., for a concert 10 days ago and accounts are effusive regarding the brilliant work of the musicians.

Koussevitzky, the famous conductor, stated to a reporter that he finds the public taste in music in this country improving. He regards Providence as a very cultivated center in regard to the taste in music.

The conductor, who was known in America a year ago only by hearsay and who now holds the attention of the country as a rare force in music, has been called a combination of the artistic radical and conservative. He explained that in his opinion the aim of a symphony concert should be a balance between the modern and the classic, appealing to the general public and to the cognoscenti. Above all, it should be interesting—never dull or boring.

Soloist? Here is a subject about which Mr:. Koussevitzky also has definite ideas which he does not hesitate to express. If people wish to hear a great pianist or a famous soprano or any other soloist let them go to a recital by that particular artist. In fairness to those who wish to hear a symphony concert, a soloist should not be allowed to occupy a quarter of the program. A soloist distracts the attention of the audience from the numbers by the orchestra and vice versa, unless the orchestra is to play a work which calls for a solo part. In that case the very best soloist for the particular job at hand should be found. Mr. Koussevitzky decidedly does not favor the featuring of a soloist on a symphony orchestra program.

DEC 13 1925

BY PIERRE V. R. KEY

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PIERRE V. R. KEY

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The second Boston Symphony concert which followed the first by forty-eight hours, brought forward the Brahms C minor symphony. It is a pity Brahms was not present to have heard the work, for Koussevitzky evidently felt he could improve upon it (in those matters of tempi and dynamics previously referred to). There were other compositions performed, but there is no need to go particularly into detail concerning them. There were given Koussevitzky readings which are not, as one may gather by this time, closely related to those most of us regard as reasonably consistent.

Miss Farrar Quiescent.

Our much loved Geraldine Farrar has gone and gotten sick, right at the beginning of her season as a comic opera star. The tour of her organization has been suspended temporarily, and the members of the company given their two weeks' notice. All of which would indicate that the fair Gerry is not in the best of health.

It really would be an excellent thing for this American prima-donna-that-was. She has gone on incessantly, often driving herself when she should have considered her own strength.

I personally regret that Miss Farrar has chosen to finish a glorious career with such an anti-climax as appearing (and for the sake of dollars) in comic opera. I should prefer to have remembered her as a great artiste, something which I find as difficult to do as some of my friends and acquaintances.

THIS CLIPPING FROM
N. Y. TIMES

DEC [illegible]

Ernest Bloch's viola suite was played by the Boston Symphony Orchestra (Jean Lefranc, violist) and Mr. Koussevitzky in Boston on the 11th and 12th of December. Of the composer and his music Philip Hale wrote:

"This suite is a personal expression; it is a musical photograph of the man himself; or let us say that it is a musically psychological document. It reflects Ernest Bloch's mind and soul as certain works reveal the self-torturing Tchaikovsky, with his fits of depression, suffering from the obsession of inevitable death, at times shrieking his despair.

"Bloch has known poverty, suffer-

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 6 1925

* * *

The second concert of the Providence series by the Boston Symphony Orchestra will be given in Infantry Hall on Tuesday evening, the 15th. The programme to be presented by Mr. Koussevitzky will include two numbers by Liadov—Frag[illegible]alypse," a symphonic [illegible] and Kikimo[illegible] a fairy folk tale in music; also a suite [illegible] Korsakov's opera, "Tsar Saltan." [illegible] the latter part of the programme will be played Brahms's First Symphony in C-minor.

150

MUSIC

By OLIN DOWNES.

N.Y. Times Nov 28

From Late Edition of Yesterday's Times.

The Boston Symphony.

The Boston Symphony Orchestra, with some notable changes of personnel, gave its first New York concert of the season last night in Carnegie Hall. Mr. Koussevitsky introduced two compositions new to this city, a "Chinese Legend" of Henry Eichheim and "Escales" ("Ports-of-Call"), by Jacques Ibert. Of these works, indeed of the program as a whole, the orchestra gave the most brilliant performances that it has given here under its present conductorship. Some of the music appeared to be chosen for virtuoso purposes and little else. There was a sound and safe beginning with the G major "Brandenburg" concerto of J. S. Bach, played ulstily, and with a very brilliant sonorous tone by the strings. But the works upon which Mr. Koussevitsky trained his whole arsenal of effects were the aforesaid novelties and Tchaikowsky's "Pathetic" symphony. The novelties proved of uneven value, though they conspicuously displayed the capacities of the orchestra. In the symphony the conductor showed by turns his fiery temperament and re-creative power and his passion for effect at any cost, whether or not this reacted to the benefit of the composer.

Mr. Eichheim has lived, and felt and dreamed, in the Far East. When he writes music suggested by Eastern impressions or age-old legends it is not with the purpose of showing how jolly Eastern he can be. He has lived that of which he speaks, and he has a particular gift of transcribing it. Whether the listener comes from Oshkosh or Jersey City the music has the right feel; there is no doubt that it is a genuine artistic result of first-hand contacts. And so with that heard last night—a score with evident dificiencies, but one genuinely expressive of the legends and spirit of a distant land.

The legend, dating from about the year 600, is that of the two Generals, enemies who fight until one is killed. The survivor faces his victim's widow, who is armed and determined upon revenge. The two join battle, only to realize that they love each other. At last, for honor's sake, they take death into their own hands. This story formed the basis of a ballet, "The Rivals: Ancient Chinese Legend," performed with Mr. Eichheim's music, last January at the Eighth Street Theatre in Chicago.

We are told by Mr. Eichheim himself, whose works are quoted in the invaluable program notes of Philip Hale, that "the music of the drama begins with Chinese ceremonial music written by a Chinese Emperor about the year 700 A. D. in memory of a slain and beloved General." Thereafter is the thought of the fight, the voice of the young widow mourning, the beginnings of love between the pair, and the other principal phases of the story. It is a pity that, lacking the stage action, the music is too long and has no clear or well-balanced form; too bad, because this is among the most interesting music Mr. Eichheim has produced. It principally requires condensation.

His orchestral colors are often unprecedented and are wholly of the distant land of his legend. The music feels Chinese—as Chinese as a golden dragon or a pair of warriors fighting on a fan. There are sounds unprecedented in the orchestral repertory; there is genuine drama, expressed in musical terms that are not of the West. Only at the last is seen suddenly the cloven hoof of Claude Debussy; elsewher ethere is the consciousness of a composer who has really bridged the gap between oriental and occidental consciousness by means of translating the beauty created by one people into a message articulate and intelligible to the other.

This work should be cut and revised. It is eminently deserving of this, for it has material that should not be forgotten. The audience liked Mr. Eichheim's music, long, cut-up, superfluous as some of his pages are.

Mr. Ibert's "Ports-of-Call" are Palermo, Tunis-Nefta and Valencia. These places suggest characteristic rhythms and melodic turns utilized by the composer. And there one stops, with perhaps a single remark: that Mr. Ibert knows very well the art of instrumentation, and Mr. Koussevilsky the art of orchestral color and climax.

The contrast between these pieces and the everplayed symphony of Tchaikovsky emphasized the inalienable greatness of the Russian. Tchaikovsky is heard too often, but what a remarkable artist he is! His music is never less than flesh and blood, than poignant memories, intense feeling, the madness of despair, the resignation of the grave. The march is surely the wildest in symphonic literature. The symphony, no matter how overplayed or maltreated, is a work that commands admiration for its reckless sincerity and its musical inspiration. Tchaikovsky was not a little composer. Last night, it is true, he suffered frequently from the virtuosity and the officiousness of Mr. Koussevitsky.

The second theme of the first movement is sentimental enough without being dragged as it was. The same thing is true of the trio of the second movement—the passage with the recurrent drum-beat. It was anticipated that having taken the greater part of these two movements too slowly Mr. Koussevitsky would play the march very fast, which he did—so very fast that it was impossible for the superb orchestra to play it cleanly. There are rights that an individual interpreter may be expected to assume. The performance, however, went past this point. It emphasized the rather wanton eccentricities of Mr. Koussevitsky, and proved at the same time that Tchaikovsky is incontrovertibly a great composer.

Aside from these reservations the [illegible] of the orchestra was of surprising merit. It is a better body of musicians than it was last season, and it has more brilliancy, precision and certainty of itself. There are some excellent players in the first positions. Among these is the new oboe, Mr. Gillet, who fills a position that cannot quite be filled—that vacated by Georges Longy—and showed himself last night an admirable executant.

More than ever is this a virtuoso orchestra, whether or not one always agrees with the conceptions of its virile leader.

FIRST OF TUESDAY CONCERTS

Post Dec 2

Symphony Showing Development of Music

BY WARREN STOREY SMITH

Altogether auspiciously, alike in the size and temper of the audience and in the excellence and spirit of the performance was the new Tuesday series of Symphony Concerts inaugurated at Symphony Hall yesterday afternoon.

MILESTONES IN MUSIC

That these concerts might fill a niche and serve a purpose all their own, Mr. Koussevitzky conceived the happy idea of making them progressively illustrative of the development of the orchestra and of orchestral music. Thus that of yesterday spanned the period—and a significant one it is—between Bach's Third Brandenburg Concerto and the Fifty Symphony of Beethoven; that is to say, from 1721 to 1807, and to bridge this interval came first the "Pastoral Symphony" from Handel's "Messiah," then the Prelude to Haydn's "Creation" and the Overture to Mozart's "Magic Flute."

If a series of concerts such as this is to be at all comprehensive and representative each programme must contain a certain number of short pieces. Yet, except as introductions to operas and oratorios or as instrumental interludes in such works, short orchestral pieces were not written by the pre-nineteenth century composers. Hence Mr. Koussevitzky's selections of yesterday, and hence the necessary omission from his scheme of the greater Handel of the concertos, the more characteristic Haydn of the symphonies and the Mozart of the concert hall.

Wind Added to Strings

Effective enough in its place in the oratorio, the "Pastoral Symphony" is nevertheless slight of substance, and in yesterday's performance the addition of wind-instruments to the string-band for which Handel originally scored this gentle music seemed rather to lessen than to enhance its appeal. The Prelude to the "Creation," too, while interesting for its curious and striking anticipations of later harmonic, melodic and orchestral idioms, does not in truth represent its composer at his best. With Mozart's Overture, however, music of the first importance made its appearance, and the Fifth Symphony was fitting and fortunate choice for the chief and final item of the programme.

Next of Series Jan. 5

Of Mr. Koussevitzky's singularly vital reading of this Fifth Symphony, of his virile interpretation of the Brandenburg Concerto and of his brilliant version of the Overture, all heard this year or last at the regular Symphony Concerts, there is now nothing new to say. As for the fragments from Handel and Haydn, they were sympathetically played. The performance of the latter's Prelude, indeed,

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THIS CLIPPING FROM
BALTIMORE, MD.
SUN

DEC 27 1925

THIS CLIPPING FROM
N. Y. TIMES

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Says Koussevitzky Fails as Conductor

By Pierre V. R. Key

New York Music Critic of The Cleveland News.

NEW YORK, Dec. 5.—A big name, where musicians are concerned, does not guarantee always unusual ability in more than one way. Experience has taught me that eminent singers rarely make good teachers; and I am at length convinced beyond any doubt that virtuosoship on the double-bass does not insure the capacity to conduct a symphony orchestra.

Serge Koussevitzky has proven this to my complete satisfaction. Mr. Koussevitzky came to the Boston Symphony band a year ago amid a wild hullabaloo. The cultured Hubites purred and preened themselves for something quite grand. For a time there was no blow-up. The Russian double-bass player who had money to pay for special orchestra concerts in European capitals managed fairly well during his early appearances. But once he settled to his work the outer skin of his conducting resources slipped completely off. It left him as he is: a mediocre leader of symphonic music, plus personality and a manner that turns matters his way—for a while.

Readers of this column will recall my disinclination to commit myself as to Koussevitzky at his first New York appearance with the Boston Symphony men. They will remember too, I think, that each reappearance of the Bostonians' chief left me less satisfied. Now I am ready to pronounce this man a first-class second-class conductor, a rating rather high at that.

When a conductor juggles with tempi as Koussevitzky does it is time to set him down as one of two things—a music experimenter or a seeker of oddities at the expense of his men. There were spots in his reading of the Tschaikowsky pathetique symphony the other evening when the Boston orchestra could scarcely play the notes. Think of a racing speed too great for so fine a body of instrumentalists! Then there were such additional matters as Koussevitzky individuality in phrasings and dynamics. It was a music hodge podge of which a sincere musician would be ashamed, but Koussevitzky goes serenely on, feted by Boston society and fussed over no end. It is just about the limit. Too much for New York, who got that way only once within my memory. That was when Josef Stransky hypnotized some old time Philharmonic folk, during a period which now happily is gone.

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THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

DEC 16 1925

-:- MUSIC -:-

Koussevitzky Creates

We wonder if there is anyone who can tell exactly how Mr. Koussevitzky is going to read a familiar score before he sets his musicians going. Frankly when we went to Infantry Hall last night to hear the second of the Boston Symphony concerts we had no idea of what he would do with Brahms' "First Symphony." But we felt quite certain it would be something interesting.

And it was. This, the chief attraction of the evening, was played with rare imaginative earnestness. The dignity of the composition lost nothing under Mr. Koussevitzky's baton, but it was vivified by an intellectual passion that left no recess of the great music unexplored. Sometimes that baton seemed like a thunderbolt, sometimes like a child's finger beckoning its secrets from an awakening world, always an instrument of genius. There was not a moment during this re-creation of a work that puts Brahms at the right hand of Beethoven which was dull or listless; it gave us the thrill of Abt Vogler when out of three sounds was framed "not a fourth sound but a star."

There were three Russian compositions on last night's program. There was that amazingly apt "Fragment from the Apocalypse," which is full of strange fancies and stranger ways of expressing them. There was a fairy tale by the same author—Liadov—and there was a suite from Rimsky-Korsakov's opera, "Tsar Saltan." In these latter selections Mr. Koussevitzky was able to give full play to his love of fantasy. We don't know how anyone could tell of fairyland better than he does. Nor do we know anyone who combines such a love of fancy with power and an imaginatively illumined mentality. Those who blame Mr. Koussevitzky for some of his readings are blaming him for being a poet.

X. Y.

THIS CLIPPING FROM
ST. LOUIS, MO.
Globe-Democrat

DEC 6 1925

Pierre Key's Music Article

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When a conductor juggles with tempi as Koussevitzky does it is time to set him down as one of two things: A music experimenter or a seeker of oddities at the expense of his men. There were spots in his reading of the Tschaikowsky pathetique symphony the other evening when the Boston orchestra could scarcely play the notes. Think of a racing speed too great for so fine a body of instrumentalists! Then there were such additional matters as Koussevitzky individuality in phrasing and dynamics. It was a music hodge podge of which a sincere musician would be ashamed, but Koussevitzky goes serenely on, feted by Boston society and fussed over no end. It is just about the limit. Too much for New York, who got that way only once within my memory. That was when Josef Stransky hypnotized some old-time Philharmonic folk, during a period which now happily is gone.

THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

DEC 27 1925

Although it is understood that Portland is to be deprived of a visit from the Boston Symphony Orchestra this year, still the orchestra is giving 112 concerts this season in this country and in Canada. The Symphony players visited Providence, R. I., for a concert 10 days ago and accounts are effusive regarding the brilliant work of the musicians.

Koussevitzky, the famous conductor, stated to a reporter that he finds the public taste in music in this country improving. He regards Providence as a very cultivated center in regard to the taste in music.

The conductor, who was known in America a year ago only by hearsay and who now holds the attention of the country as a rare force in music, has been called a combination of the artistic radical and conservative. He explained that in his opinion the aim of a symphony concert should be a balance between the modern and the classic, appealing to the general public and to the cognoscenti. Above all, it should be interesting—never dull or boring.

Soloist? Here is a subject about which Mr. Koussevitzky also has definite ideas which he does not hesitate to express. If people wish to hear a great pianist or a famous soprano or any other soloist let them go to a recital by that particular artist. In fairness to those who wish to hear a symphony concert a soloist should not be allowed to occupy a quarter of the program. A soloist distracts the attention of the audience from the numbers by the orchestra and vice versa, unless the orchestra is to play a work which calls for a solo part. In that case the very best soloist for the particular job at hand should be found. Mr. Koussevitzky decidedly does not favor the featuring of a soloist on a symphony orchestra program.

DEC 13 1925

BY PIERRE V. R. KEY

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A New Composition.

One novelty on Koussevitzky's first program was Eichheim's A Chinese Tale, which proved to be an intriguing work with a host of oriental color but of needless length. The second first time work for New York was Ibert's Escales (Ports of Call), the ports suggested musically being Palermo, Tunis-Nefta, and Valencia. There are some nice rhythms and color effects, and the piece serves a certain purpose.

The second Boston Symphony concert which followed the first by forty-eight hours, brought forward the Brahms C minor symphony. It is a pity Brahms was not present to have heard the work, for Koussevitzky evidently felt he could improve upon it (in those matters of tempi and dynamics previously referred to). There were other compositions performed, but there is no need to go particularly into detail concerning them. There were given Koussevitzky readings which are not, as one may gather by this time, closely related to those most of us regard as reasonably consistent.

Miss Farrar Quiescent.

Our much loved Geraldine Farrar has gone and gotten sick, right at the beginning of her season as a comic opera star. The tour of her organization has been suspended temporarily, and the members of the company given their two weeks' notice. All of which would indicate that the fair Gerry is not in the best of health.

It really would be an excellent thing for this American prima-donna-that-was. She has gone on incessantly, often driving herself when she should have considered her own strength.

I personally regret that Miss Farrar has chosen to finish a glorious career with such an anti-climax as appearing (and for the sake of dollars) in comic opera. I should prefer to have remembered her as a great artiste, something which I find as difficult to do as some of my friends and acquaintances.

THIS CLIPPING FROM
N. Y. TIMES

Ernest Bloch's viola suite was played by the Boston Symphony Orchestra (Jean Lefranc, violist) and Mr. Koussevitzky in Boston on the 11th and 12th of December. Of the composer and his music Philip Hale wrote:

"This suite is a personal expression; it is a musical photograph of the man himself; or let us say that it is a musically psychological document. It reflects Ernest Bloch's mind and soul as certain works reveal the self-torturing Tchaikovsky, with his fits of depression, suffering from the obsession of inevitable death, at times shrieking his despair.

"Bloch has known poverty, suffer-

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 8 1925

* * *

The second concert of the Providence series by the Boston Symphony Orchestra will be given in Infantry Hall on Tuesday evening, the 15th. The programme to be presented by Mr. Koussevitzky will include two numbers by Liadov—"Fragment from the Apocalypse," a symphonic [illegible], and "Kikimora," a fairy folk tale in music; also a suite from Rimsky-Korsakov's opera, "Tsar Saltan." In the latter part of the programme will be played Brahms's First Symphony in C-minor.

156

MUSIC

By OLIN DOWNES.

N.Y. Times Nov 28

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To emphasize the educational aspect of the concert, Professor Walter R. Spalding made brief and pertinent preliminary comments on the chosen pieces. The next concert of the series, which will fall on the afternoon of Jan. 5, will traverse the music of Weber, Schubert, Berlioz, Mendelssohn, Schumann and Liszt.

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ST. LOUIS, MO.

Globe-Democrat

DEC 6 1925

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Y. Y.

THIS CLIPPING FROM

N. Y. TIMES

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Ernest Bloch's viola suite was played by the Boston Symphony Orchestra (Jean Lefranc, violist) and Mr. Koussevitzky in Boston on the 11th and 12th of December. Of the composer and his music Philip Hale wrote:

"This suite is a personal expression; it is a musical photograph of the man himself; or let us say that it is a musically psychological document. It reflects Ernest Bloch's mind and soul as certain works reveal the self-torturing Tchaikovsky, with his fits of depression, suffering from the obsession of inevitable death, at times shrieking his despair.

"Bloch has known poverty, suffering, lack of recognition. And in him the Hebraic spirit that blazes and mocks and rages and inspires to lofty poetic strains in the books of the old prophets is his heritage and his inspiration.

"There are noble measures, there are scornful pages; there is wildness and there is peace in this strange rhapsodic suite. Whatever one may think of it, may say, it is not music to be carelessly dismissed with an 'I don't like it,' much less is it to be ignored, for it is the music of a man who feels deeply, has worked out his own idiom, has invented his singular but often effective, impressive orchestration. The performance, led by Mr. Koussevitzky, was a triumph of virtuosi."

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MUSIC

By OLIN DOWNES.

N.Y. Times Nov 28

From Late Edition of Yesterday's Times.

The Boston Symphony.

The Boston Symphony Orchestra, with some notable changes of personnel, gave its first New York concert of the season last night in Carnegie Hall. Mr. Koussevitsky introduced two composi- ions new to this city, a "Chinese Leg- nd" of Henry Eichheim and "Escales" Ports-of-Call"), by Jacques Ibert. Of se works, indeed of the program as whole, the orchestra gave the most lliant performances that it has given e under its present conductorship. ome of the music appeared to be sen for virtuoso purposes and little e. There was a sound and safe begin- ng with the G major "Brandenburg" ncerto of J. S. Bach, played ulstily, nd with a very brilliant sonorous tone by the strings. But the works upon which Mr. Koussevitsky trained his whole arsenal of effects were the aforesaid novelties and Tchaikowsky's "Pathetic" symphony. The novelties proved of uneven value, though they conspicuously displayed the capacities of the orchestra. In the symphony the conductor showed by turns his fiery temperament and re-creative power and his passion for effect at any cost, whether or not this reacted to the benefit of the composer.

Mr. Eichheim has lived, and felt and dreamed, in the Far East. When he writes music suggested by Eastern impressions or age-old legends it is not with the purpose of showing how jolly Eastern he can be. He has lived that of which he speaks, and he has a particular gift of transcribing it. Whether the listener comes from Oshkosh or Jersey City the music has the right feel; there is no doubt that it is a genuine artistic result of first-hand contacts. And so with that heard last night—a score with evident dificiencies, but one genuinely expressive of the legends and spirit of a distant land.

The legend, dating from about the year 600, is that of the two Generals, enemies who fight until one is killed. The survivor faces his victim's widow, who is armed and determined upon revenge. The two join battle, only to realize that they love each other. At last, for honor's sake, they take death into their own hands. This story formed the basis of a ballet, "The Rivals: Ancient Chinese Legend," performed with Mr. Eichheim's music, last January at the Eighth Street Theatre in Chicago.

We are told by Mr. Eichheim himself, whose works are quoted in the invaluable program notes of Philip Hale, that "the music of the drama begins with Chinese ceremonial music written by a Chinese Emperor about the year 700 A. D. in memory of a slain and beloved General." Thereafter is the thought of the fight, the voice of the young widow mourning, the beginnings of love between the pair, and the other principal phases of the story. It is a pity that, lacking the stage action, the music is too long and has no clear or well-balanced form; too bad, because this is among the most interesting music Mr. Eichheim has produced. It principally requires condensation.

His orchestral colors are often unprecedented and are wholly of the distant land of his legend. The music feels Chinese—as Chinese as a golden dragon or a pair of warriors fighting on a fan. There are sounds unprecedented in the orchestral repertory; there is genuine drama, expressed in musical terms that are not of the West. Only at the last is seen suddenly the cloven hoof of Claude Debussy; elsewher ethere is the consciousness of a composer who has really bridged the gap between oriental and occidental consciousness by means of translating the beauty created by one people into a message articulate and intelligible to the other.

This work should be cut and revised. It is eminently deserving of this, for it has material that should not be forgotten. The audience liked Mr. Eichheim's music, long, cut-up, superfluous as some of his pages are.

Mr. Ibert's "Ports-of-Call" are Palermo, Tunis-Nefta and Valencia. These places suggest characteristic rhythms and melodic turns utilized by the composer. And there one stops, with perhaps a single remark: that Mr. Ibert knows very well the art of instrumentation, and Mr. Koussevilsky the art of orchestral color and climax.

The contrast between these pieces and the everplayed symphony of Tchaikovsky emphasized the inalienable greatness of the Russian. Tchaikovsky is heard too often, but what a remarkable artist he is! His music is never less than flesh and blood, than poignant memories, intense feeling, the madness of despair, the resignation of the grave. The march is surely the wildest in symphonic literature. The symphony, no matter how overplayed or maltreated, is a work that commands admiration fo its reckless sincerity and its musical inspiration. Tchaikovsky was not a littl composer. Last night, it is true, he suffered frequently from the virtuosity an the officiousness of Mr. Koussevitsky.

The second theme of the first move ent is sentimental enough without be g dragged as it was. The same thin is true of the trio of the second move ment—the passage with the recurren drum-beat. It was anticipated that hav ing taken the greater part of these tw movements too slowly Mr. Koussevitsky would play the march very fast, which he did—so very fast that it was impossible for the superb orchestra to play it cleanly. There are rights that an individual interpreter may be expected to ssume. The performance, however, t past this point. It emphasized ne rather wanton eccentricities of ussevitzky, and proved at the same ne that Tchaikovsky is incontrovert- y a great composer.

ide from these reservations the m ing of the orchestra was of surpris- merit. It is a better body of musi- ans than it was last season, and it has more brilliancy, precision and certainty of itself. There are some excellent players in the first positions. Among these is the new oboe, Mr. Gillet, ho fills a position that cannot quite be ed—that vacated by Georges Longy— showed himself last night an ad- rable executant.

More than ever is this a virtuoso or- estra, wh ther or not one always ees with the conceptions of its vir- leader.

FIRST OF TUESDAY CONCERTS

Post Dec 2

Symphony Showing Development of Music

BY WARREN STOREY SMITH

Altogether auspiciously, alike in the size and temper of the audience and in the excellence and spirit of the performance was the new Tuesday series of Symphony Concerts inaugurated at Symphony Hall yesterday afternoon.

MILESTONES IN MUSIC

That these concerts might fill a niche and serve a purpose all their own, Mr. Koussevitzky conceived the happy idea of making them progressively illustrative of the development of the orchestra and of orchestral music. Thus that of yesterday spanned the period—and a significant one it is—between Bach's Third Brandenburg Concerto and the Fifty Symphony of Beethoven; that is to say, from 1721 to 1807, and to bridge this interval came first the "Pastoral Symphony" from Handel's "Messiah," then the Prelude to Haydn's "Creation" and the Overture to Mozart's "Magic Flute."

If a series of concerts such as this is to be at all comprehensive and representative each programme must contain a certain number of short pieces. Yet, except as introductions to operas and oratorios or as instrumental interludes in such works, short orchestral pieces were not written by the pre-nineteenth century composers. Hence Mr. Koussevitzky's selections of yesterday, and hence the necessary omission from his scheme of the greater Handel of the concertos, the more characteristic Haydn of the symphonies and the Mozart of the concert hall.

Wind Added to Strings

Effective enough in its place in the oratorio, the "Pastoral Symphony" is nevertheless slight of substance, and in yesterday's performance the addition of wind-instruments to the string-band for which Handel originally scored this gentle music seemed rather to lessen than to enhance its appeal. The Prelude to the "Creation," too, while interesting for its curious and striking anticipations of later harmonic, melodic and orchestral idioms, does not in truth represent its composer at his best. With Mozart's Overture, however, music of the first importance made its appearance, and the Fifth Symphony was fitting and fortunate choice for the chief and final item of the programme.

Next of Series Jan. 5

Of Mr. Koussevitzky's singularly vital reading of this Fifth Symphony, of his virile interpretation of the Brandenburg Concerto and of his brilliant version of the Overture, all heard this year or last at the regular Symphony Concerts, there is now nothing new to say. As for the fragments from Handel and Haydn, they were sympathetically played. The performance of the latter's Prelude, indeed, prompted the reflection that under Mr. Koussevitzky's direction the oratorio as a whole might so sound as actually to justify the high esteem in which once it was held.

To emphasize the educational aspect of the concert, Professor Walter R. Spalding made brief and pertinent preliminary comments on the chosen pieces. The next concert of the series, which will fall on the afternoon of Jan. 5, will traverse the music of Weber, Schubert, Berlioz, Mendelssohn, Schumann and Liszt.

Symphony Serge [illegible] ducted for the first time Galliard's sonata in G major, freely transcribed for small orchestra, flute, oboe, bassoon and strings by Maximilian Steinberg. Mr. Steinberg made this transcription in 1925 for Mr Koussevitzky. He took one of Galliard's six sonatas for the bassoon with a thoroughbass for the harpsichord. The result, said The Boston Herald, "was a fresh and delightful suite, gay in the lively selections, gay without trivialities, and in the slow movements of a captivating serenity peculiar to the eighteenth century. Nor is Galliard's music merely a faint echo of the superb Handel's; Galliard had a mind and an expression of his own."

Says Koussevitzky Fails as Conductor

By Pierre V. R. Key

New York Music Critic of The Cleveland News.

NEW YORK, Dec. 5.—A big name, where musicians are concerned, does not guarantee always unusual ability in more than one way. Experience has taught me that eminent singers rarely make good teachers; and I am at length convinced beyond any doubt that virtuosoship the double-bass does not insure the capacity to conduct a symphony orchestra.

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TIGHT BINDING

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NEWS
PROVIDENCE, R. I.

DEC 2 1 1925

MUSICAL PROVIDENCE

Is Providence keeping up with the rest of the country in the encouragement and development of music? Perhaps we may take pride in the success which attends the series of concerts by the Boston Symphony Orchestra and the concerts offered, almost every few weeks, by the best artists available. But it is not so easy to find that Providence makes any constructive contribution to the program of music which is supported by the country at large to an extent perhaps unrealized by many people.

The Civic Development Department of the Chamber of Commerce of the United States makes our shortcoming painfully apparent when it points out that there are today 49 symphony orchestras maintained in American cities. And lest we think that these are all in larger cities than Providence, it is illuminating to learn that Boulder, Colorado, with a population of 10,989, supports its own symphony orchestra. Again, there is Denver, with a population only slightly larger than Providence, with its magnificent civic outdoor auditorium in which musical feasts are a frequent occurrence. Indeed the Denver Civic Orchestra maintains its own training school for players. The municipal opera in St. Louis is famous; Baltimore is experimenting with low cost admission tickets; little Bethlehem, Pennsylvania, has won world-wide recognition for its annual Bach Festival. Nearer home, the Worcester Music Festival shows what a city of 200,000 can do.

Far from contributing to the musical progress of America, Providence does not even show a respectable auditorium in which to hold the concerts of visiting musicians. How many Providence people have groaned with shame at the shabby old barn on South Main street where we have to welcome talent often worthy of an artistic and beautiful background for their efforts.

So long as Providence puts up with Infantry Hall instead of putting up for an auditorium worthy of a city of its size and supposed culture, we shall have to be content with pointing, with what pride we can muster, to our purchases of radios and talking machines.

TURN TO PAGE 205 FOR DEC. NOTICES THAT WERE LEFT OFF THIS PAGE

By Serge Koussevitzky

Conductor of the Boston Symphony Orchestra.

"The Greatest Man of the Quarter Century Is Einstein"

AMERICAN DEC

THE quarter-century now ending has changed the world we live in so radically that the year 1900 appears to us as a far-away era of touching naivete, an epoch when we were playing toys and thought they were real things.

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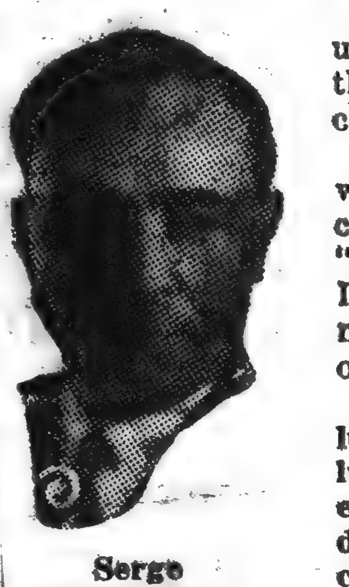

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The war swept over the world; a series of revolutions followed. The idea of monarchism and absolutism perished. But the great spirit of Liberty endured through the years of struggle and held decisive victory at the very threshold of the quarter-century in the treaties of Locarno. The idea of the United States of Europe has been born.

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SERGE KOUSSEVITZKY

NEWS
PROVIDENCE, R. I.

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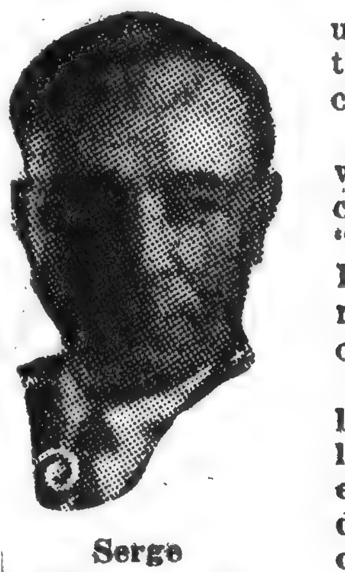

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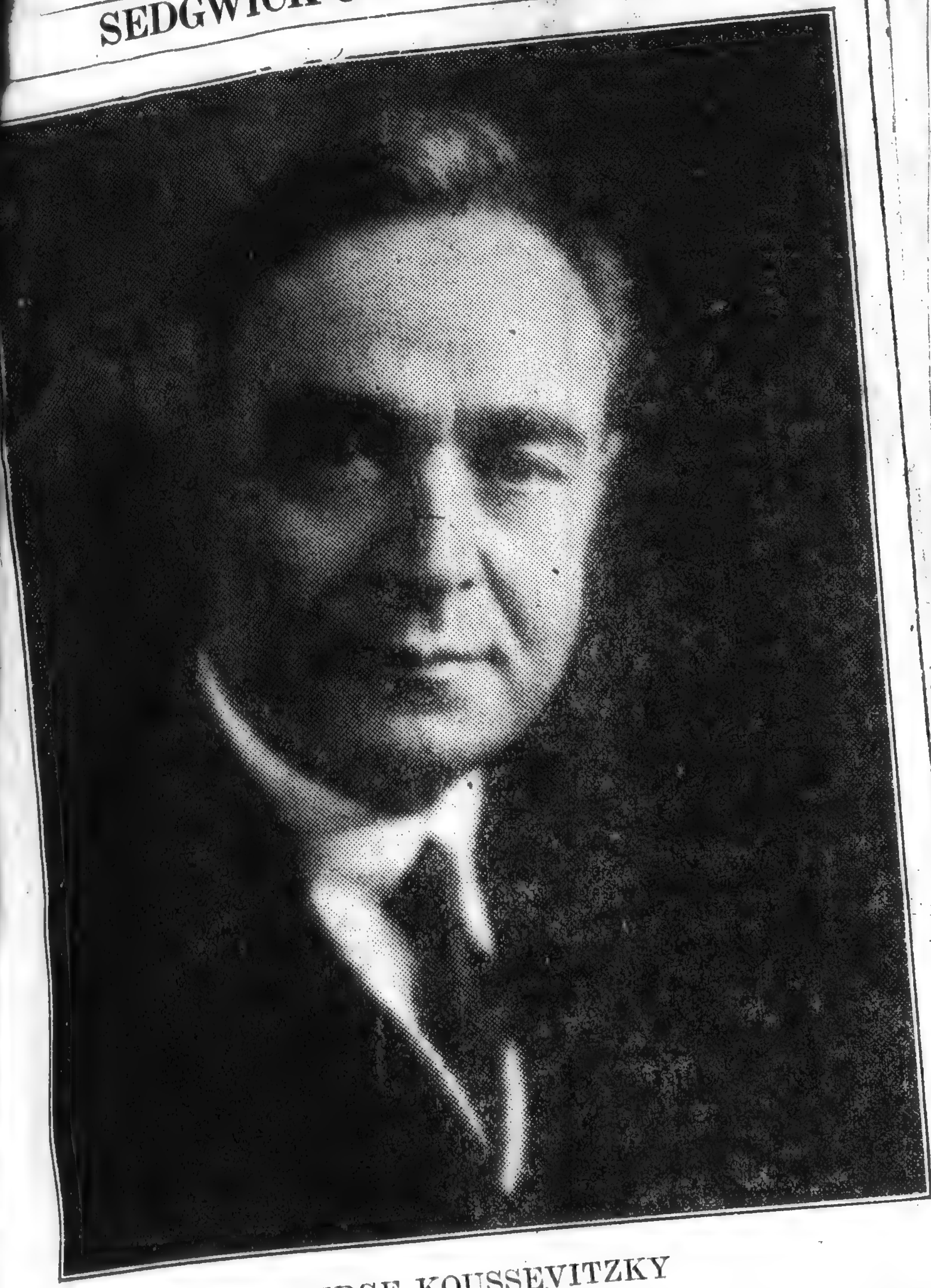

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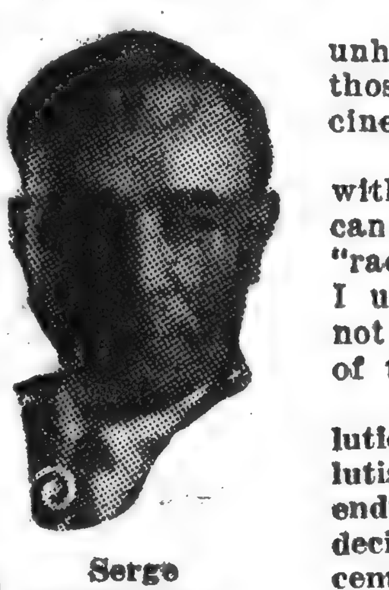

Serge Koussevitzky

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Boston Globe

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Boston Herald
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TIGHT BINDING

INFORMATION OBSCURED

1925

SEDGWICK CONCERT STAR

SERGE KOUSSEVITZKY

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, has recently returned from a trip to Canada where their concerts were greeted as "the affair of the season" wherever they went. The orchestra will play in Hartford, February 7

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...he rest of the cou... development of music? Perhaps we may take pride in the success which attends the series of concerts by the Boston Symphony Orchestra and the concerts offered, almost every few weeks, by the best artists available. But it is not so easy to find that Providence makes any constructive contribution to the program of music which is supported by the country at large to an extent perhaps unrealized by many people.

The Civic Development Department of the Chamber of Commerce of the United States makes our shortcoming painfully apparent when it points out that there are today 49 symphony orchestras maintained in American cities. And lest we think that these are all in larger cities than Providence, it is illuminating to learn that Boulder, Colorado, with a population of 10,989, supports its own symphony orchestra. Again, there is Denver, with a population only slightly larger than Providence, with its magnificent civic outdoor auditorium in which musical feasts are a frequent occurrence. Indeed the Denver Civic Orchestra maintains its own training school for players. The municipal opera in St. Louis is famous; Baltimore is experimenting with low cost admission tickets; little Bethlehem, Pennsylvania, has won world-wide recognition for its annual Bach Festival. Nearer home, the Worcester Music Festival shows what a city of 200,000 can do.

Far from contributing to the musical progress of America, Providence does not even show a respectable auditorium in which to hold the concerts of visiting musicians. How many Providence people have groaned with shame at the shabby old barn on South Main street where we have to welcome talent often worthy of an artistic and beautiful background for their efforts.

So long as Providence puts up with Infantry Hall instead of putting up for an auditorium worthy of a city of its size and supposed culture, we shall have to be content with pointing, with what pride we can muster, to our purchases of ...os and talking machines.

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Dec. Notice ... WERE LEFT
OF THIS PA...

By Serge Koussevitzky

Conductor of the Boston Symphony Orchestra.

"The Greatest Man of the Quarter Century Is Einstein"

AMERICAN Dec

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The dreams of Jules Verne and H. G. Wells are overshadowed by actual technical wonders. The yearnings of Leonardo da Vinci—to fly like a bird—has become reality. And a boy of 1925 trying to describe a bird says: "It looks like an airplane."

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Henry Wood from Purcell's works.

Rather less interesting was Ernest Bloch's "Concerto Grosso" for string orchestra with piano obbligato. Despite Mr. Koussevitzky's direction and the presence of Jesus Sanroma at the piano, the concerto proved somewhat of a disappointment. It seemed a slightly chaotic composition, cast in the eighteenth century form, but highly modernized.

These novelties concluded, Mr Koussevitzky passed on to the sweep and roll of Wagner's "Prelude to Parsifal." The entire second part of the program was taken up with Saint-Saens "Symphony in C minor," a work in which syncopated rhythm and a sort of tricky gayety have their place side by side with the more serious passages.

An examination of the subscription lists to the newly added series of Tuesday afternoon concerts by the Boston Symphony Orchestra in Symphony Hall, Boston, has led to an interesting disclosure.

The hour for this new series was set at 3:15, largely for the convenience of out-of-town patrons. Before the opening concert on the first of December the series was within a few seats of being fully subscribed. A classification of the records yields the following results: Subscribers living in the city of Boston, 26 per cent.; subscribers living in the suburbs of Boston, 59 per cent.; subscribers from outlying cities and towns, 15 per cent. In other words, three-quarters of this new public of the Boston Symphony Orchestra live outside of Boston and a considerable number of this visiting public come from about seventy-five cities or towns of Massachusetts, New Hampshire, Rhode Island and Connecticut.

The orchestra will give its second concert of the Brooklyn series at the Academy of Music on Friday evening, January 8.

10

43

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158

HOLIDAY MUSIC BY SYMPHONY

Boston Post

Purcell Gets Place on List for First Time

Dec. 25

BY WARREN STOREY SMITH

Although no music specifically related to Christmas appears upon it, the programme that Mr. Koussevitzky made for the Symphony concerts of yesterday afternoon and tomorrow evening is by no means inappropriate to the holiday season.

PURCELL'S TRUMPET PIECE

For truly joyous beginning there is a Trumpet Voluntary of Purcell, transcribed by Sir Henry Wood, while a note of fitting solemnity is sounded in the Prelude to "Parsifal," and each of these moods is further emphasized in Saint-Saens' Symphony, for orchestra with organ. Nor is Ernest Bloch's Concerto Grosso, for string orchestra with piano obbligato, a modernizing of an ancient form and style, unsuited to the occasion.

Yesterday for the first time the name of England's greatest composer appeared upon a programme of the Boston Symphony Orchestra. This noisy arrangement of Sir Henry's, for three trumpets, threo trombones, kettledrums, side-drum and organ, is less to be admired than Mr. Stokowski's version of this or of a markedly similar piece played last season by the Philadelphia Orchestra and more discreetly scored for three trumpets, oboes, bassoons and strings. Be that as it may, however, the music itself was good to hear yesterday and in the brilliant first trumpet part Mr. Mager was granted rare opportunity to display his skill in florid playing.

Bloch's Concerto Pleases

Likewise heard for the first time in Boston, Bloch's Concerto Grosso proved a very different piece from that com
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is at once intellectually stimulating and emotionally stirring. It may be said again that Bloch is a contemporary composer whose every utterance is masterly.

With Jesus Sanroma to carry the piano part the Concerto was finely played by all concerned.

Saint-Saens' Organ Symphony

Following upon this honest, forthright music and upon the Prelude to "Parisfal," which yesterday received a profoundly impressive performance, the huge machine that is Saint-Saens' C-minor Symphony seemed more than ever a contrived and artificial music. Nevertheless, for all its smug religiosity that smacks of Gounod and its grandiloquence that out-Liszts Liszt, this Symphony, especially when played with the euphony and brilliance that marked the performance of yesterday, is not unagreeable to hear. Saint-Saens in this particular instance had nothing of great moment to impart, but he says his say with an adriotness, a sureness of touch, an infallible sense of musical and in- ... that even after

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SER Advertiser SATURDAY, DECEMBER 19, 1925

ALPINE SYMPHONY HAS BELATED BOSTON DEBUT

Richard Strauss' musical travelogue, otherwise known as the "Alpine Symphony," made its Hub debut yesterday at the Symphony matinee.

After even the first hearing anyone could guess why Dr. Muck decided to welcome it back in 1916, when orchestras outside of Boston were playing it. But for the fact that it is played without intermission, going on and on for an hour, it would probably have been heard by a gradually shrinking audience yesterday. Dr. Strauss is a prodigious person, but when he wrote this "Alpine Symphony," he was often nodding.

The musical hike takes the audience from sunrise to sunset through the forest and over the mountains, with stops at brook, waterfall and glacier. The inevitable thunderstorm comes fortunately toward the close of day, when the hikers are only too content to sit down in the nearest cave. On the whole the storm is the most vivid feature of the excursion.

Strauss writes with consummate cleverness, but not in this instance with any particular flights of imagination. The woods have Wagnerian echoes. There are tiresome moments, as if the merry mountaineers were worried by the footing. It is not Strauss at his best. In fact, it is rather high-class movie music.

Much more delightful, all in all, was old Johann Sebastian Bach's classic third suite in D major, with the seraphic second movement air; a work faultlessly led by Mr. Koussevitzky.

STRAUSS NOVELTY AT SYMPHONY CONCERT

Globe

"An Alpine Symphony" Heard for First Time Here

Dec. 19

Richard Strauss' tone poem, "An Alpine Symphony," published in 1915, was played at yesterday's Symphony concert for the first time in Boston. The war kept us from hearing this music until Stravinsky had definitely taken Strauss' place as the leading purveyor of orchestral novelties and representative of the latest thing in music in the minds of that dilettanti always eager, like the Athenians of old, for some new thing.

A brilliant performance, of deafening sonority, was greeted with remarkably enthusiastic applause. The audience waited at the end of the concert to recall Mr Koussevitzky thrice and bring the players to their feet.

Since Strauss' piece lasts about three-quarters of an hour, played without pause, Mr Koussevitzky put only one other number on the program, Bach's beautiful suite in D major, the one containing the familiar air, wrongly known as "for the G string." This music was charmingly played, but the audience, like all popular audiences, did not like Bach, and applauded tepidly.

"An Alpine Symphony" is not a symphony in the usual sense of the word at all; it is not a motion picture in tones, constructed musically after the fashion of an act in a Wagnerian music drama, with recurrent "leading motives." The story told by the descriptive titles put by Strauss above the separate sections of the printed score is of a day spent by a hero (possibly the composer himself) in climbing among the Alps. The ascent is begun while it is still night. Sunrise, wandering through woodland, up to the beautiful mountain pastures which are in the strict sense of the word the "Alps," venturing on a glacier, the summit, a mist, and then a thunderstorm during the descent, sunset, and again night, complete the picture.

Strauss' other and earlier tone poems have taught one to expect of him a megalomaniac passion for sheer volume of tone, and a thoroughly Teutonic attention to every detail in the complex pattern of his score. With the exception of a single theme in "Don Juan" and a couple more in "Till Eulenspiegel," he has never hit upon the unforgettable bits of tune out of which a Wagner can spin and weave his grandiose musical structures.

Strauss has every musical gift save only the one most needful, thematic originality. There is not in "An Alpine Symphony" even a single really great theme. The musical ideas in the work are all derivative and often commonplace.

Strauss, by his marvellous use of harmonies, and his uncanny control of all the possible sonorities and novel tone blendings in instrumentation, manages to suggest with genuine poetic power some of the sights and sounds he would depict. His thunderstorm is more imaginative, as well as more lifelike, than the one in Beethoven's "Pastoral" symphony. The music intended to deal with Night is also vividly imagined. By flooding the ear with slow sustained harmonies from full-voiced brass choirs, and turning his phrases majestically, he stimulates adroitly at climaxes genuine musical sublimity. But the true sublime is not in his power to attain.

It is curious how clearly this music composed in the year of Stravinsky's "Rites of Spring", dates from the 1890s. Strauss marks definitely the end of an epoch, whether or not Stravinsky turns out to mark the beginning of another period. The epoch of which Strauss is
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P. R.

Herald

TURDAY, DECEMBER 19,

SYMPHONY GIVES STRAUSS 'ALPINE'

Ninth Concert Is Eloquent and Brilliant Performance

BACH'S SUITE ALSO ON FINE PROGRAM

By PHILIP HALE

The ninth concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program comprised Bach's Suite, D major, No. 3, and Richard Strauss's "Alpina" Symphony.

This symphony was first produced at Berlin ten years ago. Although it has been performed in several cities of the United States (in three in 1916), it was heard in Boston yesterday for the first time.

Reuben Pettingill, the hero of the Artemus Ward's story "Pyrotechny," was an extraordinarily skilful young man in the use of a common clasp-knife, with which he could make from soft wood, horses, dogs, cats, etc. "He carved excellent soldiers also."

"I remember his masterpiece," says Artemus; "it was 'Napoleon crossing the Alps.' Looking at it critically, I should say it was rather short of Alps. An Alp or two more would have improved it; but, as a whole it was a wonderful piece of work, and what a wonderful piece of work is a wooden man, when his legs and arms are all right."

Strauss is an extraordinarily skilful elderly man in the use of an orchestra; is his "Alpino" Symphony short of Alps?

In other words did he attempt to accomplish the impossible?

He has composed a panoramic, musical moving picture of the Alps. The audience is supposed to climb, personally conducted by good Mr. Strauss as guide—though the audience is not securely roped to him. It starts in time to see the sunrise, enters the woods—yesterday it seemed as if the guide and his followers would never come out of them—wanders by the brookside, enjoys the sight of a pretty waterfall, admires the scenery, enters the mountain pasture and hears the cow bells, plunges through underbrush, sees from on high a glorious view, is alarmed by the hush of nature before a terrific thunderstorm, descends, arriving safely below in time for the evening meal, looking at the setting sun, and, later, hearing the voices of the night.

Strauss neglected, unfortunately, to allude musically to the celebrated Edelweiss, nor did he, like Baedeker, point out places of rest and refreshment on the way that are "well recommended," with moderate prices.

In a way this symphony reminds one of "The Plains: Ode Symphonie," by Jabez Tarbox, which was reviewed at length by the late John Phoenix. He began his masterly article: "The symphonie opens upon the wide and boundless plains in longitude 115 degrees W., latitude 35 degrees, 21 minutes, .03 seconds and about 60 miles from the west bank of Pitt river. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E-flat clarinet. . . . A few notes on the piccolo calls the attention to a solitary antelope picking up mescal beans in the foreground."

The "Alpine" symphony is a curious mixture of the ideal and the realistic; of the lofty and the commonplace; of platitudes thinly hidden by gorgeous orchestral dress; of passages conspicuous for genuine beauty; of pages that are mere padding. As is not uncommon with Strauss, the thematic material is often common, or vulgar, if one prefers that word.

Yet what composer living but Strauss could have written the superb pages of the "vision" by which the hearer looks from the summit towards the four quarters of the earth? Or the exquisite measures, simple measures, given to a few strings?

Mr. Finck thinks that Strauss may have caught the idea of his "Waterfall" music from hearing "the Cascade of Jewels" in the opera "Ariane and Blue Beard." We have no proof that Strauss ever saw the opera or the score. He is wholly competent to find music for any waterfall. (It is strange that he has never written music for Niagara or for the wonderful African falls.) His thunder storm is impressive, if one cares for that sort of thing; it is thunderously amusing, and one likes to see the man turning the crank of the wind machine; but the ominous hush before the tempest, with the suggestion of frightened, questioning birds, is, indeed, poetic and at the same time musical. Nor should the fanfare of horns announcing "the entrance into the forest" be forgotten, though this fanfare might be for any chase, forest or no forest.

Straus for once wrote his own program. What does he think of an earnest commentator, the writer of a guide-book to the symphony, who pointed out that "the cold air of the glacier is indicated by a transformation of the 'waterfall' theme, with new material?"

The "Alpine" symphony is not a "masterpiece." As a work of art it is not to be compared with "Tille Eulanspiegel," "Salome" or "Rosenkavalier." Some of the pages of the symphony might take the place of a lecturer in a "Travel Talk of the Glories of the Alps," though the audience would then recognize the fact that no music can reproduce the emotion of one gazing on the awful majesty of the Jungfrau or the wildness of the Diablerets; nor can one paint in tones sunrise and sunset, whether he employs ingeniously an ascending or descending scale.

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BROOKLYN, N. Y.
STANDARD UNION

JAN 8 1926

Boston Symphony to Play Work by Brooklyn Composer at Second Academy of Music Concert January 8.

A notable novelty on the programme of the Boston Symphony Orchestra's second Brooklyn concert, scheduled for Friday evening of this week at the Academy of Music (under Institute auspices), will be Aaron Copland's "Music for the Theatre," recently heard at the season's first concert by the League of Composers. Mr. Copland is a young composer of Brooklyn, and a student for three years at the American School of Music at Fontainebleau. He has written a number of works, of which his Symphony for Orchestra and Organ was played in New York (under Walter Damrosch) and in Boston (under Serge Koussevitzky) last season. "Music for the Theatre" is in the modern, American musical idiom. Its movements include—Prologue, Dance, Interlude, Burlesque and Epilogue.

At Friday's concert, Mr. Koussevitzky will introduce for the first time in Brooklyn, Richard Strauss' "Alpine" Symphony, Op. 64. This, the last large symphonic work which the eminent German composer has written, first appeared at the beginning of the war and was then performed in Germany, American and elsewhere. It was revived by Fritz Reiner at the 1924 Stadium Concerts and by Mr. Koussevitzky recently in Boston, where it met with instant success and was repeated by general request. The "Alpine" is a nature symphony and has the following sub-titles written in the score by the composer:

Night—Sunrise—The Ascent—Entering the Woods—Wandering by the Brook—At the Waterfall—Scenery—On Flowering Paths—The Mountain Pasture—Off the Path Through Thicket and Underbrush—On the Glacier—Vision—The Fog Rises—The Sun is Gradually Obscured—Elegy—Stillness Before the Storm—The Thunderstorm—Descent—Sunset — Sou
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JOURNAL
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ONCERTS
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NEXT WEE

HOLIDAY MUSIC BY SYMPHONY

158

Boston Post

Purcell Gets Place on List for First Time

De. 20

BY WARREN STOREY SMITH

Although no music specifically related to Christmas appears upon it, the programme that Mr. Koussevitzky made for the Symphony concerts of yesterday afternoon and tomorrow evening is by no means inappropriate to the holiday season.

PURCELL'S TRUMPET PIECE

For truly joyous beginning there is a Trumpet Voluntary of Purcell, transcribed by Sir Henry Wood, while a note of fitting solemnity is sounded in the Prelude to "Parsifal," and each of these moods is further emphasized in Saint-Saens' Symphony, for orchestra with organ. Nor is Ernest Bloch's Concerto Grosso, for string orchestra with piano obbligato, a modernizing of an ancient form and style, unsuited to the occasion.

Yesterday for the first time the name of England's greatest composer appeared upon a programme of the Boston Symphony Orchestra. This noisy arrangement of Sir Henry's, for three trumpets, three trombones, kettledrums, side-drum and organ, is less to be admired than Mr. Stokowski's version of this or of a markedly similar piece played last season by the Philadelphia Orchestra and more discreetly scored for three trumpets, oboes, bassoons and strings. Be that as it may, however, the music itself was good to hear yesterday and in the brilliant first trumpet part Mr. Mager was granted rare opportunity to display his skill in florid playing.

Bloch's Concerto Pleases

Likewise heard for the first time in Boston, Bloch's Concerto Grosso proved a very different piece from that com[illegible] Viola and Orchestra In [illegible] out- [illegible] ve. [illegible] re- [illegible] nd [illegible] ain [illegible] ue

is at once intellectually stimulating and emotionally stirring. It may be said again that Bloch is a contemporary composer whose every utterance is masterly.

With Jesus Sanroma to carry the piano part the Concerto was finely played by all concerned.

Saint-Saens' Organ Symphony

Following upon this honest, forthright music and upon the Prelude to "Parisfal," which yesterday received a profoundly impressive performance, the huge machine that is Saint-Saens' C-minor Symphony seemed more than ever a contrived and artificial music. Nevertheless, for all its smug religiosity that smacks of Gounod and its grandiloquence that out-Liszts Liszt, this Symphony, especially when played with the euphony and brilliance that marked the performance of yesterday, is not unagreeable to hear. Saint-Saens in this particular instance had nothing of great moment to impart, but he says his say with an adriotness, a sureness of touch, an infallible sense of musical and in[illegible] even after

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ALPINE SYMPHONY HAS BELATED BOSTON DEBUT

Richard Strauss' musical travelogue, otherwise known as the "Alpine Symphony," made its Hub debut yesterday at the Symphony matinee.

After even the first hearing anyone could guess why Dr. Muck decided to welcome it back in 1916, when orchestras outside of Boston were playing it. But for the fact that it is played without intermission, going on and on for an hour, it would probably have been heard by a gradually shrinking audience yesterday. Dr. Strauss is a prodigious person, but when he wrote this "Alpine Symphony," he was often nodding.

The musical hike takes the audience from sunrise to sunset through the forest and over the mountains, with stops at brook, waterfall and glacier. The inevitable thunderstorm comes fortunately toward the close of day, when the hikers are only too content to sit down in the nearest cave. On the whole the storm is the most vivid feature of the excursion.

Strauss writes with consummate cleverness, but not in this instance with any particular flights of imagination. The woods have Wagnerian echoes. There are tiresome moments, as if the merry mountaineers were worried by the footing. It is not Strauss at his best. In fact, it is rather high-class movie music.

Much more delightful, all in all, was old Johann Sebastian Bach's classic third suite in D major, with the seraphic second movement air; a work faultlessly led by Mr. Koussevitzky.

STRAUSS NOVELTY AT SYMPHONY CONCERT

Globe

"An Alpine Symphony" Heard for First Time Here

Dec. 19

Richard Strauss' tone poem, "An Alpine Symphony," published in 1915, was played at yesterday's Symphony concert for the first time in Boston. The war kept us from hearing this music until Stravinsky had definitely taken Strauss' place as the leading purveyor of orchestral novelties and representative of the latest thing in music in the minds of that dilettanti always eager, like the Athenians of old, for some new thing.

A brilliant performance, of deafening sonority, was greeted with remarkably enthusiastic applause. The audience waited at the end of the concert to recall Mr Koussevitzky thrice and bring the players to their feet.

Since Strauss' piece lasts about three-quarters of an hour, played without pause, Mr Koussevitzky put only one other number on the program, Bach's beautiful suite in D major, the one containing the familiar air, wrongly known as "for the G string." This music was charmingly played, but the audience, like all popular audiences, did not like Bach, and applauded tepidly.

"An Alpine Symphony" is not a symphony in the usual sense of the word at all; it is not a motion picture in tones, constructed musically after the fashion of an act in a Wagnerian music drama, with recurrent "leading motives." The story told by the descriptive titles put by Strauss above the separate sections of the printed score is of a day spent by a hero (possibly the composer himself) in climbing among the Alps. The ascent is begun while it is still night. Sunrise, wandering through woodland, up to the beautiful mountain pastures which are in the strict sense of the word the "Alps," venturing on a glacier, the summit, a mist, and then a thunderstorm during the descent, sunset, and again night, complete the picture.

Strauss' other and earlier tone poems have taught one to expect of him a megalomaniac passion for sheer volume of tone, and a thoroughly Teutonic attention to every detail in the complex pattern of his score. With the exception of a single theme in "Don Juan" and a couple more in "Till Eulenspiegel," he has never hit upon the unforgettable bits of tune out of which a Wagner can spin and weave his grandiose musical structures.

Strauss has every musical gift save only the one most needful, thematic originality. There is not in "An Alpine Symphony" even a single really great theme. The musical ideas in the work are all derivative and often commonplace.

Strauss, by his marvellous use of harmonies, and his uncanny control of all the possible sonorities and novel tone blendings in instrumentation, manages to suggest with genuine poetic power some of the sights and sounds he would depict. His thunderstorm is more imaginative, as well as more lifelike, than the one in Beethoven's "Pastoral" symphony. The music intended to deal with Night is also vividly imagined. By flooding the ear with slow sustained harmonies from full-voiced brass choirs, and turning his phrases majestically, he stimulates adroitly at climaxes genuine musical sublimity. But the true sublime is not in his power to attain.

It is curious how clearly this music composed in the year of Stravinsky's "Rites of Spring", dates from the 1880s. Strauss marks definitely the end of an epoch, whether or not Stravinsky turns out to mark the beginning of another period. The epoch of which Strauss is [illegible] se, the [illegible] has [illegible] e only [illegible] nusical [illegible] ed on [illegible] young [illegible] fervor [illegible] canted. [illegible] en and [illegible] nost of [illegible] rs, just [illegible] ruined [illegible] o came [illegible] ht have [illegible] d never [illegible] sic. He [illegible] ted his [illegible] imental [illegible] deinem [illegible] d other-

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NEW YORK

JA[illegible]

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THIS CLIPPING FRO[illegible]
NEW YORK
JOURNAL
JAN 2 1926

CONCERTS [illegible] OPERA FO[illegible] NEXT WEE[illegible]

[illegible]cipal interest amo[illegible] [illegible] concerts are the app[illegible] [illegible] Casella, the Itali[illegible] [illegible] conductor of th[illegible] [illegible] Orchestra on [illegible] [illegible] the Philadel[illegible] [illegible]tra's programme under [illegible]kowski on Tuesday. [illegible] will play some u[illegible] [illegible] by Monteverdi, D[illegible] nocturnes and his o[illegible]

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[illegible] more important [illegible] John McCormack [illegible]

HOLIDAY MUSIC BY SYMPHONY

158

Boston Post

Purcell Gets Place on List for First Time

Dec. 25

BY WARREN STOREY SMITH

Although no music specifically related to Christmas appears upon it, the programme that Mr. Koussevitzky made for the Symphony concerts of yesterday afternoon and tomorrow evening is by no means inappropriate to the holiday season.

PURCELL'S TRUMPET PIECE

For truly joyous beginning there is a Trumpet Voluntary of Purcell, transcribed by Sir Henry Wood, while a note of fitting solemnity is sounded in the Prelude to "Parsifal," and each of these moods is further emphasized in Saint-Saens' Symphony, for orchestra with organ. Nor is Ernest Bloch's Concerto Grosso, for string orchestra with piano obbligato, a modernizing of an ancient form and style, unsuited to the occasion.

Yesterday for the first time the name of England's greatest composer appeared upon a programme of the Boston Symphony Orchestra. This noisy arrangement of Sir Henry's, for three trumpets, three trombones, kettledrums, side-drum and organ, is less to be admired than Mr. Stokowski's version of this or of a markedly similar piece played last season by the Philadelphia Orchestra and more discreetly scored for three trumpets, oboes, bassoons and strings. Be that as it may, however, the music itself was good to hear yesterday and in the brilliant first trumpet part Mr. Mager was granted rare opportunity to display his skill in florid playing.

Bloch's Concerto Pleases

Likewise heard for the first time in Boston, Bloch's Concerto Grosso proved a very different piece from that composer's Suite for Viola and Orchestra performed here a few weeks ago. In this later music Bloch is more outspoken, less cryptic and introspective. He has, in fact, successfully recaptured the Handelian largeness and stride. Even the Dirge has a certain breadth and vigor, and the final Fugue

is at once intellectually stimulating and emotionally stirring. It may be said again that Bloch is a contemporary composer whose every utterance is masterly.

With Jesus Sanroma to carry the piano part the Concerto was finely played by all concerned.

Saint-Saens' Organ Symphony

Following upon this honest, forthright music and upon the Prelude to "Parsifal," which yesterday received a profoundly impressive performance, the huge machine that is Saint-Saens' C-minor Symphony seemed more than ever a contrived and artificial music. Nevertheless, for all its smug religiosity that smacks of Gounod and its grandiloquence that out-Liszts Liszt, this Symphony, especially when played with the euphony and brilliance that marked the performance of yesterday, is not unagreeable to hear. Saint-Saens in this particular instance had nothing of great moment to impart, but he says his say with an adroitness, a sureness of touch, an infallible sense of musical and in- [illegible] that even after

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IN STOCK
Ives Tracks,
Bridges, Tunnels,

Advertiser SATURDAY, DECEMBER 19, 1925

ALPINE SYMPHONY HAS BELATED BOSTON DEBUT

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After even the first hearing anyone could guess why Dr. Muck decided to welcome it back in 1916, when orchestras outside of Boston were playing it. But for the fact that it is played without intermission, going on and on for an hour, it would probably have been heard by a gradually shrinking audience yesterday. Dr. Strauss is a prodigious person, but when he wrote this "Alpine Symphony," he was often nodding.

The musical hike takes the audience from sunrise to sunset through the forest and over the mountains, with stops at brook, waterfall and glacier. The inevitable thunderstorm comes fortunately toward the close of day, when the hikers are only too content to sit down in the nearest cave. On the whole the storm is the most vivid feature of the excursion.

Strauss writes with consummate cleverness, but not in this instance with any particular flights of imagination. The woods have Wagnerian echoes. There are tiresome moments, as if the merry mountaineers were worried by the footing. It is not Strauss at his best. In fact, it is rather high-class movie music.

Much more delightful, all in all, was old Johann Sebastian Bach's classic third suite in D major, with the seraphic second movement air; a work faultlessly led by Mr. Koussevitzky.

STRAUSS NOVELTY AT SYMPHONY CONCERT

Globe

"An Alpine Symphony" Heard for First Time Here

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Richard Strauss' tone poem, "An Alpine Symphony," published in 1915, was played at yesterday's Symphony concert for the first time in Boston. The war kept us from hearing this music until Stravinsky had definitely taken Strauss' place as the leading purveyor of orchestral novelties and representative of the latest thing in music in the minds of that dilettanti always eager, like the Athenians of old, for some new thing.

A brilliant performance, of deafening sonority, was greeted with remarkably enthusiastic applause. The audience waited at the end of the concert to recall Mr Koussevitzky thrice and bring the players to their feet.

Since Strauss' piece lasts about three-quarters of an hour, played without pause, Mr Koussevitzky put only one other number on the program, Bach's beautiful suite in D major, the one containing the familiar air, wrongly known as "for the G string." This music was charmingly played, but the audience, like all popular audiences, did not like Bach, and applauded tepidly.

"An Alpine Symphony" is not a symphony in the usual sense of the word at all; it is not a motion picture in tones, constructed musically after the fashion of an act in a Wagnerian music drama, with recurrent "leading motives." The story told by the descriptive titles put by Strauss above the separate sections of the printed score is of a day spent by a hero (possibly the composer himself) in climbing among the Alps. The ascent is begun while it is still night. Sunrise, wandering through woodland, up to the beautiful mountain pastures which are in the strict sense of the word the "Alps," venturing on a glacier, the summit, a mist, and then a thunderstorm during the descent, sunset, and again night, complete the picture.

Strauss' other and earlier tone poems have taught one to expect of him a megalomaniac passion for sheer volume of tone, and a thoroughly Teutonic attention to every detail in the complex pattern of his score. With the exception of a single theme in "Don Juan" and a couple more in "Till Eulenspiegel," he has never hit upon the unforgettable bits of tune out of which a Wagner can spin and weave his grandiose musical structures.

Strauss has every musical gift save only the one most needful, thematic originality. There is not in "An Alpine Symphony" even a single really great theme. The musical ideas in the work are all derivative and often commonplace.

Strauss, by his marvellous use of harmonies, and his uncanny control of all the possible sonorities and novel tone blendings in instrumentation, manages to suggest with genuine poetic power some of the sights and sounds he would depict. His thunderstorm is more imaginative, as well as more lifelike, than the one in Beethoven's "Pastoral" symphony. The music intended to deal with Night is also vividly imagined. By flooding the ear with slow sustained harmonies from full-voiced brass choirs, and turning his phrases majestically, he stimulates adroitly at climaxes genuine musical sublimity. But the true sublime is not in his power to attain.

It is curious how clearly this music composed in the year of Stravinsky's "Rites of Spring", dates from the 1890s. Strauss marks definitely the end of an epoch, whether or not Stravinsky turns out to mark the beginning of another period. The epoch of which Strauss is [illegible] se, the [illegible] has [illegible] e only [illegible] musical [illegible] red on [illegible] young [illegible] fervor [illegible] canted. [illegible] en and [illegible] nost of [illegible] rs, just [illegible] ruined [illegible] o came [illegible] ht have [illegible] d never [illegible] sic. He [illegible] ted his [illegible] imental [illegible] deinem [illegible] d other-

P. R.

Herald

TURDAY, DECEMBER 19,

SYMPHONY GIVES STRAUSS 'ALPINE'

Ninth Concert Is Eloquent and Brilliant Performance

BACH'S SUITE ALSO ON FINE PROGRAM

By PHILIP HALE

The ninth concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program comprised Bach's Suite, D major, No. 3, and Richard Strauss's "Alpina" Symphony.

This symphony was first produced at Berlin ten years ago. Although it has been performed in several cities of the United States (in three in 1916), it was heard in Boston yesterday for the first time.

Reuben Pettingill, the hero of the Artemus Ward's story "Pyrotechny," was an extraordinarily skilful young man in the use of a common clasp-knife, with which he could make from soft wood, horses, dogs, cats, etc. "He carved excellent soldiers also."

"I remember his masterpiece," says Artemus; "it was 'Napoleon crossing the Alps.' Looking at it critically, I should say it was rather short of Alps. An Alp or two more would have improved it; but, as a whole it was a wonderful piece of work, and what a wonderful piece of work is a wooden man, when his legs and arms are all right."

Strauss is an extraordinarily skilful elderly man in the use of an orchestra; is his "Alpino" Symphony short of Alps?

In other words did he attempt to accomplish the impossible?

He has composed a panoramic, musical moving picture of the Alps. The audience is supposed to climb, personally conducted by good Mr. Strauss as guide—though the audience is not securely roped to him. It starts in time to see the sunrise, enters the woods—yesterday it seemed as if the guide and his followers would never come out of them—wanders by the brookside, enjoys the sight of a pretty waterfall, admires the scenery, enters the mountain pasture and hears the cow bells, plunges through underbrush, sees from on high a glorious view, is alarmed by the hush of nature before a terrific thunderstorm, descends, arriving safely below in time for the evening meal, looking at the setting sun, and, later, hearing the voices of the night.

Strauss neglected, unfortunately, to allude musically to the celebrated Edelweiss, nor did he, like Baedeker, point out places of rest and refreshment on the way that are "well recommended," with moderate prices.

In a way this symphony reminds one of "The Plains: Ode Symphonie," by Jabez Tarbox, which was reviewed at length by the late John Phoenix. He began his masterly article: "The symphonie opens upon the wide and boundless plains in longitude 115 degrees W., latitude 35 degrees, 21 minutes, .03 seconds and about 60 miles from the west bank of Pitt river. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E-flat clarinet. . . . A few notes on the piccolo calls the attention to a solitary antelope picking up mescal beans in the foreground."

The "Alpine" symphony is a curious mixture of the ideal and the realistic; of the lofty and the commonplace; of platitudes thinly hidden by gorgeous orchestral dress; of passages conspicuous for genuine beauty; of pages that are mere padding. As is not uncommon with Strauss, the thematic material is often common, or vulgar, if one prefers that word.

Yet what composer living but Strauss could have written the superb pages of the "vision" by which the hearer looks from the summit towards the four quarters of the earth? Or the exquisite measures, simple measures, given to a few strings?

Mr. Finck thinks that Strauss may have caught the idea of his "Waterfall" music from hearing "the Cascade of Jewels" in the opera "Ariane and Blue Beard." We have no proof that Strauss ever saw the opera or the score. He is wholly competent to find music for any waterfall. (It is strange that he has never written music for Niagara or for the wonderful African falls.) His thunder storm is impressive, if one cares for that sort of thing; it is thunderously amusing, and one likes to see the man turning the crank of the wind machine; but the ominous hush before the tempest, with the suggestion of frightened, questioning birds, is, indeed, poetic and at the same time musical. Nor should the fanfare of horns announcing "the entrance into the forest" be forgotten, though this fanfare might be for any chase, forest or no forest.

Straus for once wrote his own program. What does he think of an earnest commentator, the writer of a guide-book to the symphony, who pointed out that "the cold air of the glacier is indicated by a transformation of the 'waterfall' theme, with new material?"

The "Alpine" symphony is not a "masterpiece." As a work of art it is not to be compared with "Tille Eulanspiegel," "Salome" or "Rosenkavalier." Some of the pages of the symphony might take the place of a lecturer in a "Travel Talk of the Glories of the Alps," though the audience would then recognize the fact that no music can reproduce the emotion of one gazing on the awful majesty of the Jungfrau or the wildness of the Diablerets; nor can one paint in tones sunrise and sunset, whether he employs ingeniously an ascending or descending scale.

No, Strauss, lake Reuben Pettingill with his jack-knife, is extraordinarily [illegible]

STRAUSS' "AN ALPINE SYMPHONY"

Post Dec 19

First Hearing of Tone Poem Written in 1915

BY WARREN STOREY SMITH

"An Alpine Symphony," the last to date of the tone-poems of Richard Strauss, makes the bulk of the programme of yesterday afternoon's and this evening's Symphony Concerts. With it for preface and judicious contrast Mr. Koussevitzky has placed Bach's Suite in D major, that of the beautiful and familiar air for violins.

AMAZINGLY SCORED

More than a decade old is this "Alpine Symphony," and, although it is hardly one of its composer's more important productions, it was high time that we of Boston made its acquaintance. To Mr. Koussevitzky, then, all praise both for his initiative and for the enormous pains that he must obviously have taken to bring this long and elaborate score to so finished and so eloquent a performance.

To speak first of the more successful portions of this colossal tone-poem, both the passage, of a fine breadth, that occurs when the traveller who is protagonist of the piece has reached the mountain-top, and the long and musing epilogue are of the greater if not the greatest Strauss. Highly effective as tone-painting, though of a lower order of musical invention, are the beginning and the end of the work, respectively suggestive of sunrise and sunset, the corruscatingly brilliant music of the waterfall and the exciting, dynamically overpowering storm in which such extra-musical aids as wind-machine and thunder-machine are employed to swell the tumult. Between times come numerous other episodes; some of passing interest, others that represent Strauss at his feeblest.

An amazing exercise in instrumentation, remarkable in this respect even for Strauss, and for the most part agreeable and occasionally stimulating to hear, the "Alpine Symphony" must yet be placed upon a somewhat lower level than any of the preceding tone-poems, with the possible exception of the early "Macbeth." And, oddly enough, its harmonic idiom represents a regression, not an advance. Strauss here writes with an almost classic simplicity that at its best results in breadth of utterance and elevation of mood, and at its worst in bald ingenuousness.

Yesterday the "Alpine Symphony" was well received, although there was hardly the extraordinary enthusiasm that is said to have greeted the piece at its first performance in Berlin 10 years ago last October.

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time in Brooklyn, Richard Strauss' "Alpine" Symphony, Op. 64. This, the last large symphonic work which the eminent German composer has written, first appeared at the beginning of the war and was then performed in Germany, American and elsewhere. It was revived by Fritz Reiner at the 1924 Stadium Concerts and by Mr. Koussevitzky recently in Boston, where it met with instant success and was repeated by general request. The "Alpine" is a nature symphony and has the following sub-titles written in the score by the composer:

Night—Sunrise—The Ascent—Entering the Woods—Wandering by the Brook—At the Waterfall—Scenery—On Flowering Paths—The Mountain Pasture—Off the Path Through Thicket and Underbrush—On the Glacier—Vision—"The Fog Rises—The Sun is Gradually Obscured—Elegy—Stillness Before the Storm—The Thunderstorm—Descent—Sunset — Sou[illegible] —Night.

The programme's opening number is Purcell's "Trumpet V[illegible] tary," arranged by Sir Henry W[illegible] for organ, trumpets, trombones, [illegible] rums.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 3 1926

Wagnerian Table Talk

By EDWARD CUSHING

GENERAL MANAGER GATTI-CASAZZA is feasting us this week to a little more Wagner: the season's first "Die Walkure" has been announced for Thursday evening, in direct and unmitigated conflict with the concert of the Boston Symphony Orchestra. But for the true and perfect Wagnerians conflicts count little—the true and perfect Wagnerian would probably rather have his first "Walkure" than all the concerts which the Bostonians give in a year. I know, for instance, that I will be at the Metropolitan, and not at Carnegie Hall on this particular Thursday, and that I will listen with increasing wonderment to one of the most beautiful scores ever devised by mortal musician.

AN 3 1926

Boston Symphony in Two Concerts Here

"An Alpine Symphony," by Richard Strauss, will be a feature of the second pair of Boston Symphony concerts in Carnegie Hall, which are to take place Thursday evening and Saturday afternoon. This tone poem [illegible] nature, Strauss's last orchestral work on a large scale, was composed about ten years ago. It was then performed in New York and subsequently forgotten in the preoccupation of the war.

At the Thursday concert Koussevitzky will also present "Music for the Theatre," by Aaron Copland. This score, by a young American composer, has attracted considerable attention in the last two seasons.

[illegible] guest conduc- [illegible] Boston Symphony in three [illegible] rmances. The remainder of [illegible] eason he will devote to the [illegible] ster Orchestra.

Purc[illegible] ......Trumpet Voluntary
Copland............Music for the Theater
Strauss ....Ein Alpensinfonie

Saturday afternoon, Jan. 9:

Mendelssohn ...."Italian" Symphony
Bloch..........Concerto Grosso for Strings
Wagner..........Excerpts from "Tristan"

There will be no soloist at either of these concerts. The Copland Suite recently had a first New York performance at a concert given by the League of Composers. The Strauss work has not been performed for a number of seasons. Bloch's Concerto is a novelty to New York. Mr. Koussewitsky conducted it at a recent concert in Boston.

[illegible] Alpine Symphony. This was composed in 1914, played here in 1916 and then virtually forgotten here until July, 1924, when Fritz Reiner gave it at a Stadium concert.

Mr. Koussevitzky's novelty of Saturday afternoon is Ernest Bloch's Concerto Grosso for strings with piano, composed in the West in 1924-'25 and already played in Los Angeles, Cleveland, Chicago, Philadelphia and Boston. While adopting an eighteenth century form, Mr. Bloch does not confine himself wholly to a form of that period.

JAN 2 — 1

of Ernest Bloch [illegible] this city will be [illegible] that his new suite [illegible] viola was played [illegible] by the Boston Sy[illegible] under the direction [illegible] itzky. The soloist [illegible] concerning this [illegible] York, Philip Hale [illegible] suite is a personal [illegible] musical photogram [illegible] elf, or let us say [illegible] cally psychological [illegible] Ernest Bloch's mi[illegible] certain works reveal [illegible] Tchaikovsky, with [illegible] ression, suffering from [illegible] inevitable death, at tim[illegible] despair. Bloch has known pover[illegible] of recognition. And [illegible] braic spirit that makes [illegible] rages and inspires [illegible] in the books of the

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And such is the power of sheer sound, although no great thought lie behind it, that the effulgent close of this Symphony provoked yesterday a storm of applause conspicuous even in these Koussevitzkian days.

BOSTON, MASS.
ADVERTISER

3 1926

SYMPHONY CONCERT TUESDAY AFTERNOON

Next Tuesday afternoon, in Symphony Hall, the second concert of the new historical series of the Boston Symphony Orchestra will take place. Serge Koussevitzky will present Weber's "Euryanthe" overture, Schubert's "Unfinished" Symphony, Berliz' "Ballet of the Sylphs" and "Rakoczy March"; Mendelssohn's "Midsummer Night's Dream" Scherzo, Schumann's "Carnvala" excerpts and Liszt's "Les Preludes."

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Strauss' other and earlier tone poems have taught one to expect of him a megalomaniac passion for sheer volume of tone, and a thoroughly Teutonic attention to every detail in the complex pattern of his score. With the exception of a single theme in "Don Juan" and a couple more in "Till Eulenspiegel," he has never hit upon the unforgettable bits of tune out of which a Wagner can spin and weave his grandiose musical structures.

Strauss has every musical gift save only the one most needful, thematic originality. There is not in "An Alpine Symphony" even a single really great theme. The musical ideas in the work are all derivative and often commonplace.

Strauss, by his marvellous use of harmonies, and his uncanny control of all the possible sonorities and novel tone blendings in instrumentation, manages to suggest with genuine poetic power some of the sights and sounds he would depict. His thunderstorm is more imaginative, as well as more lifelike, than the one in Beethoven's "Pastoral" symphony. The music intended to deal with Night is also vividly imagined. By flooding the ear with slow sustained harmonies from full-voiced brass choirs, and turning his phrases majestically, he stimulates adroitly at climaxes genuine musical sublimity. But the true sublime is not in his power to attain.

It is curious how clearly this music composed in the year of Stravinsky's "Rites of Spring", dates from the 1890s. Strauss marks definitely the end of an epoch, whether or not Stravinsky turns out to mark the beginning of another period. The epoch of which Strauss is the last notable figure is, of course, the post Wagnerian. Schoenberg has escaped from Wagnerian influence only by inventing an entirely new musical language. Strauss, not nurtured on Wagner, came to his music as a young man with all the proverbial fervor of the convert, and has never recanted.

But it is plain that Beethoven and Wagner between them ruined most of the lesser 19th-century composers, just as Michelangelo and Raphael ruined most of the lesser painters who came after them in Italy. Strauss might have achieved greater things if he had never heard a note of Wagner's music. He might, for instance, have trusted his gift for honest Teutonic sentimental melody, shown in the song, "Mit deinem blauen Augen." But it happened otherwise.

P. R.

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Carnegie Hall
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Trumpet Voluntary
Copland .... Music for the Theater
Strauss .... Ein Alpensinfonie

Saturday afternoon, Jan. 9:

Mendelssohn .... "Italian" Symphony
Bloch .... Concerto Grosso for Strings
Wagner .... Excerpts from "Tristan"

There will be no soloist at either of these concerts. The Copland Suite recently had a first New York performance at a concert given by the League of Composers. The Strauss work has not been performed for a number of seasons. Bloch's Concerto is a novelty to New York. Mr. Koussewitsky conducted it at a recent concert in Boston.

ymphony. This was composed in 1914, played here in 1916 and then virtually forgotten here until July, 1924, when Fritz Reiner gave it at a Stadium concert.

Mr. Koussevitzky's novelty of Saturday afternoon is Ernest Bloch's Concerto Grosso for strings with piano, composed in the West in 1924-'25 and already played in Los Angeles, Cleveland, Chicago, Philadelphia and Boston. While adopting an eighteenth century form, Mr. Bloch does not confine himself wholly to a form of that period.

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guest conductor of the Boston Symphony in three performances. The remainder of the season he will devote to the ster Orchestra.

Herald

TURDAY, DECEMBER 19,

SYMPHONY GIVES STRAUSS 'ALPINE'

Ninth Concert Is Eloquent and Brilliant Performance

BACH'S SUITE ALSO ON FINE PROGRAM

By PHILIP HALE

The ninth concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program comprised Bach's Suite, D major, No. 3, and Richard Strauss's "Alpina" Symphony.

This symphony was first produced at Berlin ten years ago. Although it has been performed in several cities of the United States (in three in 1916), it was heard in Boston yesterday for the first time.

Reuben Pettingill, the hero of the Artemus Ward's story "Pyrotechny," was an extraordinarily skilful young man in the use of a common clasp-knife, with which he could make from soft wood, horses, dogs, cats, etc. "He carved excellent soldiers also."

"I remember his masterpiece," says Artemus; "it was 'Napoleon crossing the Alps.' Looking at it critically, I should say it was rather short of Alps. An Alp or two more would have improved it; but, as a whole it was a wonderful piece of work, and what a wonderful piece of work is a wooden man, when his legs and arms are all right."

Strauss is an extraordinarily skilful elderly man in the use of an orchestra; is his "Alpino" Symphony short of Alps?

In other words did he attempt to accomplish the impossible?

He has composed a panoramic, musical moving picture of the Alps. The audience is supposed to climb, personally conducted by good Mr. Strauss as guide—though the audience is not securely roped to him. It starts in time to see the sunrise, enters the woods—yesterday it seemed as if the guide and his followers would never come out of them—wanders by the brookside, enjoys the sight of a pretty waterfall, admires the scenery, enters the mountain pasture and hears the cow bells, plunges through underbrush, sees from on high a glorious view, is alarmed by the hush of nature before a terrific thunderstorm, descends, arriving safely below in time for the evening meal, looking at the setting sun, and, later, hearing the voices of the night.

Strauss neglected, unfortunately, to allude musically to the celebrated Edelweiss, nor did he, like Baedeker, point out places of rest and refreshment on the way that are "well recommended," with moderate prices.

In a way this symphony reminds one of "The Plains: Ode Symphonie," by Jabez Tarbox, which was reviewed at length by the late John Phoenix. He began his masterly article: "The symphonie opens upon the wide and boundless plains in longitude 115 degrees W., latitude 35 degrees, 21 minutes, .03 seconds and about 60 miles from the west bank of Pitt river. These data are beautifully and clearly expressed by a long (topographically) drawn note from an E-flat clarinet. . . . A few notes on the piccolo calls the attention to a solitary antelope picking up mescal beans in the foreground."

The "Alpine" symphony is a curious mixture of the ideal and the realistic; of the lofty and the commonplace; of platitudes thinly hidden by gorgeous orchestral dress; of passages conspicuous for genuine beauty; of pages that are mere padding. As is not uncommon with Strauss, the thematic material is often common, or vulgar, if one prefers that word.

Yet what composer living but Strauss could have written the superb pages of the "vision" by which the hearer looks from the summit towards the four quarters of the earth? Or the exquisite measures, simple measures, given to a few strings?

Mr. Finck thinks that Strauss may have caught the idea of his "Waterfall" music from hearing "the Cascade of Jewels" in the opera "Ariane and Blue Beard." We have no proof that Strauss ever saw the opera or the score. He is wholly competent to find music for any waterfall. (It is strange that he has never written music for Niagara or for the wonderful African falls.) His thunder storm is impressive, if one cares for that sort of thing; it is thunderously amusing, and one likes to see the man turning the crank of the wind machine; but the ominous hush before the tempest, with the suggestion of frightened, questioning birds, is, indeed, poetic and at the same time musical. Nor should the fanfare of horns announcing "the entrance into the forest" be forgotten, though this fanfare might be for any chase, forest or no forest.

Straus for once wrote his own program. What does he think of an earnest commentator, the writer of a guidebook to the symphony, who pointed out that "the cold air of the glacier is indicated by a transformation of the 'waterfall' theme, with new material?"

The "Alpine" symphony is not a "masterpiece." As a work of art it is not to be compared with "Tille Eulanspiegel," "Salome" or "Rosenkavalier." Some of the pages of the symphony might take the place of a lecturer in a "Travel Talk of the Glories of the Alps," though the audience would then recognize the fact that no music can reproduce the emotion of one gazing on the awful majesty of the Jungfrau or the wildness of the Diablerets; nor can one paint in tones sunrise and sunset, whether he employs ingeniously an ascending or descending scale.

No, Strauss, lake Reuben Pettingill with his jack-knife, is extraordinarily

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STRAUSS' "AN ALPINE SYMPHONY"

Post Dec 19

First Hearing of Tone Poem Written in 1915

BY WARREN STOREY SMITH

"An Alpine Symphony," the last to date of the tone-poems of Richard Strauss, makes the bulk of the programme of yesterday afternoon's and this evening's Symphony Concerts. With it for preface and judicious contrast Mr. Koussevitzky has placed Bach's Suite in D major, that of the beautiful and familiar air for violins.

AMAZINGLY SCORED

More than a decade old is this "Alpine Symphony," and, although it is hardly one of its composer's more important productions, it was high time that we of Boston made its acquaintance. To Mr. Koussevitzky, then, all praise both for his initiative and for the enormous pains that he must obviously have taken to bring this long and elaborate score to so finished and so eloquent a performance.

To speak first of the more successful portions of this colossal tone-poem, both the passage, of a fine breadth, that occurs when the traveller who is protagonist of the piece has reached the mountain-top, and the long and musing epilogue are of the greater if not the greatest Strauss. Highly effective as tone-painting, though of a lower order of musical invention, are the beginning and the end of the work, respectively suggestive of sunrise and sunset, the corruscatingly brilliant music of the waterfall and the exciting, dynamically overpowering storm in which such extra-musical aids as wind-machine and thunder-machine are employed to swell the tumult. Between times come numerous other episodes; some of passing interest, others that represent Strauss at his feeblest.

An amazing exercise in instrumentation, remarkable in this respect even for Strauss, and for the most part agreeable and occasionally stimulating to hear, the "Alpine Symphony" must yet be placed upon a somewhat lower level than any of the preceding tone-poems, with the possible exception of the early "Macbeth." And, oddly enough, its harmonic idiom represents a regression, not an advance. Strauss here writes with an almost classic simplicity that at its best results in breadth of utterance and elevation of mood, and at its worst in bald ingenuousness.

Yesterday the "Alpine Symphony" was well received, although there was hardly the extraordinary enthusiasm that is said to have greeted the piece at its first performance in Berlin, 10 years ago last October.

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time in Brooklyn, Richard Strauss' "Alpine" Symphony, Op. 64. This work, the last large symphonic work which the eminent German composer has written, first appeared at the beginning of the war and was then performed in Germany, American and elsewhere. It was revived by Fritz Reiner at the 1924 Stadium Concerts and by Mr. Koussevitzky recently in Boston, where it met with instant success and was repeated by general request. The "Alpine" is a nature symphony and has the following sub-titles written in the score by the composer:

Night-Sunrise—The Ascent—Entering the Woods—Wandering by the Brook—At the Waterfall—Scenery—On Flowering Paths—The Mountain Pasture—Off the Path Through Thicket and Underbrush—On the Glacier—Vision—"The Fog Rises—The Sun is Gradually Obscured—Elegy—Stillness Before the Storm—The Thunderstorm—Descent—Sunset—Sou—Night.

The programme's opening number is Purcell's "Trumpet Voluntary," arranged by Sir Henry Wood for organ, trumpets, trombones, drums

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JAN 2

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JOURNAL
JAN 2 1926

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The performance of the S
phone constituted another
demonstration of the virtuos
tonal splendor of the Boston
Orchestra under Mr. Koussevi
playing last night was
exhibition of sonority, te
sion, elasticity and respon
the part of the players.
phony itself exposes the fam
tues and defects of Strauss.
almost all of the orchestral
ments in existence in a chara
manner of his own. He wri
criptively, imitatively, of the d
Alps when everything happen
cowbell to a thunderstorm. N
unprogrammed; there are no
in which the hearer is left fre
agine what he pleases. Text
musical signposts are everywhe
listener cannot escape them.

What is impressive, for all
Strauss's magnificent mastery
portion and of line, his unfailin
of his themes, his preparation
achievement of climax. Then, too,
not bad to hear something diat
even if it is too often commonpla
invention; to encounter again in m
a certain good German muscularity
and healthiness of style, and ever and
anon a truly beautiful arch of melody,
a truly cumulative page of masterly
development. The net impression o
this interpretation, however, was les
of a symphony than of a performanc
The performance justified only sup
latives, for Mr. Koussevitsky and
his men. It was a sheer glory for
rejoicing for the un

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JAN 2 – 1926

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Friends of Ernest Bloch, who is well known in this city, will be interested to learn that his new suite for orchestra and viola was played in Boston recently by the Boston Symphony orchestra under the direction of Serge Koussevitzky. The soloist was Jean Lefranc. Concerning this important new work, Philip Hale wrote as follows:

"This suite is a personal expression; it is a musical photograph of the man himself; or let us say that it is a musically psychological document. I reflects Ernest Bloch's mind and sou as certain works reveal the self-tor turing Tchaikovsky, with his fits o depression, suffering from the obsessio of inevitable death, at times shriekin his despair.

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NEW YORK POST

JAN 2 – 1926

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Koussevitzky and the Boston Symphony Orchestra will give their second pair of concerts in New York this season on Thursday evening and Saturday afternoon in Carnegie Hall. They will play Strauss' "Alpine Symphony" at the Thursday concert and "Music for the Theatre," by Aaron Copland, the American composer. The program will be introduced by a "Trumpet Voluntary" of Purcell, arranged by Sir Henry Wood. The matinee program will include Berlioz's overture to "Benvenuto Cellini,' Mendelssohn's "Italian Symphony," Bloch's "C rosso" for) and Ra- No. 3. ll be the rt of the orrow at atre. Jo- for his

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JOURNAL
JAN 2 – 1926

CONCERTS AND OPERA FOR NEXT WEEK

Of principal interest among next week's concerts are the appearance of Alfredo Casella, the Italian composer, as conductor of the State Symphony Orchestra on Saturday evening and the Philadelphia Orchestra's programme under Leopold Stokowski on Tuesday. Mr. Casella will play some unfamiliar music by Monteverdi, Debussy's three nocturnes and his own "Italia."

Mr. Stokowski will introduce the Fifth Symphony of Nikolai Miaskovsky, a contemporary Russian who has written eight of them and all unknown here. Povla Frijsh will sing the solo part of C. M. Loeffeler's new "Canticle of the Sun," and Rimsky-Korsokov's "Scheherazade" will be given with Thomas Wilfred's keyboard color machine known as the "clavilux."

Other outstanding events of the week are the appearance of Eugene Goossens at the head of the New York Symphony Thursday, the Cincinnati Orchestra under Fritz Reiner on Wednesday, Ethel Leginska directing the Philharmonic tomorrow and the Boston Symphony's concerts on Thursday and Saturday, featuring Strauss's "Alpine" symphony at the one and Ernest Bloch's new concerto grosso at the other.

The more important recitals include John McCormack tomorrow

JAN [illegible] 1926

Koussewitsky to Conduct Novelties at the Academy

THE program announced for the second concert this season by the Boston Symphony Orchestra at the Academy of Music next Friday evening will be conducted by Serge Koussewitzky. A first Brooklyn performance of Richard Strauss' Alpine Symphony will be given. This, the last large symphonic work which the eminent German composer has

sub-titles written in the score by the composer:

Night; sunrise; the ascent; entering the woods; wandering by the brook; at the waterfall; scenery; on flowering paths; the mountain pasture; off the path th brush; on rises; the elegy;

with Organ, performed by the Symphony Society in New York last season, and his "Music for the Theater" performed by Mr. Koussevitzky in Boston and New York this season, have been the most conspicuous. "Music for the Theater" is a suite whose movements include "Prologue, Dance, Interlude, Burlesque and Epilogue."

The concert will be introduced by a trumpet voluntary of Purcell, the early English composer, which has been arranged by Sir Henry Wood gan, trumpets, trombones and

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N. Y. TELEGRAPH

JAN 3 1926

Boston Symphony Programs.

Serge Koussevitzky will present the following programs at the second visit of the Boston Symphony Orchestra to New York this season for concerts in Carnegie Hall next Thursday evening, January 7, at 8.30, and Saturday afternoon, January 9, at 2.30. At the Thursday concert Koussevitzky will revive Strauss's "An Alpine Symphony," and also present "Music for the Theatre," by Aaron Copland. This score, by the young American composer whose music has attracted

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JAN 3 – 1926

Brahms and Strauss of "Till Eulenspiegel," it traverses familiar—and popular—ground.

Mr. Koussevitzky's first program will revive Richard Strauss's "Alpine Symphony," which has been heard before in New York and which retails, professedly, the impressions and reveries of one who wanders in the Alps. Strauss employs for his purpose an enormous orchestra, composing with partly descriptive, partly poetic intent. It is well that this work of his later period should be heard again, even though it has not carried with public or reviewers as have the earlier symphonic poems. It is a work which invites the capacities of a virtuoso conductor, and Mr. Koussevitzky is surely that. Aaron Copland's "Music for the Theatre," which Mr. Koussevitzky performed with a small orchestra of Boston Symphony players at the concert given by the League of Composers Nov. 28 in Town Hall, will be repeated by him with the full orchestra. He believes in Mr. Copland and is proceeding with the conviction of one who believes to repeat a work which was not liked at first hearing by the reviewers of this city. It is an admirable and courageous deed on the part of Mr. Koussevitzky, and the reviewers will have opportunity, too rare when new compositions are produced, of confirming their suspicions or changing their opinions. But they will have to be shown. The trumpet voluntary by Purcell is an arrangement by Sir Henry Wood from a manuscript in the British Museum of the short piece which has also been arranged by Mr. Stokowski and played here by the Philadelphia Orchestra.

Mr. Koussevitzky is among the composers who have been quick to encourage and perform the music of Ernst Bloch. He has produced in Boston the suite for viola and orchestra, which should be heard here. He will play on Saturday afternoon for the first time in New York Bloch's latest score, published by Birchard of Boston, the "Concerto Grosso," written in the old style for string orchestra with piano obbligato. The work has already been heard, once under the composer's direction in Cleveland, in Philadelphia, in Chicago and in Boston. It contains an energetic prelude with strongly accented thematic material, punctuated by great chords; a dirge of simplicity and deep feeling, in a manner slightly Hebraic, though far from the wildness and poignancy of Bloch's avowedly Hebraic compositions; a "Pastorale," unconventional in style and interrupted with alternating "rustic dances," and a vigorous, strongly rhythmed fugue, into which is woven a thematic reminiscence of the first movement. This work was composed by Mr. Bloch in California two years ago. Is he, like Stravinsky, like many modern Frenchmen, now looking back to old forms and old methods of writing music for new inspiration?

These concerts are

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JAN 5 – 1926

ORCHESTRAL ACTIVITIES

Three visiting orchestras will play here in Carnegie Hall on three successive days. To-night the Philadelphia Orchestra will present unfamiliar works of Miaskowsky and Loeffler, To-morrow night the Cincinnati Orchestra will present Brahms's fourth symphony and several shorter works. Thursday night the Boston Symphony is to play Strauss's "Alpine" symphony. Two young conductors will make their symphonic debuts with local orchestras during the week. Thursday afternoon Eugene Goossens is to lead the Symphony Society and Saturday evening Alfredo Casella will direct the State Symphony Orchestra, both in Carnegie Hall.

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HARTFORD, CONN.
Courant

JAN 6 – 1926

BOSTON SYMPHONY.

An unusual Russian score which has attracted a great deal of atttntion in the western world, Scriabin's Third Symphony "The Divine Poem," will be the feature of the program at the coming visit of the Boston Symphony Orchestra, under Serge Koussevitzky, to Hartford in a concert at the Capitol Theater, Sunday afternoon, February 7. The Russian conductor was a friend of the late Scriabin, and a pioneer of his music in Russia. He may now still be called a prophet of the creative genius of this composer; for probably it has found no more sympathetic and eloquent an interpreter. The program will also include Berlioz's Overture to "Benvenuto Cellini"; Debussy's "Prelude to the Aft-

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JAN 8 – 1926

BOSTON SYMPHONY.

The entire musical season holds no greater treat than the Boston Symphony concert at the Capitol Theater Sunday afternoon, February 7. On this occasion the orchestra will appear in this city for the second time under the direction of Serge Koussevitsky. The feature of the program will be Scriabian's third symphony, "The Divine Poem," an unusual Russian score which has attracted a great deal of attention in the Western world. Mr. Koussevitsky was a friend of the late Scriabian, and a pioneer of his music in Russia. He may now still be called a prophet of the creative genius of this composer, for probably, it has found no more sympathetic and eloquent an interpreter. The program will also include Berlioz's overture to "Benvenute Cillini;" Debussy's "Prelude to the Afternoon of a Faun;" and the prelude to Wagner's "Mastersingers of Nuremberg." The orchestra comes to Hartford under the management of Frank A. Sedgwick, who will also offer Giovanni Martinelli, first tenor of the Metropolitan Opera Company, in a recital of popular operatic numbers at the Capitol Theater Sunday afternoon, January 24. The seats and boxes for both events are now on sale at McCoy's, Inc., No. 89 Asylum street.

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UNION
SPRINGFIELD, MASS.

JAN 6 – 1926

Boston Symphony Will Play Sunday

Program of Variety Is Arranged for Auditorium Concert.

A program of variety will be given by the Boston Symphony Orchestra, under Serge Koussevitzky, at the concert in the Auditorium Sunday afternoon.

It will consist of Tchaikovsky's "Pathetic" Symphony, probably the best known of any Russian music. It was the last large score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement; of the second movement in five rhythm; the rushing march movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

SERGE KOUSSEVITZKY
Conductor of Symphony Which Will Play at "Y" Concert.

Another number will be Debussy's "Prelude to the Afternoon of a Faun." Debussy is perhaps best known by this setting in tones of Mallarme's poem, in which the faun (characterized by the flute) tries vainly to retain the dimming and evasive image of his re-

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TIMES
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JAN 9 – 1926

Boston Symphony

The Boston Symphony orchestra is to have a distinguished guest conductor, Eugene Goossens, at the next Providence concert which will take place in Infantry Hall on Tuesday evening, January 19th. This English celebrity is likewise to appear at the regular pair of Boston concerts of the same week.

Goossens is looked upon in England as one of the most important conductors of the day, and in musical centres everywhere he is highly thought of as a composer. His English career as conductor has been mostly confined to the Queen's Hall orchestra of London, and the orchestra of Sir Thomas Beecham, with which he conducted operatic as well as concert performances. Goossens first came to this country in 1923 to direct the orchestra of the Rochester school of music. He is now conducting a series of guest appearances in New York over the New York Symphony Society.

Mr. Goosens will be heard in Providence in the following interesting programme. Weber's overture to "Freischutz;" Brahms' "Fourth Symphony in E Minor;" Wagner's "Prelude and Love Death," from "Tristan and Isolde;" and Sibelius' tone poem, "Finlandia." As an interlude between the last two numbers, Mr. Goossens will conduct the English score of Delius, "On Hearing the First Cuckoo in Spring."

JAN 6 – 1926

Boston Symphony Will Play Sunda

Program of Variety Is Arranged for Auditorium Concert.

A program of variety will be given by the Boston Symphony Orchestra, under Serge Koussevitzky, at the concert in the Auditorium Sunday afternoon under Y. M. C. A. auspices.

It will consist of Tschaikowsky's "Pathetic" Symphony, probably the best known of any Russian music. It was the last large score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement; of the second movement in five rhythm; the rushing march movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

Another number will be Debussy's Prelude to "The Afternoon of a Faun." Debussy is perhaps best known by this setting in tones of Mallarme's poem, in which the faun (characterized by the flute) tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs.

Weber's Overture to "Euryanthe" is also a part of the program. Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing.

The closing number by Liszt, "Les Preludes," probably the most popular and well known of this composer's scores, is of the utmost brilliance and may well be called an imposing spectacle in tones.

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JAN 8 – 1926

BOSTON ORCHESTRA PLAYS "ALPINE" SYMPHONY

Serge Koussevitzky, for last night's concert of the Boston Orchestra in Carnegie Hall, revived Richard Strauss's "Alpine" symphony as the principal matter of the evening. It had not been done here for a number of years, but at its first hearing it was admittedly one of Strauss's weakest efforts.

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JAN 9 – 1926

MUSICAL ALPS

It took Richard Strauss just one hundred days to write the score of his Alpine symphony which was featured at last night's concert of the Boston Symphony Orchestra in Carnegie Hall, and the music sounds as if it were tossed off merely to show his virtuosity as a composer. In the matter of technical difficulties it reaches the high water mark in Strauss's career. Musically, it is one of his least noteworthy efforts. But Strauss has a faculty for being interesting, even when inspiration is at low ebb. There are fine sonorous passages in the Alpine symphony, though there is little originality. If a lesser composer had written it, it would have attracted wide interest, but more is expected of the composer of "Salome," "Death and Transfiguration" and "The Hero's Life."

Serge Koussevitzky, the Boston leader, is a virtuoso conductor, and his orchestra is one of the best in the world. So the performance was brilliant. The trumpets and horns blew their top notes thrillingly. The full sonorous tone of the strings was good to hear. The wood winds and percussion instruments performed all but impossible feats of skill. Even the cow bells, which appear in the score, were manipulated cleverly. But it takes more than cow bells, high notes and fine sonorities to make a great symphony. It is ten years since Strauss wrote this musical picture of the highest Alps, and outside of three or four performances by the Philharmonic Society it has been neglected in New York. Even last night's virtuoso performance did not make it sound like inspired music.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JAN 2 - 1926

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Friends of Ernest Bloch, who is well known in this city, will be interested to learn that his new suite for orchestra and viola was played in Boston recently by the Boston Symphony orchestra under the direction of Sergei Koussevitsky. The soloist was Jean Lefranc. Concerning this important new work, Philip Hale wrote as follows:

"This suite is a personal expression; it is a musical photograph of the man himself; or let us say that it is a musically psychological document. It reflects Ernest Bloch's mind and soul as certain works reveal the self-torturing Tchaikovsky, with his fits of depression, suffering from the obsession of inevitable death, at times shrieking his despair.

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NEW YORK
JOURNAL
JAN 2 - 1926

CONCERTS AND OPERA FOR NEXT WEEK

Of principal interest among next week's concerts are the appearance of Alfredo Casella, the Italian composer, as conductor of the State Symphony Orchestra on Saturday evening and the Philadelphia Orchestra's programme under Leopold Stokowski on Tuesday. Mr. Casella will play some unfamiliar music by Monteverdi, Debussy's three nocturnes and his own "Italia."

Mr. Stokowski will introduce the Fifth Symphony of Nikolai Miaskovsky, a contemporary Russian who has written eight of them and all unknown here. Povla Frijsh will sing the solo part of C. M. Loeffeler's new "Canticle of the Sun," and Rimsky-Korsokov's "Scheherazade" will be given with Thomas Wilfred's keyboard color machine known as the "clavilux."

Other outstanding events of the week are the appearance of Eugene Goossens at the head of the New York Symphony Thursday, the Cincinnati Orchestra under Fritz Reiner on Wednesday, Ethel Leginska directing the Philharmonic tomorrow and the Boston Symphony's concerts on Thursday and Saturday, featuring Strauss's "Alpine" symphony at the one and Ernest Bloch's new concerto grosso at the other.

The more important recitals include John McCormack tomorrow

PROV…

JAN 3 - 1926

Koussewitsky to Conduct Novelties at the Academy

THE program announced for the second concert this season by the Boston Symphony Orchestra at the Academy of Music next Friday evening will be conducted by Serge Koussewitzky. A first Brooklyn performance of Richard Strauss' Alpine Symphony will be given. This, the last large symphonic work which the eminent German composer has …

… sub-titles written in the score by the composer:

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THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 3 1926

Boston Symphony Programs.

Serge Koussevitzky will present the following programs at the second visit of the Boston Symphony Orchestra to New York this season for concerts in Carnegie Hall next Thursday evening, January 7, at 8.30, and Saturday afternoon, January 9, at 2.30. At the Thursday concert Koussevitzky will revive Strauss's "An Alpine Symphony," and also present "Music for the Theatre," by Aaron Copland. This score, by the young American composer whose music has attracted

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THIS CLIPPING FROM
N. Y. TIMES

JAN 3 - 1926

… Berlioz, Brahms and Strauss of "Till Eulenspiegel." It traverses familiar—and popular—ground.

Mr. Koussevitzky's first program will revive Richard Strauss's "Alpine Symphony," which has been heard before in New York and which retails, professedly, the impressions and reveries of one who wanders in the Alps. Strauss employs for his purpose an enormous orchestra, composing with partly descriptive, partly poetic intent. It is well that this work of his later period should be heard again, even though it has not carried with public or reviewers as have the earlier symphonic poems. It is a work which invites the capacities of a virtuoso conductor, and Mr. Koussevitzky is surely that. Aaron Copland's "Music for the Theatre," which Mr. Koussevitzky performed with a small orchestra of Boston Symphony players at the concert given by the League of Composers Nov. 28 in Town Hall, will be repeated by him with the full orchestra. He believes in Mr. Copland and is proceeding with the conviction of one who believes to repeat a work which was not liked at first hearing by the reviewers of this city. It is an admirable and courageous deed on the part of Mr. Koussevitzky, and the reviewers will have opportunity, too rare when new compositions are produced, of confirming their suspicions or changing their opinions. But they will have to be shown. The trumpet voluntary by Purcell is an arrangement by Sir Henry Wood from a manuscript in the British Museum of the short piece which has also been arranged by Mr. Stokowski and played here by the Philadelphia Orchestra.

Mr. Koussevitzky is among the composers who have been quick to encourage and perform the music of Ernst Bloch. He has produced in Boston the suite for viola and orchestra, which should be heard here. He will play on Saturday afternoon for the first time in New York Bloch's latest score, published by Birchard of Boston, the "Concerto Grosso," written in the old style for string orchestra with piano obbligato. The work has already been heard, once under the composer's direction in Cleveland, in Philadelphia, in Chicago and in Boston. It contains an energetic prelude with strongly accented thematic material, punctuated by great chords; a dirge of simplicity and deep feeling, in a manner slightly Hebraic, though far from the wildness and poignancy of Bloch's avowedly Hebraic compositions; a "Pastorale," unconventional in style and interrupted with alternating "rustic dances," and a vigorous, strongly rhythmed fugue, into which is woven a thematic reminiscence of the first movement. This work was composed by Mr. Bloch in California two years ago. Is he, like Stravinsky, like many modern Frenchmen, also looking back to old forms and old methods of writing music for new inspiration?

These concerts are …

THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

JAN 3 - 1926

ORCHESTRAL ACTIVITIES

Three visiting orchestras will play here in Carnegie Hall on three successive days. To-night the Philadelphia Orchestra will present unfamiliar works of Miaskowsky and Loeffler. To-morrow night the Cincinnati Orchestra will present Brahms's fourth symphony and several shorter works. Thursday night the Boston Symphony is to play Strauss's "Alpine" symphony. Two young conductors will make their symphonic debuts with local orchestras during the week. Thursday afternoon Eugene Goossens is to lead the Symphony Society and Saturday evening Alfredo Casella will direct the State Symphony Orchestra, both in Carnegie Hall.

THIS CLIPPING FROM
~~TIMES~~
HARTFORD, CONN.
Courant

JAN 6 - 1926

BOSTON SYMPHONY.

An unusual Russian score which has attracted a great deal of atttntion in the western world, Scriabin's Third Symphony "The Divine Poem," will be the feature of the program at the coming visit of the Boston Symphony Orchestra, under Serge Koussevitzky, to Hartford in a concert at the Capitol Theater, Sunday afternoon, February 7. The Russian conductor was a friend of the late Scriabin, and a pioneer of his music in Russia. He may now still be called a prophet of the creative genius of this composer; for probably it has found no more sympathetic and eloquent an interpreter. The program will also include Berlioz's Overture to "Benvenuto Cellini"; Debussy's "Prelude to the Afternoon … elude … to … of Nu…

THIS CLIPPING FROM
~~TIMES~~
HARTFORD, CONN.
Courant

JAN 8 - 1926

BOSTON SYMPHONY.

The entire musical season holds no greater treat than the Boston Symphony concert at the Capitol Theater Sunday afternoon, February 7. On this occasion the orchestra will appear in this city for the second time under the direction of Serge Koussevitsky. The feature of the program will be Scriabian's third symphony, "The Divine Poem," an unusual Russian score which has attracted a great deal of attention in the Western world. Mr. Koussevitsky was a friend of the late Scriabian, and a pioneer of his music in Russia. He may now still be called a prophet of the creative genius of this composer, for probably, it has found no more sympathetic and eloquent an interpreter. The program will also include Berlioz's overture to "Benvenute Cillini;" Debussy's "Prelude to the Afternoon of a Faun;" and the prelude to Wagner's "Mastersingers of Nuremberg." The orchestra comes to Hartford under the management of Frank A. Sedgwick, who will also offer Giovanni Martinelli, first tenor of the Metropolitan Opera Company, in a recital of popular operatic numbers at the Capitol Theater Sunday afternoon, January 24. The seats and boxes for both events are now on sale at McCoy's, Inc., No. 89 Asylum street.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 6 - 1926

Boston Symphony Will Play Sunday

Program of Variety Is Arranged for Auditorium Concert.

A program of variety will be given by the Boston Symphony Orchestra, under Serge Koussevitzky, at the concert in the Auditorium Sunday afternoon.

It will consist of Tchaikovsky's "Pathetic" Symphony, probably the best known of any Russian music. It was the last large score of this composer and was completed shortly before his death. The irresistible emotional ap-

SERGE KOUSSEVITZKY
Conductor of Symphony Which Will Play at "Y" Concert.

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Another number will be Debussy's "Prelude to the Afternoon of a Faun." Debussy is perhaps best known by this setting in tones of Mallarme's poem, in which the faun (characterized by the flute) tries vainly to retain the dimming and evasive image of his re…

THIS CLIPPING FROM
TIMES
PAWTUCKET

JAN 9 - 1926

Boston Symphony

The Boston Symphony orchestra is to have a distinguished guest conductor, Eugene Goossens, at the next Providence concert which will take place in Infantry Hall on Tuesday evening, January 19th. This English celebrity is likewise to appear at the regular pair of Boston concerts of the same week.

Goossens is looked upon in England as one of the most important conductors of the day, and in musical centres everywhere he is highly thought of as a composer. His English career as conductor has been mostly confined to the Queen's Hall orchestra of London, and the orchestra of Sir Thomas Beecham, with which he conducted operatic as well as concert performances. Goossens first came to this country in 1923 to direct the orchestra of the Rochester school of music. He is now conducting a series of guest appearances in New York over the New York Symphony Society.

Mr. Goosens will be heard in Providence in the following interesting programme. Weber's overture to "Freischutz;" Brahms' "Fourth Symphony in E Minor;" Wagner's "Prelude and Love Death," from "Tristan and Isolde;" and Sibelius' tone poem, "Finlandia." As an interlude between the last two numbers, Mr. Goossens will conduct the English score of Delius, "On Hearing the First Cuckoo in Spring."

JAN 6 - 1926 159

Boston Symphony Will Play Sunda

Program of Variety Is Arranged for Auditorium Concert.

A program of variety will be given by the Boston Symphony Orchestra, under Serge Koussevitzky, at the concert in the Auditorium Sunday afternoon under Y. M. C. A. auspices.

It will consist of Tschaikowsky's "Pathetic" Symphony, probably the best known of any Russian music. It was the last large score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement; of the second movement in five rhythm; the rushing march movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

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Weber's Overture to "Euryanthe" is also a part of the program. Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing.

The closing number by Liszt, "Les Preludes," probably the most popular and well known of this composer's scores, is of the utmost brilliance and may well be called an imposing spectacle in tones.

THIS CLIPPING FROM
NEW YORK
JOURNAL

BOSTON ORCHESTRA PLAYS "ALPINE" SYMPHONY

Serge Koussevitzky, for last night's concert of the Boston Orchestra in Carnegie Hall, revived Richard Strauss's "Alpine" symphony as the principal matter of the evening. It had not been done here for a number of years, but at its first hearing it was admittedly one of Strauss's weakest efforts. Its re… origi… ung… pla…

THIS CLIPPING FROM
NEW YORK
EVE. WORLD

MUSICAL ALPS

It took Richard Strauss just one hundred days to write the score of his Alpine symphony which was featured at last night's concert of the Boston Symphony Orchestra in Carnegie Hall, and the music sounds as if it were tossed off merely to show his virtuosity as a composer. In the matter of technical difficulties it reaches the high water mark in Strauss's career. Musically, it is one of his least noteworthy efforts. But Strauss has a faculty for being interesting, even when inspiration is at low ebb. There are fine sonorous passages in the Alpine symphony, though there is little originality. If a lesser composer had written it, it would have attracted wide interest, but more is expected of the composer of "Salome," "Death and Transfiguration" and "The Hero's Life."

Serge Koussevitzky, the Boston leader, is a virtuoso conductor, and his orchestra is one of the best in the world. So the performance was brilliant. The trumpets and horns blew their top notes thrillingly. The full sonorous tone of the strings was good to hear. The wood winds and percussion instruments performed all but impossible feats of skill. Even the cow bells, which appear in the score, were manipulated cleverly. But it takes more than cow bells, high notes and fine sonorities to make a great symphony. It is ten years since Strauss wrote this musical picture of the highest Alps, and outside of three or four performances by the Philharmonic Society it has been neglected in New York. Even last night's virtuoso performance did not make it sound like inspired music.

… standing. The audience showe… pleasure. This audience has b… again what the Boston Symphon… diences were of yore in this circl… the most distinguished … gatherings that any sympho… to … resident or visiting.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JAN 2 – 1926

* * *

Friends of Ernest Bloch, who is well nown in this city, will be interested o learn that his new suite for orchestra and viola was played in Boston recently by the Boston Symphony orchestra under the direction of Serge Koussevitzky. The soloist was Jean Lefranc. Concerning this important new work, Philip Hale wrote as follows:

"This suite is a personal expression; it is a musical photograph of the man himself; or let us say that it is a musically psychological document. It reflects Ernest Bloch's mind and soul as certain works reveal the self-torturing Tchaikovsky, with his fits o depression, suffering from the obsessio of inevitable death, at times shriekin his despair.

"Bloch has known poverty, sufferin lack of recognition. And in him th Hebraic spirit that blazes and mock and rages and inspires to lofty poet strains in the books of the old prophe is his heritage and his inspiration.

"There are noble measures, there are scornful pages; there is wildness and there is peace in this strange rhapsodic suite. Whatever one may think of it, may say, it is not musi to be carelessly dismissed with an [illegible] don't like it,' much less is it to [illegible] ignored, for it is the music of a m[illegible]n who feels deeply, has worked out [illegible] own idiom, has invented his sing[illegible] often effective, impressive orches- [illegible] led by Mr.

symphony and the Loeffler work will be heard here for the first time. The "Scheherazade" music will be accompanied by the clavilux, with Thomas Wilfred at the keyboard of the instrument. Wilfred, a pioneer in the use of light as a fine art and inventor of the clavilux, has composed the visual setting for the Rimsky-Korsakoff work.

Koussevitzky and the Boston Symphony Orchestra will give their second pair of concerts in New York this season on Thursday evening and Saturday afternoon in Carnegie Hall. They will play Strauss' "Alpine Symphony" at the Thursday concert and "Music for the Theatre," by Aaron Copland, the American composer. The program will be introduced by a "Trumpet Voluntary" of Purcell, arranged by Sir Henry Wood. The matinee program will include Berlioz's overture to "Benvenuto Cellini,' Mendelssohn's "Italian Symphony," Bloch's "Concerto Grosso" for strings (first time in New York) and Ravel's "Daphnis et Chloe" Suite No. 3.

Marcel Salzinger, baritone, will be the soloist at the second noon concert of the Sunday Symphony Society tomorrow at 2:30 o'clock in Hampden's Theatre. Jo- [illegible] for his

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OPERA FOR NEXT WEEK

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JAN 3 1926

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At the matinee Koussevitzky will perform for the first time in New York Bloch's latest published score, "Concerto Grosso," for string orchestra with piano obbligato. Mendelssohn's "Italian Symphony" will also be played on this program, which will open with a sonata by the early composer, Gaillard, orchestrated by Maximilian Steinberg, and close with the second suite from Ravel's ballet, "Daphnis et Chloe."

Purcell is an arrangement by Sir Henry Wood from a manuscript in the British Museum of the short piece which has also been arranged by Mr. Stokowski and played here by the Philadelphia Orchestra.

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THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

JAN 5 – 1926

Orchestras Scheduled.

Two interesting orchestra events are booked for February. On the third of the month the Boston Symphony Orchestra will make its only appearance of the season. This organization, in its second year under the direction of Serge Koussevitzky, is always a welcome visitor. The concluding concert of the series by the New York Symphony will be held on February 10, when an all-Wagner program will be offered. Several numbers demanding a large chorus will be included in the program.

Courant

JAN 6 – 1926

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JAN 6 – 1926

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It will consist of Tchaikovsky's "Pathetic" Symphony, probably the best known of any Russian music. It was the last large score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement; of the second movement in five rhythm; the rushing march movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

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Weber's Overture to "Euryanthe" is also a part of the program. Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing.

The closing number by Liszt, "Les Preludes," probably the most popular and well known of this composer's scores, is of the utmost brilliance and may well be called an imposing spectacle in tones.

This occasion marks one of the high spots of the year in the course given by the Y. M. C. A. Free and season subscription tickets may be had while they last at the Y. M. C. A. and music stores.

The Terrace door will be open at o'clock and the front doors at 2[illegible] The concert will begin at 3.

JAN 6 – 1926 159

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Richard Strauss's "Alpine" symphony as the principal matter of the evening. It had not been done here for a number of years, but at its first hearing it was admittedly one of Strauss's weakest efforts. Its repetition scarcely changed the original verdict. The piece is of ungodly length, diffuse, commonplace in ideas and their development—in short, a great to-do about very little.

Aside from the Strauss symphony, Mr. Koussevitzky played a trumpet voluntary by Purcell and young Aaron Copland's "Music for the Theatre," an effective and well made piece of work done by this conductor recently at one of the League of Composers' concerts.

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TIMES
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JAN 2 - 1926

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Purcell is an arrangement by Sir Henry Wood from a manuscript in the British Museum of the short piece which has also been arranged by Mr. Stokowski and played here by the Philadelphia Orchestra.

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These concerts are ...

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The more important recitals include John McCormack tomorrow

THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

Orchestras Scheduled.

Two interesting orchestra events are booked for February. On the third of the month the Boston Symphony Orchestra will make its only appearance of the season. This organization, in its second year under the direction of Serge Koussevitzky, is always a welcome visitor. The concluding concert of the series by the New York Symphony will be held on February 10, when an all-Wagner program will be offered. Several numbers demanding a large chorus will be included in the program.

JAN 6 - 1926

BOSTON SYMPHONY.

An unusual Russian score which has attracted a great deal of atttntion in the western world, Scriabin's Third Symphony "The Divine Poem," will be the feature of the program at the coming visit of the Boston Symphony Orchestra, under Serge Koussevitzky, to Hartford in a concert at the Capitol Theater, Sunday afternoon, February 7. The Russian conductor was a friend of the late Scriabin, and a pioneer of his music in Russia. He may now still be called a prophet of the creative genius of this composer; for probably it has found no more sympathetic and eloquent an interpreter. The program will also include Berlioz's Overture to "Benvenuto Cellini"; Debussy's "Prelude to the Afternoon of A Faun"; and the Prelude to Wagner's "Mastersingers of Nuremberg."

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THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 6 - 1926

Boston Symphony Will Play Sunday

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It will consist of Tchaikovsky's "Pathetic" Symphony, probably the best known of any Russian music. It was the last large score of this composer and was completed shortly before his death. The irresistible emotional ap-

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Weber's Overture to "Euryanthe" is also a part of the program. Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing.

The closing number by Liszt, "Les Preludes," probably the most popular and well known of this composer's scores, is of the utmost brilliance and may well be called an imposing spectacle in tones.

This occasion marks one of the high spots of the year in the course given by the Y. M. C. A. Free and season subscription tickets may be had while they last at the Y. M. C. A. and music stores.

The Terrace door will be open at 2 o'clock and the front doors at 2.45. The concert will begin at 3.

JAN 6 - 1926 159

Boston Symphony Will Play Sunda

Program of Variety Is Arranged for Auditorium Concert.

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Aside from the Strauss symphony, Mr. Koussevitzky played a trumpet voluntary by Purcell and young Aaron Copland's "Music for the Theatre," an effective and well made piece of work done by this conductor recently at one of the League of Composers' concerts.

... Strauss's ..., it is one of his least noteworthy efforts. But Strauss has a faculty for being interesting, even when inspiration is at low ebb. There are fine sonorous passages in the Alpine symphony, though there is little originality. If a lesser composer had written it, it would have attracted wide interest, but more is expected of the composer of "Salome," "Death and Transfiguration" and "The Hero's Life."

Serge Koussevitzky, the Boston leader, is a virtuoso conductor, and his orchestra is one of the best in the world. So the performance was brilliant. The trumpets and horns blew their top notes thrillingly. The full sonorous tone of the strings was good to hear. The wood winds and percussion instruments performed all but impossible feats of skill. Even the cow bells, which appear in the score, were manipulated cleverly. But it takes more than cow bells, high notes and fine sonorities to make a great symphony. It is ten years since Strauss wrote this musical picture of the highest Alps, and outside of three or four performances by the Philharmonic Society it has been neglected in New York. Even last night's virtuoso performance did not make it sound like inspired music.

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THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JAN 2 - 1926

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Friends of Ernest Bloch, who is well known in this city, will be interested to learn that his new suite for orchestra and viola was played in Boston recently by the Boston Symphony orchestra under the direction of Sergei Koussevitsky. The soloist was Jean Lefranc. Concerning this important new work, Philip Hale wrote as follows:

"This suite is a personal expression; it is a musical photograpn of the man himself; or let us say that it is a musically psychological document. It reflects Ernest Bloch's mind and soul as certain works reveal the self-torturing Tchaikovsky, with his fits of depression, suffering from the obsession of inevitable death, at times shrieking his despair.

"Bloch has known poverty, suffering lack of recognition. And in him the Hebraic spirit that blazes and mocks and rages and inspires to lofty poetic strains in the books of the old prophets is his heritage and his inspiration.

"There are noble measures, there are scornful pages; there is wildness and there is peace in this strange rhapsodic suite. Whatever one may think of it, may say, it is not music to be carelessly dismissed with an 'I don't like it,' much less is it to be ignored, for it is the music of a man who feels deeply, has worked out his own idiom, has invented his singular often effective impressive orches- led by Mr.

JAN 3 1926

Koussewitsky to Conduct Novelties at the Academy

THE program announced for the second concert this season by the Boston Symphony Orchestra at the Academy of Music next Friday evening will be conducted by Serge Koussewitzky. A first Brooklyn performance of Richard Strauss' Alpine Symphony will be given. This, the last large symphonic work which the eminent German composer has written, first appeared at the beginning of the war and was then performed in Germany, America and elsewhere. It was revived recently by Mr. Koussewitzky in Boston, where it met with success and was repeated by request. The Alpine Symphony has the following sub-titles written in the score by the composer:

Night; sunrise; the ascent; entering the woods; wandering by the brook; at the waterfall; scenery; on flowering paths; the mountain pasture; off the path through thicket and underbrush; on the glacier; vision; the fog rises; the sun is gradually obscured; elegy; stillness before the storm; the thunderstorm; descent; sunset; sounds; night.

There will be another novelty on this program—Aaron Copland's "Music for the Theater."

Mr. Copland is a young composer of Brooklyn. He has written a number of works, of which his Symphony with Organ, performed by the Symphony Society in New York last season, and his "Music for the Theater" performed by Mr. Koussevitzky in Boston and New York this season, have been the most conspicuous. "Music for the Theater" is a suite whose movements include "Prologue, Dance, Interlude, Burlesque and Epilogue."

The concert will be introduced by a trumpet voluntary of Purcell, the early English composer, which has been arranged by Sir Henry Wood for organ, trumpets, trombones and drums.

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UNION
SPRINGFIELD, MASS.

JAN 6 - 1926

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Weber's Overture to "Euryanthe" is also a part of the program. Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing.

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Courant

JAN 6 - 1926

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Boston Symphony's Appearance Here, Outstanding Musical Event

Famous Orchestra to Give Tchaikovsky's "Pathetic" Symphony at Auditorium Sunday—Big Program Expected to Draw Crowds—Serge Koussevitsky Conductor

A program of variety which is at once musically important and of direct appeal will be given by the Boston Symphony orchestra, under Serge Koussevitzky, in its appearance at the Auditorium Sunday afternoon under the auspices of the Y. M. C. A. The program will consist of Tchaikovsky's "Pathetic" symphony, one of the best known of any Russian music in this part of the world.

It was the last score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

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Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing. The "Euryanthe" overture, with its high brilliance and its songful and lovely largo, introduced by the strings in a mysterious pianissimo, is in keeping with the domantic story of Euryanthe, and the romantic nature of the composer himself.

The closing number of the program by Liszt, "Les Preludes," probably the most popular of this composer's scores, is of the utmost brilliance and may well be called an imposing spectacle in tones.

THIS CLIPPING FROM

NEW YORK POST

JAN 8 - 1926

conductor's stand before the last

The Boston Symphony Orchestra

The history of the Boston Symphony Orchestra seems to repeat itself in a curious way. With the exception of a few short, nondescript periods under Fiedler, Paur and Rabaud, conductors who are primarily drill masters and conductors who are virtuoso interpreters seem to alternate with unfailing regularity. Mr. Gericke achieved the creation of the Boston Symphony as one of the most perfect orchestral instruments the world has known. He was succeeded by Mr. Nikisch, the renowned prima-donna conductor of his day. Mr. Gericke then came for a second term and again left a marvelously refined means of expression in the hands of Muck. After the war Mr. Monteux brought order out of chaos and rebuilt the famous organization, which had been almost as near destruction as the Rheims Cathedral. Now his place has been taken by Mr. Koussevitzky, who undoubtedly belongs in the Nikisch-Muck dynasty of the virtuoso-interpreter line.

Mr. Koussevitzky has an arresting personality and one that stimulates the popular imagination in a curious way. Before he ever set foot on these shores, there were enough people anxious to hear him, to restore the size of the Boston Symphony audiences to pre-war dimensions. Rumors about him ranged from the opinion that he was the greatest conductor this planet has ever known to the assertion that he could not read an orchestral score. This last piece of sublime nonsense almost ranks with the classic story of a lady who said that a certain other leader, who makes a habit of conducting without a score, "did not use his notes" because he "could not read music." If Mr. Koussevitzky cannot read a

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THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

ENGLISH CONDUCTOR WILL LEAD SYMPHONY HERE

The Boston Symphony Orchestra is to have a distinguished guest conductor, Eugene Goossens, at its next Providence concert, in Infantry Hall, Tuesday evening, Jan. 19. This English celebrity is likewise to appear at the regular pair of Boston concerts of the same week.

Goossens is looked upon in England as one of the most important conductors of the day, and in musical centres everywhere he is highly thought of as a composer. His English career as conductor has been mostly confined to the Queen's Hall Orchestra of London, and the orchestra of Sir Thomas Beecham with which he has conducted operatic as well as concert performances. Goossens first came to this country in 1923 to direct the orchestra of the Rochester School of Music. He is now conducting a series of guest appearances in New York over the New York Symphony Society.

Mr. Goossens will be heard in Providence in the following interesting programme: Weber's Overture to "Der Freischutz;" Brahms's Fourth Symphony in E-minor; Wagner's Prelude and Love Death from "Tristan and Isolde," and Sibelius's Tone Poem, "Finlandia." As an interlude between the last two numbers, Mr. Goossens will conduct the English score of Delius, "On Hearing the First Cuckoo in Spring."

THIS CLIPPING FROM

BROOKLYN CITIZEN

JAN 8 - 1926

Koussevitsky Presents Modern Music Here

Serge Koussevitsky's Brooklyn audience was ahorougfihly at seat last night when the Boston Symphony Orchestra gave its second concert of the season. The reason for this more or less unresponsive state of Mr. Koussevitsky's audience was the fact that the program was by far the most unorthodox the conductor has yet chosen fo rany concert in this borough. He presented the same program played Thursday night at Carnegie Hall, but with what different results it would be interesting to hear Mr. Koussevitsky himself state.

oT begin with, Purcell's "Trumpet Voluntary," arranged by Sir Henry Wood, which opened the concert, required but a small part of the orchestra being scored for three trumpees, three trombones, kettle and side drums and organ, and when Mr. Koussevitsky joined the small group of players on the stage he was hardly expected, and received but slight welcome. Also the "Trumpet Voluntary," beautifully executed and a program rarity to be appreciated, ended before the audience quite knew what was happening, and the applause was slight.

Then came the number which, even despite the fact that civic pride should have come to the rescue for young Aaron Copland, the composer, is a Brooklynite, fell on ears that refused to accept their own eestimony. The number was Mr. Copland's "Music for the Theatre," given its first performance at the opening con

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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

Goossens to Lead Symphony Here

Eugene Goossens will appear as guest conductor with the Boston Symphony Orchestra in its next Providence concert in Infantry Hall a week from Tuesday evening. He has selected for presentation here the following programme: Weber's Overture to "Der Freischutz"; Brahms' Fourth Symphony in E minor; Wagner's Prelude and Love Death from "Tristan and Isolde"; and Sibelius' tone poem, "Finlandia." As an interlude between the last two numbers, Mr. Goossens will conduct the English score of Delius, "On Hearing the First Cuckoo in Spring."

Mr. Goossens has made his mark as conductor, composer and pianist in England, where he is one of the most distinctive figures of the day. He came to [illegible] as director of the Rochester

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THIS CLIPPING FROM

PHILADELPHIA, PA.
Public Ledger

JAN 10 1926

Music Notes

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THIS CLIPPING FROM

SPRINGFIELD, MASS.
NEWS

160

JAN 9 - 1926

PROGRAM FOR BOSTON SYMPHONY CONCERT

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There are 34 violins, 13 violas, 10 violincellos, 10 basses, three flutes, three oboes, three clarinets and three bassoons. Besides these there are the piccolo, the English horn, the bass horn and the contra-bassoon, eight horns, five trumpets, one tuba, two harps, two timpani, three percussions, the organ, piano and the celesta.

Koussevitsky Conducts

Serge Koussevitsky is the conductor and R. Burgen the concert master. In addition to the musicians there is the manager, W. H. Brennan, and a librarian. This is the 45th season of the Boston Symphony orchestra. Its appearance here creates a demand for tickets that goes beyond the capacity of the house. The program is as follows:—

Overture to "Euryanthe" ....Weber
I Adagio; Allegro non troppo.
II Allegro con grazia.
III Allegro molto vivace.
IV Finale; Adagio lomentoso.
"Prelude to the Afternoon of a Faun," eclog by S. Mallarme ....DeBussy
"Les Preludes," symphonic poem No 3, Liszt

This great musical organization is perhaps the most popular in the world. On account of the oversubscription of tickets, the number of concerts to be given in Greater Boston this year has been increased to 73 as against 59, five years ago. It is said that this increased demand is largely

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THIS CLIPPING FROM

PROVIDENCE, R. I.
TRIBUNE

Musical Notes

TWO ORCHESTRA CONCERTS.

The Goodrich Silvertown Chord Orchestra of radio fame, which has only been heard once in this city, will give two concerts at Emery's Majectic Theatre, Sunday, Jan. 17, Manager Sol. Braunig announced yesterday. Concerts will be at 3 and 8:15 p. m.

Graham McNamee, New York newspaperman and tenor, who has been a popular singer with the orchestra during its radio recitals, will appear with the unit in the coming concert.

The orchestra will also present, for the first time in this city, the Silver Masked Tenor, who has concealed his identity behind a silver mask and a golden voice for more than two years. The singer, one of the most popular radio favorites of the day always wears a mask.

Providence Post, American Legion, presented the orchestra, but not Mr. McNamee and his masked companion, in a program of dance music in this city last spring.

The orchestra will offer a different program of classical and popular numbers at each concert.

The ticket sale opens Monday at the Majestic Theatre box office.

The next Providence concert by the Boston Symphony Orchestra to be given in Infantry Hall on Tuesday evening, Jan. 19th, will have a notable guest conductor, Eugene Goossens, the prominent English virtuoso and composer. Mr. Goossens is also to conduct the regular pair of Boston Symphony concerts in Boston at the end of the same week.

Goossens is a native of England, where he is considered by many as the principal conductor of the day. He is no less renowned as a composer, and his original compositions have been played with success in many parts of the world. First associated with the Queen's Hall Orchestra in London, Goossens later became associate conductor with Sir Thomas Beecham's Orchestra, over which he conducted both concert and operatic performances. He has also been distinctive in conducting ballet in his own country. For three seasons, Mr. Goossens has been musical director of the Eastman School at Rochester. In the week past, he began a series of guest appearances over the New York Symphony Society.

Mr. Goossens will be heard in Providence in the following interesting program: Weber's Overture to "Der Freischutz"; Brahms' Fourth Symphony in E minor; Wagner's Prelude and Love Death from "Tristan and Isolde"; and Sibelius' Tone Poem, "Finlandia." As an interlude between the last two numbers, Mr. Goossens will conduct the English score of Delius, "On Hearing the First Cuckoo in Spring."

Strauss' "Alpine" Symphony Played by Boston Orchestra

Bringing to Brooklyn the same programme played on the immediately preceding evening at Carnegie Hall in Manhattan, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, last night gave its second concert at the Academy of Music, under the auspices of the Institute of Arts and Sciences. The audience was large and decorous in the bestowal of its applause. Brooklyn audiences have never been among the first to accept the new, nor the last to reject the old.

The "new" on last night's programme was Aaron Copland's 'Music for the Theatre," conducted by Mr. Koussevitzky a month or so ago at the opening concert by the League of Composers. Mr. Copland is a native son of Brooklyn, and only twenty-six. The work heard last night was composed within the past eight months. "The composer had no play or literary idea in mind when writing 'Music for the Theatre'," Mr. Copland himself has explained "The title simply implies that, at times, this music has a quality which is suggestive of the theatre." The scoring is for small orchestra, with a goodly share of percussions, (including a "wood block") to enlieven the instrumentation. There are five short movements, denominated Prologue, Dance, Interlude, Burlesque, Epilogue. As to contents, the composition does not quite reach major importance. At a few places there are hints, however, of inspiration. Young Mr. Copland is a modenist in spirit, but his writing is built upon very strong classical foundations. He is on the fence, it would seem. He is testing his idiom. He is on the verge of producing a genuine masterpiece. At the conclusion of his composition last night Mr. Koussevitzky drew the composer to the center of the stage, sharing with him a rather terid, or at least ultra-polite round of applause.

The "old" on last night's programme was a Trumpet Voluntary, for trumpets, trombones, drums and organ, arranged by Sir Henry Wood, the English conductor, from an old Purcell manuscript. This was the opening number, and since the Boston concerts begin on time, and since at least one Brooklyn music critic was a quarter-hour late, comment is hereby omitted.

But, for the programme's second part, came music that cannot be termed either exclusively old or new, namely, Richard Strauss' "Alpine" Symphony, sketched in 1911, completed in 1915, first played in New York at a Philharmonic concert in 1916, presented at a Stadium concert (under Fritz Reiner) in the summer of 1924, and revived by the Boston Orchestra for the present season's repertoire. Last night's was the first Brooklyn performance.

During those years of non-performance, the "Alpine" Symphony, composed high in the Tyrolean Alps, was beginning to acquire for the average concertgoer, particularly the Strauss devotee, an esoteric designation; it absorbed touches of legendry; people raised their eyebrows and lowered their voices when they mentioned the "Alpine".

Nocturnal calm, the stilly hour before the dawn, too strongly reminiscent of a theme in Tschaikowsky's "Pathetique"; premonition of melodic sterility that later is more fully revealed in hints of Donizetti's popular sextet, remote touches of Brahms' F major symphony and frank quotations from several of the composer's own tone-poems.

Strauss' score is a description of an Alpine day from just before dawn to just after sunset. Since, with his tonal paints, the Municher is an orchestral illustrator par excellence —using, besides the usual colors, those of [illegible], organ, wind machine, thunder machine, side drum, triangle, cow-herd bells, triple gongs and an aerophar, besides augmented strings, wind and brass—there is a beautiful sunrise, which for another composer might be termed an achievement. But Strauss, it is recalled, has in an earlier work written a more glorious sunrise. There are (in the "Alpine") interesting musical recitations of the day's thrilling (according to the programme) adventures. There is a detailed and delightful picturization of a shimmering mountain waterfall, a treatment of flowery meadows, arising mists, a dangerous moment on the glacier, "lost in the thicket," and—for the rest let there be merciful "et cetera."

It is giving no secret away to say that last night's audience was interested in the thunderstorm. Just why must remain a matter for critical conjecture, unless it was curiosity to hear the massed drums rolling and the wind-machine blowing. It came in due time. There was considerable noise, and, truth to tell, it outdid many natural storms. But noise alone doesn't make a storm; the shiver that trickles down one's spine is the test of the storm. Besides, any composer who is worth his salt can turn out a pretty good storm. In fact, who hasn't tackled the subject? It will have to be a mighty good composer, however, to surpass the first great storm, that of Beethoven's "Pastoral,' Strauss got off a fair sort of sun shower.

The "Alpine" is not a symphony, but a musical perambulation. Played without pause, it takes fifty minutes. Strauss has disregarded true and noble melody for a style that is at best needlessly sensational. The score has rhythmic vigor and many characteristic Strauss touches of novelty and daring, but the great humanness of an immortal symphony is in it nowhere to be found. It does not represent the composer in a period of inspiration. Rather does it prove that Richard Strauss at times can be the world's greatest uninspired

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THIS CLIPPING FROM

NEW YORK HERALD-TRIBUNE

JAN 11 1926

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THIS CLIPPING FROM

EVE UNION
SPRINGFIELD, MASS.

JAN 11 1926

Orchestra Gives Musical Treat

Boston Symphony Draws Crowd of 4700 to Auditorium.

By WILLARD M. CLARK.

Once a year one is sure of finding the Auditorium packed to capacity for a musical event. That is the day when the Y. M. C. A. brings the Boston Symphony Orchestra to town. This annual event attracted a record throng yesterday. Every seat in the Auditorium was taken, the Mahogany Room was filled and a hundred or more people stood in the foyer. The audience was estimated at 4700.

Serge Koussevitzky made his second appearance with the orchestra in Springfield and was given a warm welcome. There is a magnetism, an elegance and virility about this conductor that draws people to him. He had all the gestures remembered from last year and a few added ones it seemed. He handles his hands in a masterly manner. The slightest gesture means something and he obtained marvelous effects from an orchestra which knows him better than it did last year.

The program offered little in the way of novelties. The overture to "Euryanthe" by Weber; Tschaikowsky's "Pathetique" Symphony No. 6; Debussy's "Prelude to the Afternoon of a Faun" and "Les Preludes" of Liszt have all been heard here on various occasions. It does not seem to be the policy for visiting orchestras to play novelties when on tour.

There is little new to write of the playing of the Boston Symphony Orchestra. Under Mr. Monteux it returned to its pre-war brilliance and perfection and under Mr. Koussevitzky it has gained added brilliance.

His reading of the symphony was a magnificent achievement. At the close of the third movement there was a spontaneous outburst of applause although previously the conductor had held the audience silent between movements. There was at all times a perfection of balance seldom attained except by the greatest orchestras. There was lightness where lightness was required, whispering pianissimos and mighty crescendos, in fact there was a bewildering display of tonal color.

Especially in the final movement of the symphony with its underlying sadness was there a magnificent display of color. One was reminded of the recent color recital of the Clavilux. There are ever new beauties in the "Afternoon of a Faun." Its mysteriousness, its richness of chords brings new delights at every hearing. The beauty of the strings and wood winds enhanced each lovely passage.

The brillance of the opening overture was echoed in the sparkle of the preludes which closed the program. The string section achieved tremendous technical feats and there was a smoothness of performance that fairly swept one away.

When one notes the tremendous audience that always hears this annual concert one wonders if it might not be well to bring other orchestras to the city. Of course the concert sponsored by the "Y" is free but it seems reasonable to suppose that a greater part of the 4700 people in the Auditorium yesterday would be willing to pay to hear other large orchestras. However music lovers in Springfield owe a debt to the Y. M. C. A. for this annual concert, for were it not for the "Y," Springfield would be signally void of visiting orchestras.

Boston Symphony's Appearance Here, Outstanding Musical Event

Famous Orchestra to Give Tchaikovsky's "Pathetic" Symphony at Auditorium Sunday—Big Program Expected to Draw Crowds—Serge Koussevitsky Conductor

A program of variety which is at once musically important and of direct appeal will be given by the Boston Symphony orchestra, under Serge Koussevitzky, in its appearance at the Auditorium Sunday afternoon under the auspices of the Y. M. C. A. The program will consist of Tchaikovsky's "Pathetic" symphony, one of the best known of any Russian music in this part of the world.

It was the last score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

Another number will be Debussy's "Prelude to The Afternoon of a Faun." Debussy is perhaps best known by this setting in tones of Mallarme's poem, in which the faun (characterized by the flute) tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This music of mood and subtle suggestion is in its way more potent than any poetry of words could be. Koussevitzky is famous as an interpreter of Debussy. He was the first to make the Frenchman's music known in Russia.

Weber's overture to "Euryanthe" is also a part of the program. Weber's immortality rests upon his three principal operatic overtures—crystalizations of a genius which was most finely realized in his colorful orchestral writing. The "Euryanthe" overture, with its high brilliance and its songful and lovely largo, introduced by the strings in a mysterious pianissimo, is in keeping with the domantic story of Euryanthe, and the romantic nature of the composer himself.

The closing number of the program by Liszt, "Les Preludes," probably the most popular of this composer's scores, is of the utmost brilliance and may well be called an imposing spectacle in tones.

The occasion marks one of the high spots of the year in the course given by the Y. M. C. A. and, in fact, the Boston symphony's appearance is always the series' most largely attended event. Each year the Y. M. C. A. has been obliged to turn away hundreds because all tickets have been issued. Free and season subscription tickets may be had while they last at the Y. M. C. A. and music stores. The terrace door wil be open at 2 and the front doors at 2.45. The concert will begin at 3.

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This great musical organization is perhaps the most popular in the world. On account of the oversubscription of tickets, the number of concerts to be given in Greater Boston this year has been increased to 76 as against 59, five years ago. It is said that this increased demand is largely due to Serge Koussevitsky, the conductor of the orchestra, who is now beginning his second season in America.

Leads Other Orchestras

In addition to Mr. Koussevitsky's work in America with the Boston symphony, he leads a series of concerts every season as guest conductor of Sir Henry Wood's London Symphony orchestra, and also appears as conductor of the "Concerts Koussevitsky" in Paris.

In addition to the general house program that is being printed, the Y. M. C. A. is printing a special program containing the list of patrons. The patron idea is introduced for the first time this year. Persons contributing $5 are given special terrace door patron's tickets. This is done with the idea of trying to more fully meet the expenses in connection with bringing the orchestra to Springfield.

Front door tickets are issued free as usual and the regular season subscription tickets will be recognized at the terrace door. The terrace door opens at 2.00 and the front doors at 2.45 and the concert begins at 3.00. An offering will be taken following the symphony number.

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...preters seem to alt... ...ming regularity. Mr. Gerick... ...oved the creation of the Boston Symphony as one of the most perfect orchestral instruments the world has known. He was succeeded by Mr. Nikisch, the renowned prima-donna conductor of his day. Mr. Gericke then came for a second term and again left a marvelously refined means of expression in the hands of Muck. After the war Mr. Monteux brought order out of chaos and rebuilt the famous organization, which had been almost as near destruction as the Rheims Cathedral. Now his place has been taken by Mr. Koussevitzky, who undoubtedly belongs in the Nikisch-Muck dynasty of the virtuoso-interpreter line.

Mr. Koussevitzky has an arresting personality and one that stimulates the popular imagination in a curious way. Before he ever set foot on these shores, there were enough people anxious to hear him, to restore the size of the Boston Symphony audiences to pre-war dimensions. Rumors about him ranged from the opinion that he was the greatest conductor this planet has ever known to the assertion that he could not read an orchestral score. This last piece of sublime nonsense almost ranks with the classic story of a lady who said that a certain other leader, who makes a habit of conducting without a score, "did not use his notes" because he "could not read music." If Mr. Koussevitzky cannot read a score, then he is accomplishing a feat beside which all the achievements of all the other conductors are nothing.

Of last night's concert I unfortunately heard only the "Music for the Theatre," of Copland, as a result of my somewhat clumsy handling of a first attempt to "cover" two performances. This is not music about which one can form an opinion of much value at a first hearing. Not that it presents any idiom with which we are not more or less familiar, but its artistic purpose and intent seemed to me last night unclear. The thematic material and the way it was handled seemed two totally different things, for the joining of which I could find no particular reason.

...opened the concert, required but a small part of the orchestra being scored for three trumpees, three trombones, kettle and side drums and organ, and when Mr. Koussevitsky joined the small group of players on the stage he was hardly expected, and received but slight welcome. Also the "Trumpet Voluntary," beautifully executed and a program rarity to be appreciated, ended before the audience quite knew what was happening, and the applause was slight.

Then came the number which, even despite the fact that civic pride should have come to the rescue for young Aaron Copland, the composer, is a Brooklynite, fell on ears that refused to accept their own eestimony. The number was Mr. Copland's "Music for the Theatre," given its first performance at the opening concert of the League of Composers this season, with Mr. Koussevitsky, to whom the work is dedicated, conducting.

The applause at the close of this ultra-modern work was unimpressive and slightly questioning, and even the appearance of the young composer did not "bring down the house." The second hearing of this work brings out the real charm it hsa, an dshows how finely balanced and well-knit it is. Mr. Koussevitsky reads it with evident sympathy, and it fares extremely well in his hands.

The program ended with Strauss' little known "Alpine" symphony.

THE TRIBUN

munitions of war. This expedition w

welcome addition to the infant country

"Fi... last... ...duct... ...n-
Hearing... ...On

Mr. G... ...made his mark as conductor, composer and pianist in England, where he is one of the most distinctive figures of the day. He came to America as director of the Rochester Philharmonic Orchestra in 1923 and he still holds that position. Thursday afternoon he made the first of a series of six appearances with the New York Symphony Orchestra, of which Walter Damrosch is the regular conductor. While Mr. Goossens included several modern compositions in his New York programmes, he stated that his interest in these is subordinate to that in the classical composers. His aim in all concerts, he says, is to given programmes of general interest to every school.

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This was the Bloch of a decade and more ago. The later Bloch is a far less perturbing figure. One listens quite comfortably, for example, to such music as his Concerto Grosso for strings with piano obbligato that Mr. Koussevitzky played at Saturday's Boston Symphony concert.

But one does not expect or desire to listen comfortably to Ernest Bloch. That experience is not in the implied bond. If we must have these imitation musical antiques, these modernized concerti grossi and partitas after eighteenth century models, these plaster reproductions of Handel and Corelli and Bach and Vivaldi, our plea is that some one else—Stravinsky, for example—be granted a monopoly of the product. Bloch is geared for more arduous and exciting occupations.

* * *

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There is little new to write of the playing of the Boston Symphony Orchestra. Under Mr. Monteux it returned to its pre-war brilliance and perfection and under Mr. Koussevitzky it has gained added brilliance.

His reading of the symphony was a magnificent achievement. At the close of the third movement there was a spontaneous outburst of applause although previously the conductor had held the audience silent between movements. There was at all times a perfection of balance seldom attained except by the greatest orchestras. There was lightness where lightness was required, whispering pianissimos and mighty crescendos, in fact there was a bewildering display of tonal color.

Especially in the final movement of the symphony with its underlying sadness was there a magnificent display of color. One was reminded of the recent color recital of the Clavilux. There are ever new beauties in the "Afternoon of a Faun." Its mysteriousness, its richness of chords brings new delights at every hearing. The beauty of the strings and wood winds enhanced each lovely passage. The brillance of the opening overture was echoed in the sparkle of the preludes which closed the program. The string section achieved tremendous technical feats and there was a smoothness of performance that fairly swept one away.

When one notes the tremendous audience that always hears this annual concert one wonders if it might not be well to bring other orchestras to the city. Of course the concert sponsored by the "Y" is free but it seems reasonable to suppose that a greater part of the 4700 people in the Auditorium yesterday would be willing to pay to hear other large orchestras. However music lovers in Springfield owe a debt to the Y. M. C. A. for this annual concert, for were it not for the "Y," Springfield would be signally void of visiting orchestras.

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It was the last score of this composer and was completed shortly before his death. The irresistible emotional appeal of its sweeping first movement, and final "adagio lamentoso," which sounds the utmost depths of orchestral speech, made the work immediately a favorite in Russia and in the West.

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SPRINGFIELD, MASS.

NEWS

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Serge Koussevitsky is the conductor and R. Burgen the concert master. In addition to the musicians there is the manager, W. H. Brennan, and a librarian. This is the 45th season of the Boston Symphony orchestra. Its appearance here creates a demand for tickets that goes beyond the capacity of the house. The program is as follows:—

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II Allegro con grazia.
III Allegro molto vivace.
IV Finale; Adagio lomentoso.
"Prelude to the Afternoon of a Faun," eclog by S. Mallarme ....DeBussy
"Les Preludes," symphonic poem No 3, Liszt

This great musical organization is perhaps the most popular in the world. On account of the oversubscription of tickets, the number of concerts to be given in Greater Boston this year has been increased to 76 as against 59, five years ago. It is said that this increased demand is largely due to Serge Koussevitsky, the conductor of the orchestra, who is now beginning his second season in America.

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Mr. Goossens will be heard in Providence in the following interesting program: Weber's Overture to "Der Freischutz"; Brahms' Fourth Symphony in E minor; Wagner's Prelude and Love Death from "Tristan and Isolde"; and Sibelius' Tone Poem, "Finlandia." As an interlude between the last two numbers, Mr. Goossens will conduct the English score of Delius, "On Hearing the First Cuckoo in Spring."

Strauss' "Alpine" Symphony Played by Boston Orchestra

Bringing to Brooklyn the same programme played on the immediately preceding evening at Carnegie Hall in Manhattan, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, last night gave its second concert at the Academy of Music, under the auspices of the Institute of Arts and Sciences. The audience was large and decorous in the bestowal of its applause. Brooklyn audiences have never been among the first to accept the new, nor the last to reject the old.

The "new" on last night's programme was Aaron Copland's 'Music for the Theatre," conducted by Mr. Koussevitzky a month or so ago at the opening concert by the League of Composers. Mr. Copland is a native son of Brooklyn, and only twenty-six. The work heard last night was composed within the past eight months. "The composer had no play or literary idea in mind when writing 'Music for the Theatre'," Mr. Copland himself has explained "The title simply implies that, at times, this music has a quality which is suggestive of the theatre." The scoring is for small orchestra, with a goodly share of percussions, (including a "wood block") to enliven the instrumentation. There are five short movements, denominated Prologue, Dance, Interlude, Burlesque, Epilogue. As to contents, the composition does not quite reach major importance. At a few places there are hints, however, of inspiration. Young Mr. Copland is a modenist in spirit, but his writing is built upon very strong classical foundations. He is on the fence, it would seem. He is testing his idiom. He is on the verge of producing a genuine masterpiece. At the conclusion of his composition last night Mr. Koussevitzky drew the composer to the center of the stage, sharing with him a rather terid, or at least ultra-polite round of applause.

The "old" on last night's programme was a Trumpet Voluntary, for trumpets, trombones, drums and organ, arranged by Sir Henry Wood, the English conductor, from an old Purcell manuscript. This was the opening number, and since the Boston concerts begin on time, and since at least one Brooklyn music critic was a quarter-hour late, comment is hereby omitted.

But, for the programme's second part, came music that cannot be [illegible] either exclusively old or new, namely, Richard Strauss' "Alpine" Symphony, sketched in 1911, completed in 1915, first played in New York at a Philharmonic concert in 1916, presented at a Stadium concert (under Fritz Reiner) in the summer of 1924, and revived by the Boston Orchestra for the present season's repertoire. Last night's was the first Brooklyn performance.

During those years of non-performance, the "Alpine" Symphony, composed high in the Tyrolean Alps, was beginning to acquire for the average concertgoer, particularly the Strauss devotee, an esoteric designation: it absorbed touches of legendry; people raised their eyebrows and lowered their voices when they mentioned the "Alpine".

Nocturnal calm, the stilly hour before the dawn, too strongly reminiscent of a theme in Tschaikowsky's "Pathetique"; premonition of melodic sterility that later is more fully revealed in hints of Donizetti's popular sextet, remote touches of Brahms' F major symphony and frank quotations from several of the composer's own tone-poems.

Strauss' score is a description of an Alpine day from just before dawn to just after sunset. Since, with his tonal paints, the Municher is an orchestral illustrator par excellence [illegible] those of [illegible] machine, thunder machine, side drum, triangle, cow-herd bells, triple gongs and an aerophar, besides augmented strings, wind and brass —there is a beautiful sunrise, which for another composer might be termed an achievement. But Strauss, it is recalled, has in an earlier work written a more glorious sunrise. There are (in the "Alpine") interesting musical recitations of the day's thrilling (according to the programme) adventures. There is a detailed and delightful picturization of a shimmering mountain waterfall, a treatment of flowery meadows, arising mists, a dangerous moment on the glacier, "lost in the thicket," and—for the rest let there be merciful "et cetera."

It is giving no secret away to say that last night's audience was interested in the thunderstorm. Just why must remain a matter for critical conjecture, unless it was curiosity to hear the massed drums rolling and the wind-machine blowing. It came in due time. There was considerable noise, and, truth to tell, it outdid many natural storms. But noise alone doesn't make a storm; the shiver that trickles down one's spine is the test of the storm. Besides, any composer who is worth his salt can turn out a pretty good storm. In fact, who hasn't tackled the subject? It will have to be a mighty good composer, however, to surpass the first great storm, that of Beethoven's "Pastoral," Strauss got off a fair sort of sun shower.

The "Alpine" is not a symphony, but a musical perambulation. Played without pause, it takes fifty minutes. Strauss has disregarded true and noble melody for a style that is at best needlessly sensational. The score has rhythmic vigor and many characteristic Strauss touches of novelty and daring, but the great humanness of an immortal symphony is in it nowhere to be found. It does not represent the composer in a period of inspiration. Rather does it prove that Richard Strauss at times can be the world's greatest uninspired

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JAN 10 1926

The Boston Symphony Orchestra is to visit Philadelphia and will be heard for the first time in a public concert here under its celebrated conductor, Serge Koussevitzky. The concert will take place in the Academy of Music on Monday evening, February 1. The present season is the second of Koussevitzky in America at the head of the Orchestra of Boston. A full subscription and waiting lists are the rule in each city which this orchestra now visits. In Boston the number of concerts for this season is 76, as against 59 five years ago. This demand is largely due to the genius of Koussevitzky. He was first famous in Europe as a virtuoso of the doublebass. As a young man he toured the continent, surprising everyone by the beauty which he could elicit from this unusual instrument. He assembled an orchestra in his own country which soon became famous in Moscow and Leningrad, where he gave festivals devoted to the music of the older master and likewise championing the young creative genius of the day, both in his own and other nations. With this orchestra he traveled in a special steamer the entire length of the Volga River, giving concerts in many towns, small and large

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THIS CLIPPING FROM

NEW YORK HERALD-TRIBUNE

JAN 11 1926

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This was the Bloch of a decade and more ago. The later Bloch is a far less perturbing figure. One listens quite comfortably, for example, to such music as his Concerto Grosso for strings with piano obbligato that Mr. Koussevitzky played at Saturday's Boston Symphony concert.

But one does not expect or desire to listen comfortably to Ernest Bloch. That experience is not in the implied bond. If we must have these imitation musical antiques, these modernized concerti grossi and partitas after eighteenth century models, these plaster reproductions of Handel and Corelli and Bach and Vivaldi, our plea is that some one else—Stravinsky, for example—be granted a monopoly of the product. Bloch is geared for more arduous and exciting occupations.

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Serge Koussevitzky made his second appearance with the orchestra in Springfield and was given a warm welcome. There is a magnetism, an elegance and virility about this conductor that draws people to him. He had all the gestures remembered from last year and a few added ones it seemed. He handles his hands in a masterly manner. The slightest gesture means something and he obtained marvelous effects from an orchestra which knows him better than it did last year.

The program offered little in the way of novelties. The overture to "Euryanthe" by Weber; Tschaikowsky's "Pathetique" Symphony No. 6; Debussy's "Prelude to the Afternoon of a Faun" and "Les Preludes" of Liszt have all been heard here on various occasions. It does not seem to be the policy for visiting orchestras to play novelties when on tour.

There is little new to write of the playing of the Boston Symphony Orchestra. Under Mr. Monteux it returned to its pre-war brilliance and perfection and under Mr. Koussevitzky it has gained added brilliance.

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Strauss' "Alpine" Symphony Played by Boston Orchestra

Bringing to Brooklyn the same programme played on the immediately preceding evening at Carnegie Hall in Manhattan, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, last night gave its second concert at the Academy of Music, under the auspices of the Institute of Arts and Sciences. The audience was large and decorous in the bestowal of its applause. Brooklyn audiences have never been among the first to accept the new, nor the last to reject the old.

The "new" on last night's programme was Aaron Copland's 'Music for the Theatre," conducted by Mr. Koussevitzky a month or so ago at the opening concert by the League of Composers. Mr. Copland is a native son of Brooklyn, and only twenty-six. The work heard last night was composed within the past eight months. "The composer had no play or literary idea in mind when writing 'Music for the Theatre'," Mr. Copland himself has explained. "The title simply implies that, at times, this music has a quality which is suggestive of the theatre." The scoring is for small orchestra, with a goodly share of percussions, (including a "wood block") to enlieven the instrumentation. There are five short movements, denominated Prologue, Dance, Interlude, Burlesque, Epilogue. As to contents, the composition does not quite reach major importance. At a few places there are hints, however, of inspiration. Young Mr. Copland is a modenist in spirit, but his writing is built upon very strong classical foundations. He is on the fence, it would seem. He is testing his idiom. He is on the verge of producing a genuine masterpiece. At the conclusion of his composition last night Mr. Koussevitzky drew the composer to the center of the stage, sharing with him a rather tepid, or at least ultra-polite round of applause.

The "old" on last night's programme was a Trumpet Voluntary, for trumpets, trombones, drums and organ, arranged by Sir Henry Wood, the English conductor, from an old Purcell manuscript. This was the opening number, and since the Boston concerts begin on time, and since at least one Brooklyn music critic was a quarter-hour late, comment is hereby omitted.

But, for the programme's second part, came music that cannot be termed either exclusively old or new, namely, Richard Strauss' "Alpine" Symphony, sketched in 1911, completed in 1915, first played in New York at a Philharmonic concert in 1916, presented at a Stadium concert (under Fritz Reiner) in the summer of 1924, and revived by the Boston Orchestra for the present season's repertoire. Last night's was the first Brooklyn performance.

During those years of non-performance, the "Alpine" Symphony, composed high in the Tyrolean Alps, was beginning to acquire for the average concertgoer, particularly the Strauss devotee, an esoteric designation: it absorbed touches of legendry; people raised their eyebrows and lowered their voices when they mentioned the "Alpine".

Nocturnal calm, the stilly hour before the dawn, too strongly reminiscent of a theme in Tschaikowsky's "Pathetique"; premonition of melodic sterility that later is more fully revealed in hints of Donizetti's popular sextet, remote touches of Brahms' F major symphony and frank quotations from several of the composer's own tone-poems.

Strauss' score is a description of an Alpine day from just before dawn to just after sunset. Since, with his tonal paints, the Municher is an orchestral illustrator par excellence—using, besides the usual colors, those of the heliphone, organ, wind machine, thunder machine, side drum, triangle, cow-herd bells, triple gongs and an aerophar, besides augmented strings, wind and brass—there is a beautiful sunrise, which for another composer might be termed an achievement. But Strauss, it is recalled, has in an earlier work written a more glorious sunrise. There are (in the "Alpine") interesting musical recitations of the day's thrilling (according to the programme) adventures. There is a detailed and delightful picturization of a shimmering mountain waterfall, a treatment of flowery meadows, arising mists, a dangerous moment on the glacier, "lost in the thicket," and—for the rest let there be merciful "et cetera."

It is giving no secret away to say that last night's audience was interested in the thunderstorm. Just why must remain a matter for critical conjecture, unless it was curiosity to hear the massed drums rolling and the wind-machine blowing. It came in due time. There was considerable noise, and, truth to tell, it outdid many natural storms. But noise alone doesn't make a storm; the shiver that trickles down one's spine is the test of the storm. Besides, any composer who is worth his salt can turn out a pretty good storm. In fact, who hasn't tackled the subject? It will have to be a mighty good composer, however, to surpass the first great storm, that of Beethoven's "Pastoral,' Strauss got off a fair sort of sun shower.

The "Alpine" is not a symphony, but a musical perambulation. Played without pause, it takes fifty minutes. Strauss has disregarded true and noble melody for a style that is at best needlessly sensational. The score has rhythmic vigor and many characteristic Strauss touches of novelty and daring, but the great humanness of an immortal symphony is in it nowhere to be found. It does not represent the composer in a period of inspiration. Rather does it prove that Richard Strauss at times can be the world's greatest uninspired

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JAN 1 0 1926

The Boston Symphony Orchestra is to visit Philadelphia and will be heard for the first time in a public concert here under its celebrated conductor, Serge Koussevitzky. The concert will take place in the Academy of Music on Monday evening, February 1. The present season is the second of Koussevitzky in America at the head of the Orchestra of Boston. A full subscription and waiting lists are the rule in each city which this orchestra now visits. In Boston the number of concerts for this season is 76, as against 59 five years ago. This demand is largely due to the genius of Koussevitzky. He was first famous in Europe as a virtuoso of the doublebass. As a young man he toured the continent, surprising everyone by the beauty which he could elicit from this unusual instrument. He assembled an orchestra in his own country which soon became famous in Moscow and Leningrad, where he gave festivals devoted to the music of the older master and likewise championing the young creative genius of the day, both in his own and other nations. With this orchestra he traveled in a special steamer the entire length of the Volga River, giving concerts in many towns, small and large, and thus taking symphony concerts to provinces where such music was hitherto unknown. It was in 1920 that Koussevitzky was first heard in other European countries in his capacity of conductor. In Paris he inaugurated his series of "Concerts Koussevitzky," which have come to be an annual institution and which still from that time to this attract as much attention in Paris as any symphony concert. In London every season Koussevitsky is invited to lead a series of concerts as guest conductor of Sir Henry Wood's London Symphony Orchestra.

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Serge Kousscvitzky made his second appearance with the orchestra in Springfield and was given a warm welcome. There is a magnetism, an elegance and virility about this conductor that draws people to him. He had all the gestures remembered from last year and a few added ones it seemed. He handles his hands in a masterly manner. The slightest gesture means something and he obtained marvelous effects from an orchestra which knows him better than it did last year.

The program offered little in the way of novelties. The overture to "Euryanthe" by Weber; Tschaikowsky's "Pathetique" Symphony No. 6; Debussy's "Prelude to the Afternoon of a Faun" and "Les Preludes" of Liszt have all been heard here on various occasions. It does not seem to be the policy for visiting orchestras to play novelties when on tour.

There is little new to write of the playing of the Boston Symphony Orchestra. Under Mr. Monteux it returned to its pre-war brilliance and perfection and under Mr. Koussevitzky it has gained added brilliance.

His reading of the symphony was a magnificent achievement. At the close of the third movement there was a spontaneous outburst of applause although previously the conductor had held the audience silent between movements. There was at all times a perfection of balance seldom attained except by the greatest orchestras. There was lightness where lightness was required, whispering pianissimos and mighty crescendos, in fact there was a bewildering display of tonal color.

Especially in the final movement of the symphony with its underlying sadness was there a magnificent display of color. One was reminded of the recent color recital of the Clavilux. There are ever new beauties in the "Afternoon of a Faun." Its mysteriousness, its richness of chords brings new delights at every hearing. The beauty of the strings and wood winds enhanced each lovely passage.

The brillance of the opening overture was echoed in the sparkle of the preludes which closed the program. The string section achieved tremendous technical feats and there was a smoothness of performance that fairly swept one away.

When one notes the tremendous audience that always hears this annual concert one wonders if it might not be well to bring other orchestras to the city. Of course the concert sponsored by the "Y" is free but it seems reasonable to suppose that a greater part of the 4700 people in the Auditorium yesterday would be willing to pay to hear other large orchestras. However music lovers in Springfield owe a debt to the Y. M. C. A. for this annual concert, for were it not for the "Y," Springfield would be signally void of visiting orchestras.

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The performance of the Boston Symphony Orchestra, Serge Koussevitaky conductor, yesterday afternoon in Carnegie Hall, justify superlatives. There were superlative performances and superlative interpretatives by the most incalculable personality among the great conductors who appear in this city. Yesterday afternoon, as with the Strauss "Alpine" symphony on Thursday night, Mr. Koussevitsky placed his splendid band and his extraordinary gifts wholly at the services of composers. He differentiated with self-effacement and a fine objectivity between each one of them—Berlioz, Mendelssohn, Bloch, Ravel. At the same time he infused everything he did with an imagination and a virtuosos control of his instrument that gave the concert a foremost rank among the many notable orchestral performances which have been given thus far in New York.

The concert left no doubt of the remarkable development the orchestra has undergone under Mr. Koussevitsky. The brilliancy of the tone was matched by its lustre and fineness of texture. There are other orchestras which achieve a certain hard precision or a brass band quality of effectiveness. One of them has very recently appeared here. The Boston Symphony Orchestra sounds today an a aggregation of artists, most of them virtuosos, all of them men capable of instant and adequate response to the wishes of a magnetic leader.

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Ernest Bloch's Concerto Grosso fo string orchestra with piano obligat was heard here for the first time. I is in four movements—a sharply rhythmed Prelude, a Dirge, a Pastorale and a Fugue. The writing displays in a new guise the masterly technic of this composer and calls attention to a fact which may not be generally realized: that Ernest Bloch, with all his modern quality and the dramatic and restless spirit of much of his music, is a profound student of classic masters and has learned his job as a composer from first-hand study of their scores. There is no hesitation and no experimentation in this clear, strong piece of writing. A few modernisms of harmony are only such as to give bite and pungency to the sound; they do not disturb or confuse its style.

At a first hearing we prefer the Dirge and Pastorale to the other movements. The Dirge is simple but eloquent. Emotion is conveyed by very economical means. The Pastorale is unconventional in its form, in spite of dance rhythms and figures which may, as the composer has hinted, have been derived from Swiss dances that Bloch heard

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THIS CLIPPING FROM
NEW YORK WORLD

JAN 1 0 1926

MUSIC

By Samuel Chotzinoff

THE BOSTON SYMPHONY AT CARNEGIE HALL

The Boston Symphony, conducted by Serge Koussevitzky, presents the following program at Carnegie Hall:

Sonata in G Major..........Galliard
Symphony in A Major, "Italian," Mendelssohn
Concerto Grosso..........Bloch
"Daphnis et Chloe"..........Ravel

The Boston Symphony Orchestra appeared again under the baton of Serge Koussevitzky at Carnegie Hall yesterday afternoon, presenting a program that consisted of two novelties and two rather familiar works, Mendelssorn's "Italian" Symphony and fragments from Ravel's "Daphnis et Chloe."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 1 0 1926

The first meeting in the New Year of the Attleboro Round Table was held on Tuesday afternoon at the home of Mrs. Frederick Babcock, in South Main street. Mrs. Edgar H. Tregoning was the assistant hostess. Announcement was made of a musicale to be given on March 3 under the auspices of the Pierian and Round Table Clubs, when Paul Shirley of the Boston Symphony Orchestra, and a trio of artists will present a fine programme of music. Mrs. Catherine Eastwood, a member of the Round Table, gave an interesting talk on her personal experiences in "Gardening in the North End of Boston," and showed snapshots of the "Community Garden" and the boys and girls who are enthusiastic workers in the garden. Mrs. Eastwood also showed a sample of the certificate and a bronze medal given to the most efficient workers. She spoke of visits made to homes of these children, and there found flowers and vegetables growing in window boxes, on porches and roofs. A social hour followed the talk, when refreshments were served by the hostesses.

Mrs. Nellie Baxter of the Charleston

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JAN 1 5 1926

For the first time in history, the Boston Symphony orchestra will broadcast its regular series of 12 winter concerts. The complete orchestra will go on the air from station WEEI on the 23d and every Saturday night thereafter until the end of the season.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 1 1 1926

Orchestra Gives Musical Treat

Boston Symphony Draws Crowd of 4700 to Auditorium.

By WILLARD M. CLARK.

Once a year one is sure of finding the Auditorium packed to capacity for a musical event. That is the day when the Y. M. C. A. brings the Boston Symphony Orchestra to town. This annual event attracted a record throng yesterday. Every seat in the Auditorium was taken, the Mahogany Room was filled and a hundred or more people stood in the foyer. The audience was estimated at 4700.

Serge Koussevitzky made his second appearance with the orchestra in Springfield and was given a warm welcome. There is a magnetism, an elegance and virility about this conductor that draws people to him. He had all the gestures remembered from last year and a few added ones it seemed. He handles his hands in a masterly manner. The slightest gesture means something and he obtained marvelous effects from an orchestra which knows him better than it did last year.

The program offered little in the way of novelties. The overture to "Euryanthe" by Weber; Tschaikowsky's "Pathetique" Symphony No. 6; Debussy's "Prelude to the Afternoon of a Faun" and "Les Preludes" of Liszt have all been heard here on various occasions. It does not seem to be the policy for visiting orchestras to play novelties when on tour.

There is little new to write of the playing of the Boston Symphony Orchestra. Under Mr. Monteaux it returned to its pre-war brilliance and perfection and under Mr. Koussevitzky it has gained added brilliance.

His reading of the symphony was a magnificent achievement. At the close of the third movement there was a spontaneous outburst of applause although previously the conductor had held the audience silent between movements. There was at all times a perfection of balance seldom attained except by the greatest orchestras. There was lightness where lightness was required, whispering pianissimos and mighty crescendos, in fact there was a bewildering display of tonal color.

Especially in the final movement of the symphony with its underlying sadness was there a magnificent display of color. One was reminded of the recent color recital of the Clavilux. There are ever new beauties in the "Afternoon of a Faun." Its mysteriousness, its richness of chords brings new delights at every hearing. The beauty of the strings and wood winds enhanced each lovely passage.

The brillance of the opening overture was echoed in the sparkle of the preludes which closed the program. The string section achieved tremendous technical feats and there was a smoothness of performance that fairly swept one away.

When one notes the tremendous audience that always hears this annual concert one wonders if it might not be well to bring other orchestras to the city. Of course the concert sponsored by the "Y" is free but it seems reasonable to suppose that a greater part of the 4700 people in the Auditorium yesterday would be willing to pay to hear other large orchestras. However music lovers in Springfield owe a debt to the Y. M. C. A. for this annual concert, for were it not for the "Y," Springfield would be signally void of visiting orchestras.

THIS CLIPPING FROM
NEW YORK POST

JAN 1 1 1926

The Boston Orchestra Plays Ernest Bloch

Unpleasant as the process may be, it is imperative that a moral be drawn from the afternoon of music Mr. Serge Koussevitsky and his men presented ~~at Carnegie Hall~~ Saturday. In fact, it is quite within the realm of possibility to suspect Mr. Koussevitsky of arranging his program to point that moral; for he played the Mendelssohn "Italian" Symphony in A major immediately before revealing for the first time in this city Ernest Bloch's Concerto Grosso for String Orchestra with piano obbligato.

The Gershwins and the Coplands and the Taylors should have been present to draw this moral—that the soul of a composer divided against itself must languish and fade into musical futility. In the Mendelssohn work is the echo of dissipated genius, of a Jew who refused to accept himself and his instincts and fled to the divided culture of Teutonic romanticism; the Bloch work is once again evidence of a strong soul who has realized himself in the roots of his own race, who has found in his own and his inherited experience the instinctive goal of his art.

If under the tender ministrations of Mr. Koussevitsky the "Italian" symphony could not flourish it never will, for the Boston orchestra gave the work such brilliant presentation and so glorious an ensemble in the strings that one could almost forget the dead vacuity underneath. Still the allegro remained sound and fury and even the pure, simple tone that was so suavely injected into the andante could not save the theme from its inner sentimentality. This theme alone seemed to proclaim Mendelssohn's defeat, for it is the search of an exile amid the warmth of Italian beauty and his discovery of an ordinary refrain redolent of Yiddish folk-jargon, neither Latin nor German, nor nobly Hebrew.

The Bloch Concerto Grosso proved to be interesting evidence of this composer's development. Bloch is perhaps the most personal of musicians and admittedly writing from that composition of instincts and experience that goes to make up his racial inheritance. And the Concerto Grosso is an eighteenth century form, extremely cerebral and usually abstract. What would this intense, personal musician do with such a form?

Of course, the concerto is modernized, but the process is not an intellectually provoked one. It is simply the disregard of restrictions by one whose musical vitality cannot tolerate conventions. The prelude contains a sharply rhythmed theme in rich, virile chords that seem to proclaim some stern pronouncement of a prophet. The second movement takes the form of a dirge and is patently the high point of the entire work. A simple grave theme is blended into a series of descending chromatic passages for the strings. This theme it is which contrasts in its intense feeling and dolorous sincerity with the too tender, superficially gesturing theme of the Mendelssohn symphony. The anti-polytonality fraternity will find in the dirge some passages to war against, but to the rational the tonal shocks will seem natural, unforced and certainly intrinsic within the subject matter.

The program notes inform us that the rustic dances which make up the third movement were inspired by the composer's mem

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 1 0 1926

Eugene Goossens to Appear Here as Guest Conductor of the Boston Symphony Orchestra.—Two Piano Recitals by Gabrilowitsch and Bauer Announced

With a lull in local musical events, following the concert by the Providence Festival Chorus and several special programmes by local clubs, interest of musicians here turned to New York last week, where important events were taking place. Announcements made during the week of future events of importance here included the appearance of Eugene Goossens as guest conductor with the Boston Symphony Orchestra a week from Tuesday evening, a concert of two piano music by Ossip Gabrilowitsch and Harold Bauer on the 29th and a recital by Rosa Ponselle on Feb. 7.

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THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 9 - 1926

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Purcell-Wood, Trumpet-Voluntary; Aaron Copland, "Music of the Theater"; Richard Strauss, "Ein Alpensinfonie" (all first performances in Brooklyn). At the Academy of Music last evening.

* * *

Mr. Koussewitsky has always impressed me as a good showman. He has, over and above his talents as a conductor, a lively sense of the theatrical, which he applies unfailingly, so far as a New Yorker can tell, to the brewing of programs for his Boston Symphony concerts. The usual is never to be expected from this leading man of the Hub's orchestral stock company. It may be that he wears false whiskers (I often suspect that he does), but they are certainly becoming and verly cleverly simulate the real article. Even when he chooses a familiar tonal melodrama for his vehicle of personal display he is pretty sure to surround it with a lot of freshly painted scenery.

Having devoted the first of his Brooklyn appearances this season to a renovated set of tried box-office attractions, he realized the advantages of contrast and last evening executed a volte-face of singularly graceful nature. I am not so sure that his audience enjoyed the full effectiveness of this pirouetting, but if they didn't, it was certainly not Mr. Koussewitsky's fault. He chose his program of novelties with a skilled hand, devoting it in disproportionate thirds to Seventeenth, Nineteenth and Twentieth Century composers. He offered Sir Henry Wood's arrangement of a Trumpet Voluntary by Purcell (that amazing modernist of the Restoration), a suite of "Music for the Theater," by Aaron Copland, a 25-year-old Brooklyn composer, and the "Alpensinfonie" of Richard Strauss. None of this music had ever before been played at the Academy, though the Purcell piece had what was probably its New York premiere Thursday evening in Carnegie Hall, the Copland suite first played some weeks ago in a Town Hall concert by the League of Composers, and the Strauss tonepoem unveiled by Josef Stransky in Carnegie Hall on October 26, 1916.

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AS THE product of local genius, Mr. Copland's music had the position of honor on the program—it came just before the intermission. The composer himself was in the audience and at the conclusion of his piece Mr. Koussewitsky brought him out on the stage to make a bow to his listeners. Mr. Copland was, I feel, a trifle too adequate to the occasion. His music was coolly received, and if he overheard comments similar to those reaching my ears he probably went home muttering a certain honored Biblical quotation on the relations of prophets to the local government.

It was all a trifle unfair to the young composer. Very little modern music has been prominent on Academy of Music programs, but a proportion of last night's audience was certainly well enough acquainted with creative phenomena of the day to act up to the occasion with beter grace. When Mr. Damrosch put on Honegger's "Pacific 231" at one of his Saturday matinees, the applause was explosive. Large orchestras, I am afraid, exercise too great a fascination over the popular mind. Mr. Copland unwisely (though one cannot blame him for having failed to foresee an Academy of Music performance of his work) scored "Music for the Theater" for a small group of instruments; its eccentricities therefore stood out more brazenly than those of the Honegger piece. The noise-making power of a large band succeeds in stunning by mere weight of sound. The sparer utterance of a chamber orchestra is a little less deceptive.

Mr. Copland's suite is, for those who wish to regard it in the light of its conception, well wrought and individual music. Of the younger young men today Mr. Copland and George Antheil (of whom more later) seem to me the most individual and striking talents. "Music for the Theater" has a style, an idiom of its own—and of its composer's. It is not merely a deft rehash of radical cliches, but quite definitely something personal and above all sincere. Mr. Koussewitsky read it last evening with skill and wit. He,

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

JAN 1 2 1926

OUR SYMPHONY ORCHESTRA

Contributions Still Needed To Meet the Year's Budget

To the Editor of The Republican:—

The splendid concert given in the Auditorium Sunday afternoon by the Boston Symphony orchestra, apart from the enjoyment it afforded, must have impressed that great audience with the value of such an organization to a city.

Such a concert was made possible not by the $2500 contributed by the friends of the Y. M. C. A., but by the hundreds of thousands of dollars that have been spent in bringing this orchestra to its present state of perfection. The cost of training a great orchestra will always be greater than its actual earning power as the record of every symphony orchestra in America testifies.

Boston not only appreciates the wonderful concerts given by its own orchestra but its civic value to the community. Last year besides buying every ticket for every concert given the music lovers of Boston voluntarily contributed $74,000 to meet the season's deficit.

The Springfield Symphony orchestra is trying to do for Springfield in a very modest way what the Boston organization is doing for its city. It has taken the Boston orchestra 45 years to reach its present degree of proficiency but its 10,000 individual patrons in Greater Boston believe that the money spent has been well invested.

In view of the sum Boston pays to support its orchestra the local budget of $9000 for the season seems quite modest. With the encouraging increase in the supporting patronage of the

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THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 1 3 1926

SYMPHONY ORCHESTRAS

Modest Work of Local Organization Compared with Boston's.

To the Editor of The Union.

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In view of the sum Boston pays to support its orchestra the local budget of $9000 for the season seems quite modest. With the encouraging increase in the supporting patronage of the local orchestra the directors need only an additional $1000 to carry through the excellent program planned to conclude the season without a deficit. They hope this will be forthcoming before the next concert in the Auditorium, Tuesday

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THIS CLIPPING FROM
N. Y. TIMES

JAN 1 5 1926

SYMPHONY TO BROADCAST.

Boston Orchestra to Put Its Twelve Winter Concerts on the Air.

BOSTON, Jan. 14 (AP).—For the first time in its history the Boston Symphony Orchestra will broadcast regular series of twelve Winter co certs, it was announced today. T complete orchestra will go on the a from Station WEEI on Jan. 23 a every Saturday evening thereaft until the end of the season.

The fact that season ticket holde have completely filled Symphony H for the past two seasons, to the excl sion of the general public, was a dete mining factor of the trustees to au thorize the broadcast.

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

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Ernest Bloch's Concerto Grosso for string orchestra with piano obligato was heard here for the first time. It is in four movements—a sharply rhythmed Prelude, a Dirge, a Pastorale and a Fugue. The writing displays in a new guise the masterly technic of this composer and calls attention to a fact which may not be generally realized: that Ernest Bloch, with all his modern quality and the dramatic and restless spirit of much of his music, is a profound student of classic masters and has learned his job as a composer from first-hand study of their scores. There is no hesitation and no experimentation in this clear, strong piece of writing. A few modernisms of harmony are only such as to give bite and pungency to the sound; they do not disturb or confuse its style.

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NEW YORK WORLD

JAN 1 0 1926

MUSIC

By Samuel Chotzinoff

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Symphony in A Major, "Italian," Mendelssohn
Concerto Grosso..........................Bloch
"Daphnis et Chloe"......................Ravel

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PROVIDENCE, R. I.
JOURNAL

JAN 1 0 1926

The first meeting in the New Year of the Attleboro Round Table was held on Tuesday afternoon at the home of Mrs. Frederick Babcock, in South Main street. Mrs. Edgar H. Tregoning was the assistant hostess. Announcement was made of a musicale to be given on March 3 under the auspices of the Pierian and Round Table Clubs, when Paul Shirley of the Boston Symphony Orchestra, and a trio of artists will present a fine programme of music. Mrs. Catherine Eastwood, a member of the Round Table, gave an interesting talk on her personal experiences in "Gardening in the North End of Boston," and showed snapshots of the "Community Garden" and the boys and girls who are enthusiastic workers in the garden. Mrs. Eastwood also showed a sample of the certificate and a bronze medal given to the most efficient workers. She spoke of visits made to homes of these children, and there found flowers and vegetables growing in window boxes, on porches and roofs. A social hour followed the talk, when refreshments were served by the hostesses.

Mrs. Nellie Baxter of the Charleston

THIS CLIPPING FROM
PITTSFIELD, MASS.
EAGLE

JAN 1 5 1926

For the first time in history, the Boston Symphony orchestra will broadcast its regular series of 12 winter concerts. The complete orchestra will go in the air from station WEEI on the 23d and every Saturday night thereafter until the end of the season.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 1 1 1926

Orchestra Gives Musical Treat

Boston Symphony Draws Crowd of 4700 to Auditorium.

By WILLARD M. CLARK.

Once a year one is sure of finding the Auditorium packed to capacity for a musical event. That is the day when the Y. M. C. A. brings the Boston Symphony Orchestra to town. This annual event attracted a record throng yesterday. Every seat in the Auditorium was taken, the Mahogany Room was filled and a hundred or more people stood in the foyer. The audience was estimated at 4700.

Serge Koussevitzky made his second appearance with the orchestra in Springfield and was given a warm welcome. There is a magnetism, an elegance and virility about this conductor that draws people to him. He had all the gestures remembered from last year and a few added ones it seemed. He handles his hands in a masterly manner. The slightest gesture means something and he obtained marvelous effects from an orchestra which knows him better than it did last year.

The program offered little in the way of novelties. The overture to "Euryanthe" by Weber; Tschaikowsky's "Pathetique" Symphony No. 6; Debussy's "Prelude to the Afternoon of a Faun" and "Les Preludes" of Liszt have all been heard here on various occasions. It does not seem to be the policy for visiting orchestras to play novelties when on tour.

There is little new to write of the playing of the Boston Symphony Orchestra. Under Mr. Monteaux it returned to its pre-war brilliance and perfection and under Mr. Koussevitzky it has gained added brilliance.

His reading of the symphony was a magnificent achievement. At the close of the third movement there was a spontaneous outburst of applause although previously the conductor had held the audience silent between movements. There was at all times a perfection of balance seldom attained except by the greatest orchestras. There was lightness where lightness was required, whispering pianissimos and mighty crescendos, in fact there was a bewildering display of tonal color.

Especially in the final movement of the symphony with its underlying sadness was there a magnificent display of color. One was reminded of the recent color recital of the Clavilux. There are ever new beauties in the "Afternoon of a Faun." Its mysteriousness, its richness of chords brings new delights at every hearing. The beauty of the strings and wood winds enhanced each lovely passage.

The brillance of the opening overture was echoed in the sparkle of the preludes which closed the program. The string section achieved tremendous technical feats and there was a smoothness of performance that fairly swept one away.

When one notes the tremendous audience that always hears this annual concert one wonders if it might not be well to bring other orchestras to the city. Of course the concert sponsored by the "Y" is free but it seems reasonable to suppose that a greater part of the 4700 people in the Auditorium yesterday would be willing to pay to hear other large orchestras. However music lovers in Springfield owe a debt to the Y. M. C. A. for this annual concert, for were it not for the "Y," Springfield would be signally void of visiting orchestras.

THIS CLIPPING FROM
NEW YORK POST

JAN 1 1 1926

The Boston Orchestra Plays Ernest Bloch

Unpleasant as the process may be, it is imperative that a moral be drawn from the afternoon of music Mr. Serge Koussevitzky and his men presented at Carnegie Hall Saturday. In fact, it is quite within the realm of possibility to suspect Mr. Koussevitsky of arranging his program to point that moral; for he played the Mendelssohn "Italian" Symphony in A major immediately before revealing for the first time in this city Ernest Bloch's Concerto Grosso for String Orchestra with piano obbligato.

The Gershwins and the Coplands and the Taylors should have been present to draw this moral—that the soul of a composer divided against itself must languish and fade into musical futility. In the Mendelssohn work is the echo of dissipated genius, of a Jew who refused to accept himself and his instincts and fled to the divided culture of Teutonic romanticism; the Bloch work is once again evidence of a strong soul who has realized himself in the roots of his own race, who has found in his own and his inherited experience the instinctive goal of his art.

If under the tender ministrations of Mr. Koussevitsky the "Italian" symphony could not flourish it never will, for the Boston orchestra gave the work such brilliant presentation and so glorious an ensemble in the strings that one could almost forget the dead vacuity underneath. Still the allegro remained sound and fury and even the pure, simple tone that was so suavely injected into the andante could not save the theme from its inner sentimentality. This theme alone seemed to proclaim Mendelssohn's defeat, for it is the search of an exile amid the warmth of Italian beauty and his discovery of an ordinary refrain redolent of Yiddish folk-jargon, neither Latin nor German, nor nobly Hebrew.

The Bloch Concerto Grosso proved to be interesting evidence of this composer's development. Bloch is perhaps the most personal of musicians and admittedly writing from that composition of instincts and experience that goes to make up his racial inheritance. And the Concerto Grosso is an eighteenth century form, extremely cerebral and usually abstract. What would this intense, personal musician do with such a form?

Of course, the concerto is modernized, but the process is not an intellectually provoked one. It is simply the disregard of restrictions by one whose musical vitality cannot tolerate conventions. The prelude contains a sharply rhythmed theme in rich, virile chords that seem to proclaim some stern pronouncement of a prophet. The second movement takes the form of a dirge and is patently the high point of the entire work. A simple grave theme is blended into a series of descending chromatic passages for the strings. This theme it is which contrasts in its intense feeling and dolorous sincerity with the too tender, superficially gesturing theme of the Mendelssohn symphony. The anti-polytonality fraternity will find in the dirge some passages to war against, but to the rational the tonal shocks will seem natural, unforced and certainly intrinsic within the subject matter.

The program notes inform us that the rustic dances which make up the third movement were inspired by the composer's mem[illegible] of his boyhood

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 1 0 1926

Eugene Goossens to Appear Here as Guest Conductor of the Boston Symphony Orchestra.—Two Piano Recitals by Gabrilowitsch and Bauer Announced

With a lull in local musical events, following the concert by the Providence Festival Chorus and several special programmes by local clubs, interest of musicians here turned to New York last week, where important events were taking place. Announcements made during the week of future events of importance here included the appearance of Eugene Goossens as guest conductor with the Boston Symphony Orchestra a week from Tuesday evening, a concert of two piano music by Ossip Gabrilowitsch and Harold Bauer on the 29th and a recital by Rosa Ponselle on Feb. 7.

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THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 9 - 1926

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Purcell-Wood, Trumpet-Voluntary; Aaron Copland, "Music of the Theater"; Richard Strauss, "Ein Alpensinfonie" (all first performances in Brooklyn). At the Academy of Music last evening.

* *

Mr. Koussewitzky has always impressed me as a good showman. He has, over and above his talents as a conductor, a lively sense of the theatrical, which he applies unfailingly, so far as a New Yorker can tell, to the brewing of programs for his Boston Symphony concerts. The usual is never to be expected from this leading man of the Hub's orchestral stock company. It may be that he wears false whiskers (I often suspect that he does), but they are certainly becoming and verly cleverly simulate the real article. Even when he chooses a familiar tonal melodrama for his vehicle of personal display he is pretty sure to surround it with a lot of freshly painted scenery.

Having devoted the first of his Brooklyn appearances this season to a renovated set of tried box-office attractions, he realized the advantages of contrast and last evening executed a volte-face of singularly graceful nature. I am not so sure that his audience enjoyed the full effectiveness of this pirouetting, but if they didn't, it was certainly not Mr. Koussewitsky's fault. He chose his program of novelties with a skilled hand, devoting it in disproportionate thirds to Seventeenth, Nineteenth and Twentieth Century composers. He offered Sir Henry Wood's arrangement of a Trumpet Voluntary by Purcell (that amazing modernist of the Restoration), a suite of "Music for the Theater," by Aaron Copland, a 25-year-old Brooklyn composer, and the "Alpensinfonie" of Richard Strauss. None of this music had ever before been played at the Academy, though the Purcell piece had what was probably its New York premiere Thursday evening in Carnegie Hall, the Copland suite first played some weeks ago in a Town Hall concert by the League of Composers, and the Strauss tonepoem unveiled by Josef Stransky in Carnegie Hall on October 26, 1916.

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AS THE product of local genius, Mr. Copland's music had the position of honor on the program—it came just before the intermission. The composer himself was in the audience and at the conclusion of his piece Mr. Koussewitzky brought him out on the stage to make a bow to his listeners. Mr. Copland was, I feel, a trifle too adequate to the occasion. His music was coolly received, and if he overheard comments similar to those reaching my ears he probably went home muttering a certain honored Biblical quotation on the relations of prophets to the local government.

It was all a trifle unfair to the young composer. Very little modern music has been prominent on Academy of Music programs, but a proportion of last night's audience was certainly well enough acquainted with creative phenomena of the day to act up to the occasion with beter grace. When Mr. Damrosch put on Honegger's "Pacific 231" at one of his Saturday matinees, the applause was explosive. Large orchestras, I am afraid, exercise too great a fascination over the popular mind. Mr. Copland unwisely (though one cannot blame him for having failed to foresee an Academy of Music performance of his work) scored "Music for the Theater" for a small group of instruments; its eccentricities therefore stood out more brazenly than those of the Honegger piece. The noise-making power of a large band succeeds in stunning by mere weight of sound. The sparer utterance of a chamber orchestra is a little less deceptive.

Mr. Copland's suite is, for those who wish to regard it in the light of its conception, well wrought and individual music. Of the younger young men today Mr. Copland and George Antheil (of whom more later) seem to me the most individual and striking talents. "Music for the Theater" has a style, an idiom of its own—and of its composer's. It is not merely a deft rehash of radical cliches, but quite definitely something personal and above all sincere. Mr. Koussewitsky read it last evening with skill and wit. He,

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

JAN 1 2 1926

OUR SYMPHONY ORCHESTRA

Contributions Still Needed To Meet the Year's Budget

To the Editor of The Republican:—

The splendid concert given in the Auditorium Sunday afternoon by the Boston Symphony orchestra, apart from the enjoyment it afforded, must have impressed that great audience with the value of such an organization to a city.

Such a concert was made possible not by the $2500 contributed by the friends of the Y. M. C. A., but by the hundreds of thousands of dollars that have been spent in bringing this orchestra to its present state of perfection. The cost of training a great orchestra will always be greater than its actual earning power as the record of every symphony orchestra in America testifies.

Boston not only appreciates the wonderful concerts given by its own orchestra but its civic value to the community. Last year besides buying every ticket for every concert given the music lovers of Boston voluntarily contributed $74,000 to meet the season's deficit.

The Springfield Symphony orchestra is trying to do for Springfield in a very modest way what the Boston organization is doing for its city. It has taken the Boston orchestra 45 years to reach its present degree of proficiency but its 10,000 individual patrons in Greater Boston believe that the money spent has been well invested.

In view of the sum Boston pays to support its orchestra the local budget of $9000 for the season seems quite modest. With the encouraging increase in the supporting patronage of the

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THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 1 3 1926

SYMPHONY ORCHESTRAS

Modest Work of Local Organization Compared with Boston's.

To the Editor of The Union.

Sir: The splendid concert given in the Auditorium, Sunday afternoon, by the Boston Symphony Orchestra, apart from the enjoyment it afforded, must have impressed that great audience with the value of such an organization to a city.

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In view of the sum Boston pays to support its orchestra the local budget of $9000 for the season seems quite modest. With the encouraging increase in the supporting patronage of the local orchestra the directors need only an additional $1000 to carry through the excellent program planned to conclude the season without a deficit. They hope this will be forthcoming before the next concert in the Auditorium, Tuesday

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THIS CLIPPING FROM
N. Y. TIMES

JAN 1 5 1926

SYMPHONY TO BROADCAST.

Boston Orchestra to Put Its Twelve Winter Concerts on the Air.

BOSTON, Jan. 14 (AP).—For the first time in its history the Boston Symphony Orchestra will broadcast its regular series of twelve Winter concerts, it was announced today. The complete orchestra will go on the air from Station WEEI on Jan. 23 and every Saturday evening thereafter until the end of the season.

The fact that season ticket holders have completely filled Symphony Hall for the past two seasons, to the exclusion of the general public, was a determining factor of the trustees to authorize the broadcast.

MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The performance of the Boston Symphony Orchestra, Serge Koussevitsky conductor, yesterday afternoon in Carnegie Hall, justify superlatives. There were superlative performances and superlative interpretatives by the most incalculable personality among the great conductors who appear in this city. Yesterday afternoon, as with the Strauss "Alpine" symphony on Thursday night, Mr. Koussevitsky placed his splendid band and his extraordinary gifts wholly at the services of composers. He differentiated with self-effacement and a fine objectivity between each one of them—Berlioz, Mendelssohn, Bloch, Ravel. At the same time he infused everything he did with an imagination and a virtuosos control of his instrument that gave the concert a foremost rank among the many notable orchestral performances which have been given thus far in New York.

The concert left no doubt of the remarkable development the orchestra has undergone under Mr. Koussevitsky. The brilliancy of the tone was matched by its lustre and fineness of texture. There are other orchestras which achieve a certain hard precision or a brass band quality of effectiveness. One of them has very recently appeared here. The Boston Symphony Orchestra sounds today an a aggregation of artists, most of them virtuosos, all of them men capable of instant and adequate response to the wishes of a magnetic leader.

It is testimony to the quality of the concert that while it opened with the electrical interpretation Mr. Koussevitsky gives of the "Benvenuto Cellini" overture and yet offered as its high-water mark the exquisitely finished performance of Mendellsohn's "Italian" symphony. We have never listened to this symphony and thought so much of it, and the reason lay in its treatment. The orchestral sonority was another sonority than that which Mr. Koussevitsky would have summoned from the players for Strauss or Stravinsky. The song of the slow movement was not disguised in its sentimentality, but it was sung wi an adorable simplicity and a flawle luminous quality of tone that wo have glorified a composer of m modest merits than Mendellsohn. On again there was the realization of ho much the quality of a performance a fects the impression of music. W would not care greatly for the Italia symphony less sympathetically handle than it was yesterday afternoon, bu we would be very glad to hear th work again, played under Mr. Kou sevitsky, and are grateful to him f revealing as he did its charm a beauty. To accomplish this in a modern day and for a modern audienc may mean more than a spectacula triumph with a novelty by Bartok o Miascovsky.

Ernest Bloch's Concerto Grosso fo string orchestra with piano obligat was heard here for the first time. I is in four movements—a sharply rhythmed Prelude, a Dirge, a Pastorale and a Fugue. The writing displays in a new guise the masterly technic of this composer and calls attention to a fact which may not be generally realized: that Ernest Bloch, with all his modern quality and the dramatic and restless spirit of much of his music, is a profound student of classic masters and has learned his job as a composer from first-hand study of their scores. There is no hesitation and no experimentation in this clear, strong piece of writing. A few modernisms of harmony are only such as to give bite and pungency to the sound; they do not disturb or confuse its style.

At a first hearing we prefer the Dirge and Pastorale to the other movements. The Dirge is simple but cloquent. Emotion is conveyed by very economical means. The Pastorale is unconventional in its form, in spite of dance rhythms and figures which may, as the composer has hinted, have been derived from Swiss dances that Bloch heard in his childhood. It has an undertone of melancholy. There is virility, sanity, a healthy grip in the Fugue, but this movement, and also the opening, are for us the conscious observance of a style. It is well done, very well done, and is interesting music. But these pages do not go as deep as the others, and we prefer to any of the Concerto heard yesterday the Bloch of the Jewish music. The Concerto Grosso is a work that would do credit to any modern composer, but the Hebraic intensity and wildness of Bloch's more racial expressions se

him apart from any other

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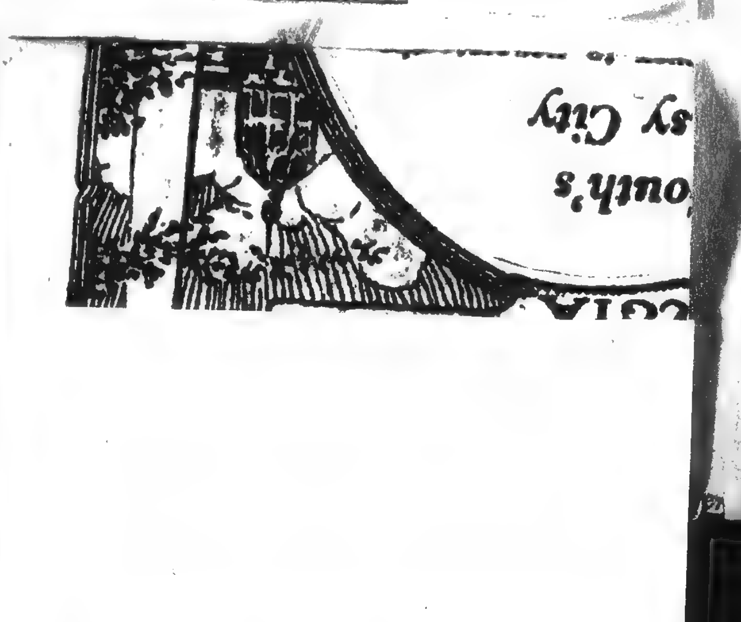
The program notes inform us that the rustic dances which make up the third movement were inspired by the composer's memory of folk dances of his boyhood days in Switzerland. The dance rhythms however, seem alien to the rest of the work and rather ungainly as dances. It was not difficult to imagine Swiss peasants backsliding on the Alps in their terpsichorean efforts.

The final movement is a brilliant fugue which gave Mr. Koussevitsky's band an opportunity to display such perfect and brilliant playing as was surpassed not even by the Philadelphia Orchestra when they played the dazzling Balakirew "Islamey" dances early in this season.

Then, just for the devilment of it, the conductor closed the program with the wild ecstasy of Dionysian frenzy contained in the Ravel "Daphnis and Chloe" dances. Here as the Boston men soared to a brilliant virtuosity of a type rarely heard anywhere in the world, Mr. Arturo Toscanini, who was listening absorbedly in a box, leaned forward, stirred and excited; and when it was over found it difficult to restrain his enthusiastic applause.



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JAN 9 - 1926

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EDWARD H. MARSH, Secretary.
Springfield, January 11, 1926.

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EDWARD H. MARSH,
Secretary Springfield Symphony Orchestra.
Springfield, Jan. 12, 1926.

Symphony in A major,
Concerto Grosso..........Bloch
"Daphnis et Chloe"..........Ravel

The Boston Symphony Orchestra appeared again under the baton of Serge Koussevitzky at Carnegie Hall yesterday afternoon, presenting a program that consisted of two novelties and two rather familiar works, Mendelssorn's "Italian" Symphony and fragments from Ravel's "Daphnis et Chloe."

One of the novelties, a Concerto Grosso for String Orchestra with Piano Obbligato, by Bloch, was a work of some proportions. But that does not mean it had imagination or spirit; it was dull. The piece was singularly monotonous, a quality accentuated by a rather precise and militaristic reading on the part of Mr. Koussevitzky. There were moments of beauty, when it seemed as though the piece might any moment develop into something, but they were quickly lost in a depressing return to a mood quite in the ordinary.

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PITTSFIELD, MASS.
EAGLE

JAN 1 5 1926

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MUSIC

By OLIN DOWNES.

Boston Symphony Orchestra.

The performance of the Boston Symphony Orchestra, Serge Koussevitsky conductor, yesterday afternoon in Carnegie Hall, justify superlatives. There were superlative performances and superlative interpretatives by the most incalculable personality among the great conductors who appear in this city. Yesterday afternoon, as with the Strauss "Alpine" symphony on Thursday night, Mr. Koussevitsky placed his splendid band and his extraordinary gifts wholly at the services of composers. He differentiated with self-effacement and a fine objectivity between each one of them—Berlioz, Mendelssohn, Bloch, Ravel. At the same time he infused everything he did with an imagination and a virtuosos control of his instrument that gave the concert a foremost rank among the many notable orchestral performances which have been given thus far in New York.

The concert left no doubt of the remarkable development the orchestra has undergone under Mr. Koussevitsky. The brilliancy of the tone was matched by its lustre and fineness of texture. There are other orchestras which achieve a certain hard precision or a brass band quality of effectiveness. One of them has very recently appeared here. The Boston Symphony Orchestra sounds today an a aggregation of artists, most of them virtuosos, all of them men capable of instant and adequate response to the wishes of a magnetic leader.

It is testimony to the quality of the concert that while it opened with the electrical interpretation Mr. Koussevitsky gives of the "Benvenuto Cellini" overture and yet offered as its high-water mark the exquisitely finished performance of Mendellsohn's "Italian" symphony. We have never listened to this symphony and thought so much of it, and the reason lay in its treatment. The orchestral sonority was another sonority than that which Mr. Koussevitsky would have summoned from the players for Strauss or Stravinsky. The song of the slow movement was not disguised in its sentimentality, but it was sung with an adorable simplicity and a flawless luminous quality of tone that would have glorified a composer of more modest merits than Mendellsohn. Once again there was the realization of how much the quality of a performance affects the impression of music. We would not care greatly for the Italian symphony less sympathetically handled than it was yesterday afternoon, but we would be very glad to hear this work again, played under Mr. Koussevitsky, and are grateful to him for revealing as he did its charm and beauty. To accomplish this in a modern day and for a modern audience may mean more than a spectacular triumph with a novelty by Bartok or Miascovsky.

Ernest Bloch's Concerto Grosso for string orchestra with piano obligato was heard here for the first time. It is in four movements—a sharply rhythmed Prelude, a Dirge, a Pastorale and a Fugue. The writing displays in a new guise the masterly technic of this composer and calls attention to a fact which may not be generally realized: that Ernest Bloch, with all his modern quality and the dramatic and restless spirit of much of his music, is a profound student of classic masters and has learned his job as a composer from first-hand study of their scores. There is no hesitation and no experimentation in this clear, strong piece of writing. A few modernisms of harmony are only such as to give bite and pungency to the sound; they do not disturb or confuse its style.

At a first hearing we prefer the Dirge and Pastorale to the other movements. The Dirge is simple but eloquent. Emotion is conveyed by very economical means. The Pastorale is unconventional in its form, in spite of dance rhythms and figures which may, as the composer has hinted, have been derived from Swiss dances that Bloch heard in his childhood. It has an undertone of melancholy. There is virility, sanity, a healthy grip in the Fugue, but this movement, and also the opening, are for us the conscious observance of a style. It is well done, very well done, and is interesting music. But these pages do not go as deep as the others, and we prefer to any of the Concerto heard yesterday the Bloch of the Jewish music. The Concerto Grosso is a work that would do credit to any modern composer, but the Hebraic intensity and wildness of Bloch's more racial expressions se

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Symphony in A Major, "Italian" ......
Concerto Grosso.................Bloch
"Daphnis et Chloe"..............Ravel

The Boston Symphony Orchestra appeared again under the baton of Serge Koussevitzky at Carnegie Hall yesterday afternoon, presenting a program that consisted of two novelties and two rather familiar works, Mendelssorn's "Italian" Symphony and fragments from Ravel's "Daphnis et Chloe."

One of the novelties, a Concerto Grosso for String Orchestra with Piano Obbligato, by Bloch, was a work of some proportions. But that does not mean it had imagination or spirit; it was dull. The piece was singularly monotonous, a quality accentuated by a rather precise and militaristic reading on the part of Mr. Koussevitzky. There were moments of beauty, when it seemed as though the piece might any moment develop into something, but they were quickly lost in a depressing return to a mood quite in the ordinary.

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certificate and a bronze medal given to the most efficient workers. She spoke of visits made to homes of these children, and there found flowers and vegetables growing in window boxes, on porches and roofs. A social hour followed the talk, when refreshments were served by the hostesses.

Mrs. Nellie Baxter of the Charleston

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PITTSFIELD, MASS.
EAGLE

JAN 1 5 1926

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yesterday. Every seat in the Auditorium was taken, the Mahogany Room was filled and a hundred or more people stood in the foyer. The audience was estimated at 4700.

Serge Koussevitzky made his second appearance with the orchestra in Springfield and was given a warm welcome. There is a magnetism, an elegance and virility about this conductor that draws people to him. He had all the gestures remembered from last year and a few added ones it seemed. He handles his hands in a masterly manner. The slightest gesture means something and he obtained marvelous effects from an orchestra which knows him better than it did last year.

The program offered little in the way of novelties. The overture to "Euryanthe" by Weber; Tschaikowsky's "Pathetique" Symphony No. 6; Debussy's "Prelude to the Afternoon of a Faun" and "Les Preludes" of Liszt have all been heard here on various occasions. It does not seem to be the policy for visiting orchestras to play novelties when on tour.

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THIS CLIPPING FROM
NEW YORK POST

JAN 1 1 1926

The Boston Orchestra Plays Ernest Bloch

Unpleasant as the process may be, it is imperative that a moral be drawn from the afternoon of music Mr. Serge Koussevitsky and his men presented at Carnegie Hall Saturday. In fact, it is quite within the realm of possibility to suspect Mr. Koussevitsky of arranging his program to point that moral; for he played the Mendelssohn "Italian" Symphony in A major immediately before revealing for the first time in this city Ernest Bloch's Concerto Grosso for String Orchestra with piano obbligato.

The Gershwins and the Coplands and the Taylors should have been present to draw this moral—that the soul of a composer divided against itself must languish and fade into musical futility. In the Mendelssohn work is the echo of dissipated genius, of a Jew who refused to accept himself and his instincts and fled to the divided culture of Teutonic romanticism; the Bloch work is once again evidence of a strong soul who has realized himself in the roots of his own race, who has found in his own and his inherited experience the instinctive goal of his art.

If under the tender ministrations of Mr. Koussevitsky the "Italian" symphony could not flourish it never will, for the Boston orchestra gave the work such brilliant presentation and so glorious an ensemble in the strings that one could almost forget the dead vacuity underneath. Still the allegro remained sound and fury and even the pure, simple tone that was so suavely injected into the andante could not save the theme from its inner sentimentality. This theme alone seemed to proclaim Mendelssohn's defeat, for it is the search of an exile amid the warmth of Italian beauty and his discovery of an ordinary refrain redolent of Yiddish folk-jargon, neither Latin nor German, nor nobly Hebrew.

The Bloch Concerto Grosso proved to be interesting evidence of this composer's development. Bloch is perhaps the most personal of musicians and admittedly writing from that composition of instincts and experience that goes to make up his racial inheritance. And the Concerto Grosso is an eighteenth century form, extremely cerebral and usually abstract. What would this intense, personal musician do with such a form?

Of course, the concerto is modernized, but the process is not an intellectually provoked one. It is simply the disregard of restrictions by one whose musical vitality cannot tolerate conventions. The prelude contains a sharply rhythmed theme in rich, virile chords that seem to proclaim some stern pronouncement of a prophet. The second movement takes the form of a dirge and is patently the high point of the entire work. A simple grave theme is blended into a series of descending chromatic passages for the strings. This theme it is which contrasts in its intense feeling and dolorous sincerity with the too tender, superficially gesturing theme of the Mendelssohn symphony. The anti-polytonality fraternity will find in the dirge some passages to war against, but to the rational the tonal shocks will seem natural, unforced and certainly intrinsic within the subject matter.

The program notes inform us that the rustic dances which make up the third movement were inspired by the composer's memory of folk dances of his boyhood days in Switzerland. The dance rhythms however, seem alien to the rest of the work and rather ungainly as dances. It was not difficult to imagine Swiss peasants backsliding on the Alps in their terpsichorean efforts.

The final movement is a brilliant fugue which gave Mr. Koussevitsky's band an opportunity to display such perfect and brilliant playing as was surpassed not even by the Philadelphia Orchestra when they played the dazzling Balakirew "Islamey" dances early in this season.

Then, just for the devilment of it, the conductor closed the program with the wild ecstasy of Dionysian frenzy contained in the Ravel "Daphnis and Chloe" dances. Here as the Boston men soared to a brilliant virtuosity of a type rarely heard anywhere in the world, Mr. Arturo Toscanini, who was listening absorbedly in a box, leaned forward, stirred and excited; and when it was over found it difficult to restrain his enthusiastic applause.

THIS CLIPPING FROM
EAGLE
BROOKLYN, N. Y.

JAN 9 - 1926

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Purcell-Wood, Trumpet-Voluntary; Aaron Copland, "Music of the Theater"; Richard Strauss, "Ein Alpensinfonie" (all first performances in Brooklyn). At the Academy of Music last evening.

Mr. Koussewitsky has always impressed me as a good showman. He has, over and above his talents as a conductor, a lively sense of the theatrical, which he applies unfailingly, so far as a New Yorker can tell, to the brewing of programs for his Boston Symphony concerts. The usual is never to be expected from this leading man of the Hub's orchestral stock company. It may be that he wears false whiskers (I often suspect that he does), but they are certainly becoming and verly cleverly simulate the real article. Even when he chooses a familiar tonal melodrama for his vehicle of personal display he is pretty sure to surround it with a lot of freshly painted scenery.

Having devoted the first of his Brooklyn appearances this season to a renovated set of tried box-office attractions, he realized the advantages of contrast and last evening executed a volte-face of singularly graceful nature. I am not so sure that his audience enjoyed the full effectiveness of this pirouetting, but if they didn't, it was certainly not Mr. Koussewitsky's fault. He chose his program of novelties with a skilled hand, devoting it in disproportionate thirds to Seventeenth, Nineteenth and Twentieth Century composers. He offered Sir Henry Wood's arrangement of a Trumpet Voluntary by Purcell (that amazing modernist of the Restoration), a suite of "Music for the Theater," by Aaron Copland, a 25-year-old Brooklyn composer, and the "Alpensinfonie" of Richard Strauss. None of this music had ever before been played at the Academy, though the Purcell piece had what was probably its New York premiere Thursday evening in Carnegie Hall, the Copland suite first played some weeks ago in a Town Hall concert by the League of Composers, and the Strauss tonepoem unveiled by Josef Stransky in Carnegie Hall on October 26, 1916.

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AS THE product of local genius, Mr. Copland's music had the position of honor on the program—it came just before the intermission. The composer himself was in the audience and at the conclusion of his piece Mr. Koussewitsky brought him out on the stage to make a bow to his listeners. Mr. Copland was, I feel, a trifle too adequate to the occasion. His music was coolly received, and if he overheard comments similar to those reaching my ears he probably went home muttering a certain honored Biblical quotation on the relations of prophets to the local government.

It was all a trifle unfair to the young composer. Very little modern music has been prominent on Academy of Music programs, but a proportion of last night's audience was certainly well enough acquainted with creative phenomena of the day to act up to the occasion with beter grace. When Mr. Damrosch put on Honegger's "Pacific 231" at one of his Saturday matinees, the applause was explosive. Large orchestras, I am afraid, exercise too great a fascination over the popular mind. Mr. Copland unwisely (though one cannot blame him for having failed to foresee an Academy of Music performance of his work) scored "Music for the Theater" for a small group of instruments; its eccentricities therefore stood out more brazenly than those of the Honegger piece. The noise-making power of a large band succeeds in stunning by mere weight of sound. The sparer utterance of a chamber orchestra is a little less deceptive.

Mr. Copland's suite is, for those who wish to regard it in the light of its conception, well wrought and individual music. Of the younger young men today Mr. Copland and George Antheil (of whom more later) seem to me the most individual and striking talents. "Music for the Theater" has a style, an idiom of its own—and of its composer's. It is not merely a deft rehash of radical cliches, but quite definitely something personal and above all sincere. Mr. Koussewitsky read it last evening with skill and wit. He,

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

JAN 1 2 1926

OUR SYMPHONY ORCHESTRA

Contributions Still Needed To Meet the Year's Budget

To the Editor of The Republican:—

The splendid concert given in the Auditorium Sunday afternoon by the Boston Symphony orchestra, apart from the enjoyment it afforded, must have impressed that great audience with the value of such an organization to a city.

Such a concert was made possible not by the $2500 contributed by the friends of the Y. M. C. A., but by the hundreds of thousands of dollars that have been spent in bringing this orchestra to its present state of perfection. The cost of training a great orchestra will always be greater than its actual earning power as the record of every symphony orchestra in America testifies.

Boston not only appreciates the wonderful concerts given by its own orchestra but its civic value to the community. Last year besides buying every ticket for every concert given the music lovers of Boston voluntarily contributed $74,000 to meet the season's deficit.

The Springfield Symphony orchestra is trying to do for Springfield in a very modest way what the Boston organization is doing for its city. It has taken the Boston orchestra 45 years to reach its present degree of proficiency but its 10,000 individual patrons in Greater Boston believe that the money spent has been well invested.

In view of the sum Boston pays to support its orchestra the local budget of $9000 for the season seems quite modest. With the encouraging increase in the supporting patronage of the local orchestra the directors need only an additional $1000 to carry through the excellent program planned and conclude the season without a deficit. They hope this will be forthcoming before the next concert in the Auditorium Tuesday evening, the 19th, when the brilliant Russian pianist Leff Pouishnoff will appear as soloist with the orchestra.

EDWARD H. MARSH, Secretary.
Springfield, January 11, 1926.

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EDWARD H. MARSH,
Secretary Springfield Symphony Orchestra.
Springfield, Jan. 12, 1926.

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certs, it was announced today ... complete orchestra will go on the ... from Station WEEI on Jan. 23 and every Saturday evening thereafter until the end of the season.

The fact that season ticket holders have completely filled Symphony Hall for the past two seasons, to the exclusion of the general public, was a determining factor of the trustees to authorize the broadcast.

THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

162

JAN 1 4 1926

GOOSSENS TO DIRECT BOSTON SYMPHONY HERE TUESDAY

Celebrated English Virtuoso to Be Guest Conductor for Third Concert.

Eugene Goossens, celebrated English virtuoso and conductor, will be the guest conductor of the Boston Symphony Orchestra at its third concert of the season's series, in Infantry Hall, next Tuesday evening. The presence of a guest conductor will mark a new departure at these concerts and will afford a chance for comparison of Mr. Goossen's work with that of conductors heretofore heard here.

At present, Mr. Goossens is conductor of the Philharmonic Orchestra of Rochester, N. Y., an adjunct of the Eastman School of Music in that city. During the past two weeks, he has been serving as guest conductor of the New York Symphony Society. He will also conduct the

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THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

JAN 1 3 1926

Michael Press will be the guest conductor at the concerts of the Boston Symphony orchestra Friday afternoon and Saturday evening this week. The program will open with

Wagner's overture to "The Flying Dutchman." Jacques Thibaud, the eminent French violinist, who has been heard in Lowell, will be the soloist in the Concerto in D major

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THIS CLIPPING FROM

PHILADELPHIA, PA.
INQUIRER

JAN 1 7 1926

Koussevitzky Here Feb. 1

Serge Koussevitzky will give his first public performance in Philadelphia when the Boston Symphony Orchestra, under its new leader, gives a

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THIS CLIPPING FROM

NEWS
CLEVELAND, O.

JAN 1 5 1926

ERNEST BLOCH, the composer who "worried along" in Cleveland at the

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THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

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ber's overture to "Der Freischutz" s's Symphony in E minor, Wagrelude and Love Death from "Tris Isolde," Delius's "On Hearing the Cuckoo in Spring," and Sibelius's onic poem, "Finlandia."

New Bloch Concerto Melodious

Composition Is Admirably Performed by the Boston Symphony Orchestra.

By W. J. HENDERSON.

The second afternoon concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday disclosed to local music lovers a new composition of Ernest Bloch, a concerto grosso for strings with piano obbligato, the latter performed by Jesus Sanroma. Mr. Bloch finished the work last spring and it had its first public performance in the famous Hollywood Bowl on August 15, the compo been given by the Chicago and well as the Boston.

So much for statistics. It is by no means discouraging to find contemporaneous musicians experimenting with old forms. The concerto grosso as used by Bach and Handel is so elastic that the utmost freedom is enjoyed by the composer. Mr. Block has said that Swiss folk dances of his boyhood days gave him the inspiration for the work. It is in four movement; a prelude, dirge, pastoral and rustic dances, and the almost inevitable fugue.

The concerto is good music. Mr. Bloch has the habit of writing that kind. In the dirge one may note the musician's leaning toward Hebraic art, but the results are characteristic. The entire work is melodious, rich in instrumental treatment and warm in feeling. The piano is made to play an important role, but without obscuring the value of the strings. The concerto was admirably performed and apparently well liked by the large audience.

The other numbers on the list were the "Benvenuto Cellini" overture,

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THIS CLIPPING FROM

TIMES
HARTFORD, CONN.

JAN 1 5 1926

A SEDGWICK CONCERT

The advantages of three vacations a year will be indicated here when the great Italian tenor, Giovanni Martinelli of the Metropolitan Opera company sings at the Capitol theater, Sunday afternoon, January 24, under the management of Frank A. Sedgwick. The healthy and vigorous body, the superb voice, the assured carriage of this

vacations are spent in—work. Not everybody can manage that.

Martinelli takes his vacations because he has to. So insistent are the calls for him as a concert singer that his managers, the Metropolitan Musical bureau, have, in the last few years, induced the Metropolitan Opera company to give Martinelli a month's leave of absence toward the end of each operatic season. In this month Martinelli travels to the lucky cities which have managed to get him to come. That is the first vacation. On his return Martinelli resumes his work

with the Metropolitan and is usually much in evidence. Last year he was scheduled three times and sang a fourth, owing to the illness of another singer, in ten days. Promptly at the end of the season, when the rest of the

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THIS CLIPPING FROM

UNION
SPRINGFIELD, MASS.

JAN 1 0 1926

Notable Concert in Auditorium Today

Boston Symphony Orchestra to Make Its 32d Appearance in Springfield.

An event of much importance at the Auditorium today will be the concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky. This is the orchestra's 32d concert in Springfield, an occasion always eagerly awaited during the year. The concert begins at 3 o'clock. Free and season tickets may be

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THIS CLIPPING FROM

GAZETTE
WORCESTER, MASS.

JAN 1 5 1926

BOSTON SYMPHONY TO GO ON THE AIR

Weekly Concerts to Be Heard by Millions All Over the Country

Concerts of the Boston Symphony orchestra will be broadcast from radio station WEEI, Boston, on 11 consecutive Saturday nights, beginning a week from tomorrow. Negotiations are in progress between the management and radio stations in other cities, including those of New England, for rebroadcasting the programs, and doubtless many millions of listeners will hear this, one of the most famous of the world's symphony orchestras.

The trustees of the orchestra have refused hitherto to permit the broadcasting of its music in its entirety, because of the large expense which would be entailed. This difficulty has been overcome by the gift of $12,000 for the purpose by Winfield S. Quinby of Brookline, music enthusiast, and prominent in civic betterment as well as business enterprises of New England

SERGE KOUSSEVITZKY,
Conductor Who Will Lead Boston Symphony Orchestra in 12 Broadcasts.

radio fans in New England will enjoy practically the same privileges as the fortunate season-ticket holders to the symphony concerts.

SYMPHONY CONCERTS WILL BE BROADCAST

Series of 12 Made Possible by Boston Merchant's Gift of $12,000.

Beginning a week from tomorrow and continuing for 11 successive Saturday evenings, the concerts of the Boston Symphony orchestra will be broadcast from the radio station WEEI of Boston.

This series will be the first in the history of the Boston symphony orchestra. The trustees of the organization have heretofore refused to permit the broadcasting of the music of this orchestra in its entirety.

such an enterprise and to the deficit at the end of each concert sseason.

A Boston business man has agreed to contribute $12,000 to help defray the cost of broadcasting the orchestra music, the station will contribute the remainder of the necessary amount. The broadcasting of the Boston symphony orchestra will be, from the viewpoint of the radio industry and the "fans," an enterprise of the greatest importance, and that the evening of January 23 will not only mark a red letter event in radio history but also a victory in the art of broadcasting.

It was the desire to perform a public service rather than any business reason, that prompted the contribution. Special plans to have everything as nearly perfect as possible have been made.

It was only recently that the symphony trustees decided that broadcasting of the Saturday evening concerts would be a good way in which to meet the annual deficit of the concert season; but they had long wished that they could afford to give the general public an opportunity to "listen in."

THIS CLIPPING FROM

NORWICH, CONN.
BULLETIN

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THIS CLIPPING FROM THE

FALL RIVER
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Herald

ISSUE OF

JAN 1 5 1926

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[By UNITED PRESS.]

BOSTON,

THIS CLIPPING FROM

RECORD
PHILADELPHIA, PA.

JAN 1 7 1926

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The next season is to have a more extensive orchestra

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DEMOCRAT
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1 7 1926

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THIS CLIPPING FROM

BALTIMORE,
MD.
EVE. SUN

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AMERICAN
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JAN 2 4 1926

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Galliard—Sonata in G major (freely transcribed for small orchestra by Mamimilian Steinberg).

Debussy—"Prelude a L'Apres-Midi d'un Faune" (prelude to the afternoon of a faun) Ecologue by S. Mallarme.

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1—The Sea and Sinbad's Ship.
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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

162

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Eugene Goossens, celebrated English virtuoso and conductor, will be the guest conductor of the Boston Symphony Orchestra at its third concert of the season's series, in Infantry Hall, next Tuesday evening. The presence of a guest conductor will mark a new departure at these concerts and will afford a chance for comparison of Mr. Goossen's work with that of conductors heretofore heard here.

At present, Mr. Goossens is conductor of the Philharmonic Orchestra of Rochester, N. Y., an adjunct of the Eastman School of Music in that city. During the past two weeks, he has been serving as guest conductor of the New York Symphony Society. He will also conduct the

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THIS CLIPPING FROM

LOWELL MASS.
COURIER-CITIZEN

JAN 1 3 1926

Michael Press will be the guest conductor at the concerts of the Boston Symphony orchestra Friday afternoon and Saturday evening this week. The program will open with Wagner's overture to "The Flying Dutchman." Jacques Thibaud, the eminent French violinist, who has been heard in Lowell, will be the soloist in the Concerto in D major

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THIS CLIPPING FROM

PHILADELPHIA, PA.
INQUIRER

Koussevitzky Here Feb. 1

Serge Koussevitzky will give his first public performance in Philadelphia when the Boston Symphony Orchestra, under its new leader, gives a

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THIS CLIPPING FROM

NEWS
CLEVELAND, O.

JAN 1 5 1926

ERNEST BLOCH, the composer who "worried along" in Cleveland at the

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PROVIDENCE, R. I.
BULLETIN

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So much for statistics. It is by no means discouraging to find contemporaneous musicians experimenting with old forms. The concerto grosso as used by Bach and Handel is so elastic that the utmost freedom is enjoyed by the composer. Mr. Block has said that Swiss folk dances of his boyhood days gave him the inspiration for the work. It is in four movement; a prelude, dirge, pastoral and rustic dances, and the almost inevitable fugue.

The concerto is good music. Mr. Bloch has the habit of writing that kind. In the dirge one may note the musician's leaning toward Hebraic art, but the results are characteristic. The entire work is melodious, rich in instrumental treatment and warm in feeling. The piano is made to play an important role, but without obscuring the value of the strings. The concerto was admirably performed and apparently well liked by the large audience.

The other numbers on the list were the "Benvenuto Cellini" overture,

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THIS CLIPPING FROM

UNION
SPRINGFIELD, MASS.

JAN 1 0 1926

Notable Concert in Auditorium Today

Boston Symphony Orchestra to Make Its 32d Appearance in Springfield.

An event of much importance at the Auditorium today will be the concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky. This is the orchestra's 32d concert in Springfield, an occasion always eagerly awaited during the year. The concert begins at 3 o'clock. Free and season tickets may be

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JAN 1 6 1926

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JOURNAL

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The other numbers on the list were the "Benvenuto Cellini" overture, Mendelssohn's "Italian" symphony and fragments of Ravel's "Daphnis and Cloe." The Berlioz piece was done at a great pace and with extraordinary brilliancy. Mendelssohn's Italy is rather vague in these days when composers know so much about tone painting, but it is still a pleasing work, gracious in moods and graceful in expression. Mr. Koussevitzky conducted it delightfully.

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Mr. Sedgwick will also present the famous Boston Symphony orchestra under the direction of that distinguished Russian conductor, Serge Koussevitzky. The seats for both concerts are now on sale at McCoy's, inc., No. 89 Asylum street.

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The Boston Symphony concerts have hitherto been restricted to a limited few people, for most of the seats are occupied by season ticket holders and their guests. Occasionally the orchestra has played in Worcester, and, of course, music lovers here are familiar with it. But the public at large has never had the privilege which will be offered on the air through the long series of weeks.

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radio fans in New England will enjoy practically the same privileges as the fortunate season-ticket holders to the symphony concerts.

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been heard in Lowell, will be soloist in the Concerto in D major for violin and orchestra, by Brahms. The program will be rounded out with the Symphony No. 1 in E minor, Op. 39, of Sibelius, the Finnish composer in whose music there has been increased interest of late.

Michael Press is a Russian teacher of the violin in Philadelphia, who is said to have conducted orchestras in Sweden and elsewhere, as well as the Philharmonic orchestra, Philadelphia.

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cert of the Boston Symphony Orchestra conducted by Serge Koussevitzky. This is the orchestra's 32d concert in Springfield, an occasion always eagerly awaited during the year. The concert begins at 3 o'clock. Free and season tickets may be obtained from the Y. M. C. A., or from any of the music stores. The program is as follows:

Weber, Overture to "Euryanthe"
Tchaikovsky, Symphony No. 6 in B minor, "Pathetic," Op. 74.
1. Adagio; Allegro Non Troppo.
2. Allegro Con Grazia.
3. Allegro Molto Vivace.
4. Finale; Adagio Lamentoso.
Debussy, "Prelude a l'Apres-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarme.
Liszt, "Les Preludes," Symphonic Poem No. 3 (after Lamartine).

There will be an intermission of 10 minutes after the symphony.

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Pablo Casals, cellist, will appear in With-

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BOSTON, Jan. 15.—Radio fans probably will receive the equivalent to a season ticket to Boston Symphony orchestra concerts this year.

For if negotiations between the trustees of the famous musical organization and the Edison Electric company are carried out, the orchestra will go on the air on Jan. 23 for the first time in history.

The remaining 12 Saturday Symphony concerts, according to present plans, wil be broadcast from Station WEEI.

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JAN 2 4 1926

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The complete program is as follows:

Galliard—Sonata in G major (freely transcribed for small orchestra by Mamimilian Steinberg).
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Dukas—"L'Apprenti Sorcier" (The Sorcerer's Apprentice—after a ballad by Goethe.)
Rimsky-Koraskov — Symphonic Suite "Sheherazade" after "The Thousand Nights and One Night."
1—The Sea and Sinbad's Ship.
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THIS CLIPPING FROM

PROVIDENCE, R. I.
JOURNAL

162

JAN 1 4 1926

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Celebrated English Virtuoso to Be Guest Conductor for Third Concert.

Eugene Goossens, celebrated English virtuoso and conductor, will be the guest conductor of the Boston Symphony Orchestra at its third concert of the season's series, in Infantry Hall, next Tuesday evening. The presence of a guest conductor will mark a new departure at these concerts and will afford a chance for comparison of Mr. Goossen's work with that of conductors heretofore heard here.

At present, Mr. Goossens is conductor of the Philharmonic Orchestra of Rochester, N. Y., an adjunct of the Eastman School of Music in that city. During the past two weeks, he has been serving as guest conductor of the New York Symphony Society. He will also conduct the concerts to be given by the Boston Symphony Orchestra in Symphony Hall, Boston, to-morrow afternoon and Saturday evening. The programme arranged by Mr. Goossens for his Providence debut follows:

Weber's overture to "Der Freischutz" Brahms's Symphony in E minor, Wagner's prelude and Love Death from "Tristan and Isolde," Delius's "On Hearing the First Cuckoo in Spring," and Sibelius's symphonic poem, "Finlandia."

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Composition Is Admirably Performed by the Boston Symphony Orchestra.

By W. J. HENDERSON.

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So much for statistics. It is by no means discouraging to find contemporaneous musicians experimenting with old forms. The concerto grosso as used by Bach and Handel is so elastic that the utmost freedom is enjoyed by the composer. Mr. Block has said that Swiss folk dances of his boyhood days gave him the inspiration for the work. It is in four movement; a prelude, dirge, pastoral and rustic dances, and the almost inevitable fugue.

The concerto is good music. Mr. Bloch has the habit of writing that kind. In the dirge one may note the musician's leaning toward Hebraic art, but the results are characteristic. The entire work is melodious, rich in instrumental treatment and warm in feeling. The piano is made to play an important role, but without obscuring the value of the strings. The concerto was admirably performed and apparently well liked by the large audience.

The other numbers on the list were the "Benvenuto Cellini" overture, Mendelssohn's "Italian" symphony and fragments of Ravel's "Daphnis and Cloe." The Berlioz piece was done at a great pace and with extraordinary brilliancy. Mendelssohn's Italy is rather vague in these days when composers know so much about tone painting, but it is still a pleasing work, gracious in moods and graceful in expression. Mr. Koussevitzky conducted it delightfully.

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TIMES
HARTFORD, CONN.

JAN 1 5 1926

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This series will be the first in the history of the Boston symphony orchestra. The trustees of the organization have heretofore refused to permit the broadcasting of the music of this orchestra in its entirety [illegible]

such an enterprise and to the deficit at the end of each concert sseason.

A Boston business man has agreed to contribute $12,000 to help defray the cost of broadcasting the orchestra music, the station will contribute the remainder of the necessary amount. The broadcasting of the Boston symphony orchestra will be, from the viewpoint of the radio industry and the "fans," an enterprise of the greatest importance, and that the evening of January 23 will not only mark a red letter event in radio history but also a victory in the art of broadcasting.

It was the desire to perform a public service rather than any business reason, that prompted the contribution. Special plans to have everything as nearly perfect as possible have been made.

It was only recently that the symphony trustees decided that broadcasting of the Saturday evening concerts would be a good way in which to meet the annual deficit of the concert season: but they had long wished that they could afford to give the general public an opportunity to "listen in."

A SEDGWICK CONCERT

The advantages of three vacations a year will be indicated here when the great Italian tenor, Giovanni Martinelli of the Metropolitan Opera company sings at the Capitol theater, Sunday afternoon, January 24, under the management of Frank A. Sedgwick. The healthy and vigorous body, the superb voice, the assured carriage of this popular singer, can all be traced back to his little system of getting three vacations a year. At least, so he says. The catch in it is that most of his vacations are spent in—work. Not everybody can manage that.

Martinelli takes his vacations because he has to. So insistent are the calls for him as a concert singer that his managers, the Metropolitan Musical bureau, have, in the last few years, induced the Metropolitan Opera company to give Martinelli a month's leave of absence toward the end of each operatic season. In this month Martinelli travels to the lucky cities which have managed to get him to come. That is the first vacation. On his return Martinelli resumes his work with the Metropolitan and is usually much in evidence. Last year he was scheduled three times and sang a fourth, owing to the illness of another singer, in ten days. Promptly at the end of the season, when the rest of the Metropolitan went off to Atlanta, Ga., Martinelli set sail for Buenos Aires

Mr. Sedgwick will also present the famous Boston Symphony orchestra under the direction of that distinguished Russian conductor, Serge Koussevitzky. The seats for both concerts are now on sale at McCoy's, inc., No. 89 Asylum street.

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been heard in Lowell, will [illegible] soloist in the Concerto in D major for violin and orchestra, by Brahms. The program will be rounded out with the Symphony No. 1 in E minor, Op. 39, of Sibelius, the Finnish composer in whose music there has been increased interest of late.

Michael Press is a Russian teacher of the violin in Philadelphia, who is said to have conducted orchestras in Sweden and elsewhere, as well as the Philharmonic orchestra, Philadelphia.

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The trustees of the orchestra have refused hitherto to permit the broadcasting of its music in its entirety, because of the large expense which would be entailed. This difficulty has been overcome by the gift of $12,000 for the purpose by Winfield S. Quinby of Brookline, music enthusiast, and prominent in civic betterment as well as business enterprises of New England.

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To-morrow morning Mr. Goossens will be in Boston ready to begin rehearsals with the Boston Symphony for the concerts which he will conduct with that orchestra in Boston and in Providence. Immediately on completion of his duties with the Boston Symphony Mr. Goossens will return to Rochester to resume his conducting of the Rochester Philharmonic. His first concert with our orchestra after his return will be an evening performance, a concert in Series C of the Eastman Theater Thursday evening concerts. The series of matinee concerts will then be resumed under his conducting.

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cert of the Boston Symphony Orchestra conducted by Serge Koussevitzky. This is the orchestra's 32d concert in Springfield, an occasion always eagerly awaited during the year. The concert begins at 3 o'clock. Free and season tickets may be obtained from the Y. M. C. A., or from any of the music stores. The program is as follows:

Weber, Overture to "Euryanthe"
Tchaikovsky, Symphony No. 6 in B minor, "Pathetic," Op. 71.
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3. Allegro Molto Vivace.
4. Finale; Adagio Lamentoso.
Debussy, "Prelude a l'Apres-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"), Eclogue by S. Mallarme.
Liszt, "Les Preludes," Symphonic Poem No. 3 (after Lamartine).

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THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

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JAN 1 6 1926

The public of Philadelphia will first hear Serge Koussevitzky, conductor of the Boston Symphony Orchestra, when this organization visits Philadelphia in a concert at the Academy of Music on Monday evening, February 1. Mr. Koussevitzky will include in his program examples of music frim his own country.

Pablo Casals, cellist, will appear in With-

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JOURNAL

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TIMES
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JAN 1 5 1928

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State Campaign to Provide New Church Building an

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PHILADELPHIA, PA.
INQUIRER

JAN 1 7 1928

Koussevitzky Here Feb. 1

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THIS CLIPPING FROM
NEWS
CLEVELAND, O.

JAN 1 5 1928

ERNEST BLOCH, the composer who "worried along" in Cleveland at the Institute of Music, for several years, frequently smiting his breast and moaning that he

was obliged to live here just to earn the salary that he received, has had a new work performed in New York by the Boston Symphony orchestra at Carnegie hall.

It was his concerto grosso for strings with piano obbligato, which later was played by Jesus Sanroma. Mr. Bloch finished the work last spring and it received its first hearing at the Hollywood bowl. It has been played since that time in Chicago, Boston and Philadelphia.

Needless to add that it has not been heard in Cleveland.

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BALTIMORE,
MD.
EVE. SUN

The Boston Symphony.

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REPUBLICAN
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JAN 1 5 1928

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A Boston business man has agreed to contribute $12,000 to help defray the cost of broadcasting the orchestra music, the station will contribute the remainder of the necessary amount. The broadcasting of the Boston symphor orchestra will be, from the viewpoint of the radio industry and the "fans," an enterprise of the greatest inportance, and that the evening of January 23 will not only mark a red letter event in radio history but also a victory in the art of broadcasting.

It was the desire to perform a public service rather than any business reason, that prompted the contribution. Special plans to have everything as nearly perfect as possible have been made.

It was only recently that the symphony trustees decided that broadcasting of the Saturday evening concerts would be a good way in which to meet the annual deficit of the concert season; but they had long wished that they could afford to give the general public an opportunity to "listen in."

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been heard in Lowell, will soloist in the Concerto in D major

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THIS CLIPPING FROM
PHILADELPHIA, PA.
INQUIRER

1926

Koussevitzky Here Feb. 1

Serge Koussevitzky will give his first public performance in Philadelphia when the Boston Symphony Orchestra, under its new leader, gives a concert in the Academy of Music on Monday evening, February 1. A year ago last autumn, Serge Koussevitzky was known to our public only by hearsay. Now, in his second season at the head of the Boston Symphony Orchestra, he holds the attention of America as a rare force and a striking personality in music. Mr. Koussevitzky will include upon his Philadelphia programme notable examples of the great and increasingly important literature of music from his own country.

THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

JAN 1 0 1926

Notable Concert in Auditorium Today

Boston Symphony Orchestra to Make Its 32d Appearance in Springfield.

An event of much importance at the Auditorium today will be the concert of the Boston Symphony Orchestra conducted by Serge Koussevitzky. This is the orchestra's 32d concert in Springfield, an occasion always eagerly awaited during the year. The concert begins at 3 o'clock. Free and season tickets may be obtained from the Y. M. C. A., or from any of the music stores. The program is as follows:

Weber, Overture to "Euryanthe"
Tchaikovsky, Symphony No. 6 in B minor, "Pathetic," Op. 74.
1. Adagio; Allegro Non Troppo.
2. Allegro Con Grazia.
3. Allegro Molto Vivace.
4. Finale; Adagio Lamentoso.

Debussy, "Prelude a l'Apres-Midi d'un Faune" ("Prelude to the Afternoon of a Faun"). Eclogue by S. Mallarme.
Liszt, "Les Preludes," Symphonic Poem No. 3 (after Lamartine).

There will be an intermission of 10 minutes after the symphony.

BOSTON SYMPHONY TO GO ON THE AIR

Weekly Concerts to Be Heard by Millions All Over the Country

Concerts of the Boston Symphony orchestra will be broadcast from radio station WEEI, Boston, on 11 consecutive Saturday nights, beginning a week from tomorrow. Negotiations are in progress between the management and radio stations in other cities, including those of New England, for rebroadcasting the programs, and doubtless many millions of listeners will hear this, one of the most famous of the world's symphony orchestras.

The trustees of the orchestra have refused hitherto to permit the broadcasting of its music in its entirety, because of the large expense which would be entailed. This difficulty has been overcome by the gift of $12,000 for the purpose by Winfield S. Quinby of Brookline, music enthusiast, and prominent in civic betterment as well as business enterprises of New England.

The Boston Symphony concerts have hitherto been restricted to a limited few people, for most of the seats are occupied by season ticket holders and their guests. Occasionally the orchestra has played in Worcester, and, of course, music lovers here are familiar with it. But the public at large has never had the privilege which will be offered on the air through the long series of weeks.

With Boston Symphony.

This afternoon Eugene Goossens conducts his last concert of his series of six as guest conductor this season with the New York Symphony Orchestra. The concert is in Mecca Auditorium and Walter Gieseking, pianist, is the soloist.

To-morrow morning Mr. Goossens will be in Boston ready to begin rehearsals with the Boston Symphony for the concerts which he will conduct with that orchestra in Boston and in

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THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

The Boston Symphony.

One of the most important orchestral concerts of the year will take place Wednesday of next week at the Lyric when the Boston Symphony Orchestra will make its only Baltimore appearance of the year. Director Serge Koussevitzky has arranged a striking program that will include neither soloist nor symphony. The big number will be the symphonic suite "Scheherazade" by Rimsky-Korsakoff, a number that exacts playing of the highest from every instrument in the orchestra.

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orchestras we mean the Boston, New York Philharmonic and the Philadelphia, with Fritz Reiner and his Cincinnati group as a less expensive and thoroughly satisfying organization. More concerts by the Cincinnati unit would be a good thing for the series. Reiner is an intelligent conductor, his programs have given as much of novelty as any heard here, and his players are well-trained, admirable musicians. If there is any awarding of more than the usual pair of concerts yearly, by all means let the selection go to this group.

The next season is to have a more extensive orchestr program, according to announcement. The extension should apply also to the music to be played. The only time local music lovers get an opportunity to hear compositions of the day is when visiting in other cities. With a series of 12 or 14 orchestral concerts in a season, there is no reason why more interesting, less tedious and greater variety of programs should not be forthcoming.

FOR EVERY RADIAN

[By UNITED PRESS.]

BOSTON, Jan. 15.—Radio fans probably will receive the equivalent to a season ticket to Boston Symphony orchestra concerts this year.

For if negotiations between the trustees of the famous musical organization and the Edison Electric carried out, the orchestra air on Jan. 23 for

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THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

JAN 1 5 1926

BOSTON SYMPHONY CONCERTS ON RADIO

Boston, Jan. 14—(AP)—For the first time phony regula

THIS CLIPPING FROM
BULLETIN
PHILA. PA.

JAN 2 3 1926

Scriabin's third symphony, "The Divine Poem," will be a feature of the Boston Symphony Orchestra's program for its first public concert in Philadelphia under Serge Koussevitzky, at the Academy of Music on Monday evening, February 1. Another notable number will be the Second Suite from Ravel's ballet, "Daphnis and Chloe," the program also including a sonata of the eighteenth century composer, Galliard, and Liadov's symphonic tableau, "Fragment From the Apocalypse."

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hear sian Orchestra, Philadelphia Academy of February 1. The second of Koussevitzky in at the head of the Boston Symphony Orchestra. He is now generally regarded as one of the most potent forces and striking personalities in the music of America. Before coming to America he made his mark as an orchestral leader in his own country, and in more recent seasons became the most prominent leader of London and Paris. Last summer he returned to continue his series as guest conductor of the London Symphony Orchestra and his "Concerts Koussevitzky" in Paris.

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but also the mechanical results obtained by WEEI as compared to those of the New York stations.

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Ga in G major (freely transcribed for small orchestra by Mamimilian Steinberg).
Debussy—"Prelude a L'Apres-Midi d'un Faune" (prelude to the afternoon of a faun) Ecologue by S. Mallarme.
Dukas—"L'Apprenti Sorcier" (The Sorcerer's Apprentice—after a ballad by Goethe.)
Rimsky-Koraskov — Symphonic Suite "Sheherazade" after "The Thousand Nights and One Night."
1—The Sea and Sinbad's Ship.
2—The Story of the Kalandar Prince.
3—The Young Prince and the Young Princess.
4—Festival at Bagdad. The Sea. The Ship Goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.

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er's overture to "Der Freischutz" s's Symphony in E minor, Wag relude and Love Death from "Tris Isolde," Delius's "On Hearing the Cuckoo in Spring," and Sibelius's onic poem, "Finlandia."

BOSTON SYMPHONY IN FINE PROGRAM CHARMS BIG CROWD

Serge Koussevitzky Conducts Famous Orchestra in Superb Manner — 4800 Hear Popular Classics

By FRANCIS REGAL

The Boston Symphony orchestra, Serge Koussevitzky, conductor, made its annual visit to this city yesterday for a concert in the Auditorium for the Y. M. C. A. Sunday afternoon course of which its appearances have for a number of years been the great feature. The hall was, of course, filled, and not all could get in, but in issuing free tickets, some care was taken not to exceed too greatly the room available, so that the umber of those disappointed should be as small as possible. Since these annual orchestral concerts began, the cost has more than doubled, so that their support has become a problem which this year was met in part by an appeal for subscriptions in blocks of five tickets, which reduced somewhat the amount necessary to be taken up at the collection in order that too heavy a burden should not be put upon the other entertainments in the course.

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Conductor at Best

There could be no question, however, that the program suited the style and temperament of Mr Koussevitzky, a conductor with whose remarkable gifts Springfield made acquaintance last year. Since then he has had more time to shape the orchestra to his taste, and the changes are considerable, though not revolutionary. One noticed, even before the music began, the rearrangement of forces, putting all the violins together on the conductor's left, while the front of the right half of the stage, formerly held by the second violins, is assigned to the violas, with the 'cellos behind them and widely separated from the basses which are aligned along the left and rear walls.

A standardized arrangement seems more remote than ever, and nowadays most conductors have their hobbies—in the New England Philharmonic society of late the traditional place of the second violins has been given to the 'cellos. That the arrangement matters greatly to the audience is unlikely but no doubt it makes a great difference to the musicians. And in some passages yesterday the violins seemed to gain by being put in one solid mass, while the violas certainly were more effective than is sometimes the case.

Orchestra Plays Well

That the quality of the orchestra, brought back to something like its old standard before Mr Monteux completed his term of service, has not deteriorated, was shown in the opening number, the lovely "Euryanthe" overture, which to many was the most beautiful part of a fine concert. Even in this classical music, which leans but a little way toward the romantic, the fiery, yet well controled temperament of the conductor was shown; if conductor must nowadays play the ole of a conjuror, Mr Koussevitzky, hose histrionic talent rivals his usical gifts, plays it very well.

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THIS CLIPPING FROM
TIMES
PAWTUCKET

JAN 2 0 1926

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Boston Orchestra, Directed by Eugene Goossens, Gave Fine Programme.

Eugene Goossens, as guest conductor of the Boston Symphony orchestra, was the centre of attraction last evening at Infantry Hall. The applause which greeted him on his first appearance was seemingly perfunctory, but after the rendition of Wagner's overture, under his leadership, the applause was the result of the audience's ability to recognize a musician of merit.

In Brahms' Symphony in E-minor the leader found a pleasing vehicle in which to display his talents. The symphony played last evening may not be the greatest effort of Brahm, but it is an engrossing musical creation that offered ample possibilities for the conductor to show his understanding and imagination, and the guest conductor was masterful in his interpretation of the difficult masterpiece.

The programme was played in the following order:

Overture to "Der Freischutz" ...Weber
Symphony in E-minor, No. 4, op. 98. — Bral
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionat
Prelude and Liebestod from "Tristan and Isolde" ....Wag
"On Hearing the First Cuckoo in Spring"

THIS CLIPPING FROM
ROCHESTER, N. Y.
JOURNAL

JAN 2 2 1926

GOOSSENS TO GO ON AIR

The concert by the Boston Symphony Orchestra, conducted by Eugene Goossens tomorrow night, will be broadcast by a low power Boston radio transmitter, it was announced today. Rochester radio fans owning powerful sets stand a good chance of bringing in this concert providing weather conditions are favorable.

Eugene Goossens appears in a double role in this event—he will conduct the concert and his own "Sinfonietta" is included in the program.

Members of the Boston orchestra are interested in the result of this broadcast as upon it will depend much of the policy relative to future radio concerts.

THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

JAN 2 2 1926

THE one annual visit which the Boston Symphony Orchestra pays to Baltimore will take place on February 3, when the big organization will give a concert under the baton of Serge Koussevitzky, now in his second year as conductor of this famous organization and adding to his reputation for unusual attainment, both with respect to the selection of the works given and also by the striking manner of their presentation.

The concert will be out of the ordinary in that the program includes no soloist, and further, because of the absence of a symphony which has been considered by music lovers almost indispensible. Instead the symphonic suite, "Scheherazade," by Rimsky-Korsahoff, will be given. There are in this work four movements taken from "The Thousand and One Night" tales, and the score is one of the most brilliant in symphonic literature, its essentially Russian character being, of course, emphasized in the interpretation by a Russian conductor.

Besides the opus mentioned, the program will include the Galliard Sonata in G major, freely transcribed for small orchestra by Maximilian Steinberg; Debussy's prelude to "An Afternoon With a Faun," an ecologue by S. Mallarme, and Dukas' "The Sorcerer's Apprentice," after a ballad by Goethe, surely a sufficiently colorful offering to make a strong appeal.

GOOSSENS TO LEAD SYMPHONY TUESDAY

The third concert of the Boston Symphony Orchestra will be given next Tuesday evening, with an innovation in

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

[illegible]

Boston Symphony Orchestra and Eugene Goossens, Guest Conductor for Tuesday Concert, Win Praise in New York.—Many Clubs Meet This Week

The feature of the week's music events here is the concert by the Boston Symphony Orchestra, Eugene Goossens, guest conductor, in Infantry Hall on Tuesday evening. Both Mr. Goossens and the Boston orchestra come here fresh from triumphs in New York, the English conductor having completed a series of six appearances with the New York Symphony Orchestra and Mr. Koussevitzky's musicians having won high praise for performances which they gave in the metropolis under their own conductor recently.

It so happened that Mr. Goossens made his first appearance with the New York orchestra on the same evening that Mr. Koussevitzky led the Hub players in their first concert of the latest New York series, a week ago Thursday evening. Mr. Googgens was termed a conductor of "rare sympathy and commanding power" by Lawrence Gilman in the Herald-Tribune, who stated that his performance of the difficult "Le Sacre du Printemps" by Stravinsky was "electrifying in its rythmical power, its unflagging intensity." And the same critic, writing of the rendition of Strauss's "An Alpine Symphony" by Mr. Koussevitzky, and his orchestra states: "Mr. Koussevitzky gave the work a reading of unforgettable breadth and fervor and the orchestra . . . played it superbly."

For his programme here Tuesday evening Mr. Goossens, who has been a conspicuous figure in the musical life of London since the war, offers works by Weber, Wagner, Brahms, Sibelius and Delius, which are considered in Warren Storey Smith's article on this page.

A tribute to the Boston Symphony and Mr. Koussevitzky was contained in a review of one of the New York concerts in the Times, written by Olin Downes, who stated that the performance justified superlatives. "There were superlative performances and superlative interpratives by the most incalculable personality among the great conductors who appear in this city," wrote the critic.

"Mr. Koussevitzky placed his splendid band and his extraordinary gifts wholly at the services of the composers. He differentiated with self-effacement and a fine objectivity between each one of them—Berlioz, Mendelssohn, Bloch, Ravel. At the same time he infused everything he did with a virtuoso's control of his instrument that gave the concert a foremost rank among the many notable or[illegible]

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

JAN 2 2 1926

Programme Announced for Boston Orchestra Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its third visit to Brooklyn this season for a concert at the Academy of Music on Friday evening, Feb. 5, with Serge Prokofieff as the soloist of the evening.

A feature of the programme will be the first performance hereabouts by the great Russian conductor of Rimsky-Korsakov's symphonic suite "Scheherazade." His performance of this score in Boston earlier in the season was regarded as one of the most remarkable of his many interpretative achievements.

Serge Prokofieff, considered the most talented of the younger Russian composers, and likewise one of the finest pianists that country has produced, will be heard in his double capacity when he takes the pianoforte part in his Third Concerto. Mr. Koussevitzky will introduce the concert by a Sonata of Galliard, the Eighteenth Century composer, which has been scored for orchestra by Maximilian Steinberg.

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

JAN 1 7 1926

EUGENE GOOSENS

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

JAN 2 0 1926

-:- MUSIC -:-

A Guest Conductor

Eugene Goossens, as guest conductor, took Serge Koussevitzky's place as leader of the Boston Symphony Orchestra in its third concert of the season here last evening. Mr. Goossens is now conductor of the Rochester orchestra; before coming to this country he enjoyed an enviable reputation in London.

His reception last night was very enthusiastic as, considering all the circumstances, it deserved to be. He had chosen an admirably interesting program and he displayed musicianship of a high order. The program follows:

Overture to "Der Freichutz" ..Weber
Symphony in E-minor, No. 4, Op. 98.. .... Brahms
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.
Prelude and Liebstod from "Tristan and Isolde" .... Wagner
"On Hearing the First Cuckoo in Spring" .... Delius
"Finlandia": Symphonic Poem for Orchestra, Op. 26, No. 7 ..... Sibelius

It seemed to us that Mr. Goossens played the second movement of the symphony and Delius's charming tone-poem better than anything else. One realized that in temperament Mr. Goossens and Mr. Koussevitzky are poles apart, while equally intelligent and scholarly. To use a very old distinction, however, Mr. Goossens was inclined to be classical and severe where Mr. Koussevitzky would have shown the adventurous spirit that goes with a romantic and highly imaginative nature.

This distinction between the two conductors is well sensed by the Boston players, but, very naturally, it has the effect of sometimes leaving them a little bewildered. Probably Mr. Goossens did not have the advantage of rehearsing very often with them before last night's performance and he frequently had difficulty in getting what he wanted. This was noteworthy both in the "Freischutz" overture and the "Prelude and Liebestod" from "Tristan," Indeed in the latter Mr. Goossens and his players seemed never to have a perfect understanding, and the result was a hesitant performance, never quite sure of itself. Similarly the sonorous barbarity of the "Finlandia" was lost in a desire for emphasizing its tuneful melodies. But in the quiet and pastoral-like Delius poem conductor and players were charmingly of one mind.

We hope to hear Mr. Goossens again with [illegible]

THIS CLIPPING FROM
TIMES

JAN 2 4 1926

Serge Prokofieff will play his third piano concerto in the Boston Symphony's "all-Russian" programs here on Feb. 4 and 6.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Public Ledger

JAN 1 9 1926

CAPITULATING CRITICS

WRITING presumably with a knowledge of the Berlin Philharmonic and the Leipsic Gewandhaus, Rudolf Kastner, in the Vossiche Zeitung, subscribes to the opinion that the Philadelphia Orchestra "stands alone in superb tone, virtuosity and unity." He also asserts that "in Philadelphia the highest point has been reached in American musical life."

Such a libation of praise imposes somewhat trying obligations of modesty and self-examination on the community thus exalted. In the sturdiest art production there are elements of fragility that may be disconcertingly fed by superflattery. The worst thing that could happen to the art impulses of this community is envelopment in an atmosphere of contentment and self-satisfaction. The corrosive consequences of smug estheticism are well known and are such as eventually to lead to hollow convention, uninspired routine and dry rot.

It is fitting, of course, to accept Herr Kastner's encomiums on our own musical accomplishments and modes of musical education with courtesy and gratitude. The laudation does not differ much in degree from that which has become a habit in New York whenever Mr. Stokowski takes his players there.

But it is well to keep Sancho Panza's' injunction in mind. "There are no birds in last year's nests." Philadelphia is musically eminent in some departments, but it cannot afford to rest on its laurels. It was to some extent the competitive pressure of the Boston Symphony—before the climactic shocks of the end of the Muck regime—which spurred the aspiring Philadelphia organization, then a comparative newcomer, to eager endeavor and brilliant achievement. Toscannini and Mengelberg may be reckoned today as similarly tonic forces, less submissive to local pride but perhaps more stimulating to our authentic musical progress than all the utterly capitulating choruses of homage.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.

JAN 2 5 1926

MRS. WILSON-GREENE
Boston Symphony Orchestra

The Boston Symphony Orchestra, under its great conductor, Serge Koussevitzky, will make its first appearance of the 1925-26 musical season in Washington at Poli's Theater on Tuesday afternoon, February 2, at 4:30 o'clock, as the third concert in Mrs. Wilson-Greene's artists' course of afternoon musical events. The orchestra will be composed of 108 musicians this year, with Koussevitky personally conducting.

It is probable that Koussevitzky's musical genius has found its highest expression with the Boston Symphony Orchestra, for never before have seat reservations for the famous orvanization's concerts been in greater demand. Each series in Boston and New York this season was entirely subscribed last May.

Koussevitzky has repeated in America this winter the triumphs he achieved in Paris and London last summer, where his "Concerts Koussevitzky" in the French capital and his appearances as conductor of the London Symphony Orchestra were outstanding continental music events.

There will be two more concerts in Mrs. Wilson-Greene's artists' course in addition to that of the Boston Symphony Orchestra on

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THIS CLIPPING FROM
EXPRESS
BUFFALO, N. Y.

JAN 2 5 1926

COPYRIGHT LAW INTERRUPTS SYMPHONY RADIO CONCERT

Boston, Mass., Jan. 24 (A. P.).- The Boston Symphony orchest went on the air last night for the first time, but the broadcasting was interrupted by the copyright law. While the orchestra played the Sinfonietta of Eugene Goosens, this week's guest conductor, the radio fans heard nothing.

It appeared that the rights to the composition are held by J. and W. Chester of London, and the American rights by G. Ricordi & Co. of New York. The latter firm refused to permit the broadcasting and even a request from Mr. Goosens was declined.

BOSTON SYMPHONY IN FINE PROGRAM CHARMS BIG CROWD

Serge Koussevitzky Conducts Famous Orchestra in Superb Manner — 4800 Hear Popular Classics

By **FRANCIS REGAL**

The Boston Symphony orchestra, Serge Koussevitzky, conductor, made its annual visit to this city yesterday for a concert in the Auditorium for the Y. M. C. A. Sunday afternoon course of which its appearances have for a number of years been the great feature. The hall was, of course, filled, and not all could get in, but in issuing free tickets, some care was taken not to exceed too greatly the room available, so that the umber of those disappointed should be a[illegible] small as possible. Since these annual orchestral concerts began, the cost has more than doubled, so that their support has become a problem which this year was met in part by an appeal for subscriptions in blocks of five tickets, which reduced somewhat the amount necessary to be taken up at the collection in order that too heavy a burden should not be put upon the other entertainments in the course.

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Conductor at Best

There could be no question, however, that the program suited the style and temperament of Mr Koussevitzky, a conductor with whose remarkable gifts Springfield made acquaintance last year. Since then he has had more time to shape the orchestra to his taste, and the changes are considerable, though not revolutionary. One noticed, even before the music began, the rearrangement of forces, putting all the violins together on the conductor's left, while the front of the right half of the stage, formerly held by the second violins, is assigned to the violas, with the 'cellos behind them and widely separated from the basses which are aligned along the left and rear walls.

A standardized arrangement seems more remote than ever, and nowadays most conductors have their hobbies—in the New England Philharmonic society of late the traditional place of the second violins has been given to the 'cellos. That the arrangement matters greatly to the audience is unlikely but no doubt it makes a great difference to the musicians. And in some passages yesterday the violins seemed to gain by being put in one solid mass, while the violas certainly were more effective than is sometimes the case.

Orchestra Plays Well

That the quality of the orchestra, brought back to something like its old standard before Mr Monteux completed his term of service, has not deteriorated, was shown in the opening number, the lovely "Euryanthe" overture, which to many was the most beautiful part of a fine concert. Even in this classical music, which leans but a little way toward the romantic, the fiery, yet well controled temperament of the conductor was shown; if conductor must nowadays play the role of a conjuror, Mr Koussevitzky, whose histrionic talent rivals his musical gifts, plays it very well.

It was in the "Pathetic" symphony, however, that his great mastery of climax was revealed, and the performance was thrilling without being exaggerated. He took it easily, with his usual poised alertness, even putting down the baton when a steady march rhythm conducted itself, and saving his energy for the crucial moments. The symphony has had several notable productions in this city, but none surpassing the interpretation given yesterday. It is a symphony that should be saved for occasions when it can be greatly played; the greater the emotional strain of a work the more rest it needs if it is not to be worn out.

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THIS CLIPPING FROM
TIMES
PAWTUCKET

JAN 20 1926

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Allegro giocoso.
Allegro energico e passionato
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"On Hearing the First Cuckoo in Spring"

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ROCHESTER, N. Y.
JOURNAL

JAN 22 1926

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THIS CLIPPING FROM
BALTIMORE,
MD.
EVE. SUN

JAN 22 1926

THE one annual visit which the Boston Symphony Orchestra pays to Baltimore will take place on February 3, when the big organization will give a concert under the baton of Serge Koussevitzky, now in his second year as conductor of this famous organization and adding to his reputation for unusual attainment, both with respect to the selection of the works given and also by the striking manner of their presentation.

The concert will be out of the ordinary in that the program includes no soloist, and further, because of the absence of a symphony which has been considered by music lovers almost indispensible. Instead the symphonic suite, "Scheherazade," by Rimsky-Korsahoff, will be given. There are in this work four movements taken from "The Thousand and One Night" tales, and the score is one of the most brilliant in symphonic literature, its essentially Russian character being, of course, emphasized in the interpretation by a Russian conductor.

Besides the opus mentioned, the program will include the Galliard Sonata in G major, freely transcribed for small orchestra by Maximilian Steinberg; Debussy's prelude to "An Afternoon With a Faun," an ecologue by S. Mallarme, and Dukas' "The Sorcerer's Apprentice," after a ballad by Goethe, surely a sufficiently colorful offering to make a strong appeal.

GOOSSENS TO LEAD SYMPHONY TUESDAY

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

Boston Symphony Orchestra and Eugene Goossens, Guest Conductor for Tuesday Concert, Win Praise in New York.—Many Clubs Meet This Week

The feature of the week's music events here is the concert by the Boston Symphony Orchestra, Eugene Goossens, guest conductor, in Infantry Hall on Tuesday evening. Both Mr. Goossens and the Boston orchestra come here fresh from triumphs in New York, the English conductor having completed a series of six appearances with the New York Symphony Orchestra and Mr. Koussevitzky's musicians having won high praise for performances which they gave in the metropolis under their own conductor recently.

It so happened that Mr. Goossens made his first appearance with the New York orchestra on the same evening that Mr. Koussevitzky led the Hub players in their first concert of the latest New York series, a week ago Thursday evening. Mr. Googgens was termed a conductor of "rare sympathy and commanding power" by Lawrence Gilman in the Herald-Tribune, who stated that his performance of the difficult "Le Sacre du Printemps" by Stravinsky was "electrifying in its rythmical power, its unflagging intensity." And the same critic, writing of the rendition of Strauss's "An Alpine Symphony" by Mr. Koussevitzky, and his orchestra states: "Mr. Koussevitzky gave the work a reading of unforgettable breadth and fervor and the orchestra . . . played it superbly."

For his programme here Tuesday evening Mr. Goossens, who has been a conspicuous figure in the musical life of London since the war, offers works by Weber, Wagner, Brahms, Sibelius and Delius, which are considered in Warren Storey Smith's article on this page.

A tribute to the Boston Symphony and Mr. Koussevitzky was contained in a review of one of the New York concerts in the Times, written by Olin Downes, who stated that the performance justified superlatives. "There were superlative performances and superlative interpratives by the most incalculable personality among the great conductors who appear in this city," wrote the critic.

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THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

JAN 23 1926

Programme Announced for Boston Orchestra Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will make its third visit to Brooklyn this season for a concert at the Academy of Music on Friday evening, Feb. 5, with Serge Prokofieff as the soloist of the evening.

A feature of the programme will be the first performance hereabouts by the great Russian conductor of Rimsky-Korsakov's symphonic suite "Scheherazade." His performance of this score in Boston earlier in the season was regarded as one of the most remarkable of his many interpretative achievements.

Serge Prokofieff, considered the most talented of the younger Russian composers, and likewise one of the finest pianists that country has produced, will be heard in his double capacity when he takes the pianoforte part in his Third Concerto. Mr. Koussevitzky will introduce the concert by a Sonata of Galliard, the Eighteenth Century composer, which has been scored for orchestra by Maximilian Steinberg.

THIS CLIPPING FROM
PROVIDENCE, R. I.
TRIBUNE

JAN 17 1926

EUGENE GOOSENS

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

JAN 20 1926

-:- MUSIC -:-

A Guest Conductor

Eugene Goossens, as guest conductor, took Serge Koussevitzky's place as leader of the Boston Symphony Orchestra in its third concert of the season here last evening. Mr. Goossens is now conductor of the Rochester orchestra; before coming to this country he enjoyed an enviable reputation in London.

His reception last night was very enthusiastic as, considering all the circumstances, it deserved to be. He had chosen an admirably interesting program and he displayed musicianship of a high order. The program follows:

Overture to "Der Freichutz" ..Weber
Symphony in E-minor, No. 4, Op. 98.. .... Brahms
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.
Prelude and Liebstod from "Tristan and Isolde" .... Wagner
"On Hearing the First Cuckoo in Spring" .... Delius
"Finlandia": Symphonic Poem for Orchestra, Op. 26, No. 7 ..... Sibelius

It seemed to us that Mr. Goossens played the second movement of the symphony and Delius's charming tone-poem better than anything else. One realized that in temperament Mr. Goossens and Mr. Koussevitzky are poles apart, while equally intelligent and scholarly. To use a very old distinction, however, Mr. Goossens was inclined to be classical and severe where Mr. Koussevitzky would have shown the adventurous spirit that goes with a romantic and highly imaginative nature.

This distinction between the two conductors is well sensed by the Boston players, but, very naturally, it has the effect of sometimes leaving them a little bewildered. Probably Mr. Goossens did not have the advantage of rehearsing very often with them before last night's performance and he frequently had difficulty in getting what he wanted. This was noteworthy both in the "Freischutz" overture and the "Prelude and Liebestod" from "Tristan," Indeed in the latter Mr. Goossens and his players seemed never to have a perfect understanding, and the result was a hesitant performance, never quite sure of itself. Similarly the sonorous barbarity of the "Finlandia" was lost in a desire for emphasizing its tuneful melodies. But in the quiet and pastoral-like Delius poem conductor and players were charmingly of one mind.

We hope to hear Mr. Goossens again with a

THIS CLIPPING FROM
TIMES

JAN 24 1926

Serge Prokofieff will play his third piano concerto in the Boston Symphony's "all-Russian" programs here on Feb. 4 and 6.

THIS CLIPPING FROM
PHILADELPHIA, PA.
Public Ledger

JAN 19 1926

CAPITULATING CRITICS

WRITING presumably with a knowledge of the Berlin Philharmonic and the Leipsic Gewandhaus, Rudolf Kastner, in the Vossiche Zeitung, subscribes to the opinion that the Philadelphia Orchestra "stands alone in superb tone, virtuosity and unity." He also asserts that "in Philadelphia the highest point has been reached in American musical life."

Such a libation of praise imposes somewhat trying obligations of modesty and self-examination on the community thus exalted. In the sturdiest art production there are elements of fragility that may be disconcertingly fed by superflattery. The worst thing that could happen to the art impulses of this community is envelopment in an atmosphere of contentment and self-satisfaction. The corrosive consequences of smug estheticism are well known and are such as eventually to lead to hollow convention, uninspired routine and dry rot.

It is fitting, of course, to accept Herr Kastner's encomiums on our own musical accomplishments and modes of musical education with courtesy and gratitude. The laudation does not differ much in degree from that which has become a habit in New York whenever Mr. Stokowski takes his players there.

But it is well to keep Sancho Panza's' injunction in mind. "There are no birds in last year's nests." Philadelphia is musically eminent in some departments, but it cannot afford to rest on its laurels. It was to some extent the competitive pressure of the Boston Symphony—before the climactic shocks of the end of the Muck regime—which spurred the aspiring Philadelphia organization, then a comparative newcomer, to eager endeavor and brilliant achievement. Toscannini and Mengelberg may be reckoned today as similarly tonic forces, less submissive to local pride but perhaps more stimulating to our authentic musical progress than all the utterly capitulating choruses of homage.

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.

JAN 25 1926

MRS. WILSON-GREENE
Boston Symphony Orchestra

The Boston Symphony Orchestra, under its great conductor, Serge Koussevitzky, will make its first appearance of the 1925-26 musical season in Washington at Poli's Theater on Tuesday afternoon, February 2 at 4:30 o'clock, as the third concert in Mrs. Wilson-Greene's artists' course of afternoon musical events. The orchestra will be composed of 108 musicians this year, with Koussevitky personally conducting.

It is probable that Koussevitzky's musical genius has found its highest expression with the Boston Symphony Orchestra, for never before have seat reservations for the famous organization's concerts been in greater demand. Each series in Boston and New York this season was entirely subscribed last May.

Koussevitzky has repeated in America this winter the triumphs he achieved in Paris and London last summer, where his "Concerts Koussevitzky" in the French capital and his appearances as conductor of the London Symphony Orchestra were outstanding continental music events.

There will be two more concerts in Mrs. Wilson-Greene's artists' course in addition to that of the Boston Symphony Orchestra on

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THIS CLIPPING FROM
EXPRESS
BUFFALO, N. Y.

JAN 25 1926

COPYRIGHT LAW INTERRUPTS SYMPHONY RADIO CONCERT

Boston, Mass., Jan. 24 (A. P.).—The Boston Symphony orchestra went on the air last night for the first time, but the broadcasting was interrupted by the copyright law. While the orchestra played the Sinfonietta of Eugene Goosens, this week's guest conductor, the radio fans heard nothing.

It appeared that the rights to the composition are held by J. and W. Chester of London, and the American rights by G. Ricordi & Co. of New York. The latter firm refused to permit the broadcasting and even a request from Mr. Goosens was declined.

BOSTON SYMPHONY IN FINE PROGRAM CHARMS BIG CROWD

Serge Koussevitzky Conducts Famous Orchestra in Superb Manner — 4800 Hear Popular Classics

By FRANCIS REGAL

The Boston Symphony orchestra, Serge Koussevitzky, conductor, made its annual visit to this city yesterday for a concert in the Auditorium for the Y. M. C. A. Sunday afternoon course of which its appearances have for a number of years been the great feature. The hall was, of course, filled, and not all could get in, but in issuing free tickets, some care was taken not to exceed too greatly the room available, so that the number of those disappointed should be as small as possible. Since these annual orchestral concerts began, the cost has more than doubled, so that their support has become a problem which this year was met in part by an appeal for subscriptions in blocks of five tickets, which reduced somewhat the amount necessary to be taken up at the collection in order that too heavy a burden should not be put upon the other entertainments in the course.

At present this is the only important event by a visiting orchestra in the city's musical season, but at least it is assured of a large audience. Under these conditions, the need is probably for much the kind of program that Mr Koussevitzky gave yesterday. It contained four famous works, the overture to "Euryanthe," by Weber, the "Pathetic" symphony by Tschaikowsky, "The Afternoon of a Faun," by Debussy, and "Les Preludes," by Liszt. Some of the listeners may have been disappointed not to have at least one modern work, but the program was no doubt more to the taste of the audience as a whole than one too full of novelties would have been. Some of the previous conductors have at times tended to give such programs as suit very well a Boston audience which attends every week, but are not so well adapted for hearers who have to make one concert last a long time. It is well that the main part of the music given should be old and familiar, yet even so, a place might be found for one work to show what winds are now blowing in the world of music.

Conductor at Best

There could be no question, however, that the program suited the style and temperament of Mr Koussevitzky, a conductor with whose remarkable gifts Springfield made acquaintance last year. Since then he has had more time to shape the orchestra to his taste, and the changes are considerable, though not revolutionary. One noticed, even before the music began, the rearrangement of forces, putting all the violins together on the conductor's left, while the front of the right half of the stage, formerly held by the second violins, is assigned to the violas, with the 'cellos behind them and widely separated from the basses which are aligned along the left and rear walls.

A standardized arrangement seems more remote than ever, and nowadays most conductors have their hobbies—in the New England Philharmonic society of late the traditional place of the second violins has been given to the 'cellos. That the arrangement matters greatly to the audience is unlikely but no doubt it makes a great difference to the musicians. And in some passages yesterday the violins seemed to gain by being put in one solid mass, while the violas certainly were more effective than is sometimes the case.

Orchestra Plays Well

That the quality of the orchestra, brought back to something like its old standard before Mr Monteux completed his term of service, has not deteriorated, was shown in the opening number, the lovely "Euryanthe" overture, which to many was the most beautiful part of a fine concert. Even in this classical music, which leans but a little way toward the romantic, the fiery, yet well controled temperament of the conductor was shown; if a conductor must nowadays play the role of a conjuror, Mr Koussevitzky, whose histrionic talent rivals his musical gifts, plays it very well.

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Popular Numbers Given

Something of the same sort might be said of the other big number of the afternoon, Liszt's "Les Preludes," the one orchestral work by this composer which has attained universal popularity, and one which many people who like it well do not care to hear too often. Perhaps as a matter of abstract program making it would have been better not to have them both on one program, but both are of the kind in which Mr Koussevitzky is at his best and both were tremendously popular. Between them, for relief and contrast came Debussy's idyllic "Afternoon of a Faun," the exquisite impressionism of which still charms, even though present-day musicians seem to be turning aside from the enchanted portal which Debussy opened—perhaps there was not so very much behind it after all, not more than he needed for his own uses. On the whole the program was richer in color than in content, delighting the ear rather than giving the listener stuff to carry away, but of its kind it was admirable and Mr Koussevitzky confirmed last year's impression that he must be put among the foremost conductors of the day. The great orchestra which he conducts is also playing superbly, if not quite so carefully as under his predecessor's baton—in Weber's music for example, the 'cellos should not scratch. It was one of the most successful concerts the orchestra has given here, and the interest taken in it is shown by the fact that it was heard by 4800 persons, from 500 to 700 being unable to get in. In the sum of pleasure given it perhaps equaled four or five concerts given to audiences of but moderate size.

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In Brahms' Symphony in E-minor the leader found a pleasing vehicle in which to display his talents. The symphony played last evening may not be the greatest effort of Brahm, but it is an engrossing musical creation that offered ample possibilities for the conductor to show his understanding and imagination, and the guest conductor was masterful in his interpretation of the difficult masterpiece.

The programme was played in the following order:

Overture to "Der Freischutz" ...Weber
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Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.
Prelude and Liebestod from "Tristan and Isolde" ....Wagner
"On Hearing the First Cuckoo in Spring" .... Delius
"Finlandia;" symphonic poem for Orchestra, op. 26, No. 7 ....Sibelius

The players were at the height of responsiveness and interpreted the conductor's interpretation with delicacy. The presentation of Wagner's prelude was colorful and beggars description, although filled with charming effects. Frederick Delius' song of nature was full of fine haunting melody and was a charming vehicle to exhibit the fine tonal quality of a flute when played by a master.

"Finlandia," the symphonic poem by Sibelius, offered the conductor an opportunity to use the brass choir effectively. The rendition was received with marked pleasure by the audience. As is generally the case, at the conclusion of the concert the musicians were enthusiastically applauded.

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JOURNAL

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"The concert left no doubt of the remarkable development the orchestra has undergone under Mr. Koussevitzky. The brilliancy of the tone was matched by its lustre and fineness of texture. There are other orchestras which achieve a certain hard precision or a brass band quality of effectiveness. The Boston Symphony Orchestra is to-day an aggregation of artists, most of them virtuosos, all of them men capable of instant and adequate response to the wishes of a magnetic leader."

Guest conductor of the Boston Symphony Orchestra for its concert here next Tuesday evening at Infantry Hall.

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We hope to hear Mr. Goossens again with a band more fashioned in the likeness of his own high talent and interesting temperament. His love of classicism is rare in the present generation, but at its best it ought to be splendidly refreshing, spiritually restful, indeed, when Mr. Koussevitzky has sent us galloping a trifle too fast toward the Land of Heart's Desire.

R. de A. J.

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JAN 25 1926

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There will be two more concerts in Mrs. Wilson-Greene's artists' course in addition to that of the Boston Symphony Orchestra on February 2, with Beniamino Gigli, leading tenor of the Metropolitan Opera Company, at Poli's on Friday afternoon, February 26, and Mme Galli-Curci, the world's greatest coloratura, at Poli's on Wednesday afternoon, March 17. Seats for these concerts are now on sale at Mrs. Wilson-Greene's Concert Bureau, in Droop's, 1300 G St. N. W.

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Economy Price . . .
Pay $2 Weekly

163

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In Brahms' Symphony in E-minor the leader found a pleasing vehicle in which to display his talents. The symphony played last evening may not be the greatest effort of Brahm, but it is an engrossing musical creation that offered ample possibilities for the conductor to show his understanding and imagination, and the guest conductor was masterful in his interpretation of the difficult masterpiece.

The programme was played in the following order:

Overture to "Der Freischutz" ...Weber
Symphony in E-minor, No. 4, op. 98.. Brahms
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.
Prelude and Liebestod from "Tristan and Isolde" ....Wagner
"On Hearing the First Cuckoo in Spring" .... Delius
"Finlandia;" symphonic poem for orchestra, op. 26, No. 7 ....Sibelius

The players were at the height of responsiveness and interpreted the conductor's interpretation with delicacy. The presentation of Wagner's prelude was colorful and beggars description, although filled with charming effects. Frederick Delius' song of nature was full of fine haunting melody and was a charming vehicle to exhibit the fine tonal quality of a flute when played by a master.

"Finlandia," the symphonic poem by Sibelius, offered the conductor an opportunity to use the brass choir effectively. The rendition was received with marked pleasure by the audience.

As is generally the case, at the conclusion of the concert the musicians were enthusiastically applauded.

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R. de A. J.

WORLD COURT CRISIS NEARS

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But it is well to keep Sancho Panza's' injunction in mind. "There are no birds in last year's nests." Philadelphia is musically eminent in some departments, but it cannot afford to rest on its laurels. It was to some extent the competitive pressure of the Boston Symphony—before the climactic shocks of the end of the Muck regime—which spurred the aspiring Philadelphia organization, then a comparative newcomer, to eager endeavor and brilliant achievement. Toscannini and Mengelberg may be reckoned today as similarly tonic forces, less submissive to local pride but perhaps more stimulating to our authentic musical progress than all the utterly capitulating choruses of homage.

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4 - Piece Bedroom
Economy Price . . .
Pay $2 Weekly

and Newcastle-on-Tyne,

N SYMPHONY E PROGRAM IS BIG CROWD

oussevitzky Con- nous Orchestra in Manner — 4800 pular Classics

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ork, but the program
nore to the taste of the audience as a whole than one too full of novelties would have been. Some of the previous conductors have at times tended to give such programs as suit very well a Boston audience which attends every week, but are not so well adapted for hearers who have to make one concert last a long time. It is well that the main part of the music given should be old and familiar, yet even so, a place might be found for one work to show what winds are now blowing in the world of music.

Conductor at Best

There could be no question, however, that the program suited the style and temperament of Mr Koussevitzky, a conductor with whose remarkable gifts Springfield made acquaintance last year. Since then he has had more time to shape the orchestra to his taste, and the changes are considerable, though not revolutionary. One noticed, even before the music began, the rearrangement of forces, putting all the violins together on the conductor's left, while the front of the right half of the stage, formerly held by the second violins, is assigned to the violas, with the 'cellos behind them and widely separated from the basses which are aligned along the left and rear walls.

A standardized arrangement seems more remote than ever, and nowadays most conductors have their hobbies—in the New England Philharmonic society of late the traditional place of the second violins has been given to the 'cellos. That the arrangement matters greatly to the audience is unlikely but no doubt it makes a great difference to the musicians. And in some passages yesterday the violins seemed to gain by being put in one solid mass, while the violas certainly were more effective than is sometimes the case.

Orchestra Plays Well

That the quality of the orchestra, brought back to something like its old standard before Mr Monteux completed his term of service, has not deteriorated, was shown in the opening number, the lovely "Euryanthe" overture, which to many was the most beautiful part of a fine concert. Even in this classical music, which leans but a little way toward the romantic, the fiery, yet well controled temperament of the conductor was shown; if a conductor must nowadays play the role of a conjuror, Mr Koussevitzky, whose histrionic talent rivals his musical gifts, plays it very well.

[illegible] was in the "Pathetic" symphony, [illegible]ever, that his great mastery of [illegible]ax was revealed, and the perform[illegible] was thrilling without being ex[illegible]ated. He took it easily, with his [illegible] poised alertness, even putting [illegible] the baton when a steady march [illegible] conducted itself, and saving [illegible]ergy for the crucial moments. [illegible]e symphony has had several notable productions in this city, but none surpassing the interpretation given yesterday. It is a symphony that should be saved for occasions when it can be greatly played; the greater the emotional strain of a work the more rest it needs if it is not to be worn out.

Popular Numbers Given

Something of the same sort might be said of the other big number of the afternoon, Liszt's "Les Preludes," the one orchestral work by this composer which has attained universal popularity, and one which many people who like it well do not care to hear too often. Perhaps as a matter of abstract program making it would have been better not to have them both on one program, but both are of the kind in which Mr Koussevitzky is at his best and both were tremendously popular. Between them, for relief and contrast came Debussy's idyllic "Afternoon of a Faun," the exquisite impressionism of which still charms, even though present-day musicians seem to be turning aside from the enchanted portal which Debussy opened—perhaps there was not so very much behind it after all, not more than he needed for his own uses. On the whole the program was richer in color than in content, delighting the ear rather than giving the listener stuff to carry away, but of its kind it was admirable and Mr Koussevitzky confirmed last year's impression that he must be put among the foremost conductors of the day. The great orchestra which he conducts is also playing superbly, if not quite so carefully as under his predecessor's baton—in Weber's music for example, the 'cellos should not scratch. It was one of the most successful concerts the orchestra has given here, and the interest taken in it is shown by the fact that it was heard by 4800 persons, from 500 to 700 being unable to get in. In the sum of pleasure given it perhaps equaled four or five concerts given to audiences of but moderate size.

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Mr [illegible]oossens has just completed a two-w[illegible]eek engagement as guest conductor [illegible] of the New York Symphony in that [illegible]ity. He is the conductor of the Philharmonic Orchestra in Rochester, which is conducted under the patronage of Mr. Eastman, who founded the orchestra in conjunction with the Eastman School of Music.

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Goossens Wins Ovation With Boston Symphony

Members of Orchestra and Musical Public Are Unanimous in Recognizing His Ability—Critics Praise Him for "Balance and Faculty of Letting Music and Composer Speak for Themselves."

By A. J. Warner.

Boston, Jan. 22.—Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, appeared as guest conductor this afternoon, in Symphony Hall, of the Boston Symphony Orchestra. Mr. Goossens led the Boston musicians on Tuesday at a concert in Providence, R. I. Tomorrow evening he will again conduct the orchestra in Symphony Hall when today's program will be repeated. Mr. Goossens' success during his Boston engagement has been conspicuous, both with the members of the orchestra and with the music-loving

sanity, musicianship and the faculty of letting the music and the composer speak for themselves.

This afternoon's program included Weber's Overture to "Der Freischutz," Brahms' Symphony No. 4, Goossens' own "Sinfonietta," which was heard for the first time in Boston; Delius' "On Hearing the First Cuckoo in Spring"; and Debussy's "Iberia"; "Images for Orchestra", No. 2.

The magnificent resources of the Boston Symphony gave the talented young conductor an opportunity to be heard at his best and throughout the performance the qualities that have won him such notable success in America were ely in evidence. One sensed the ality of his beat, rhythmic acracy that is so characteristic of readings; and the sound mual and technical foundation on ich his interpretations are sed.

A large and deeply interested lience was present to welcome Goossens to Boston.

THIS CLIPPING FROM
DEMOCRAT
ROCHESTER, N. Y.

JAN 2 3 1926

Goossens Wins Boston Audience with Conducting of Symphony; Debussy Suite Provides Climax

By STAFF CORRESPONDENT.

Boston, Jan. 22.—Eugene Goossens conducted his first Boston concert with the Boston Symphony Orchestra in Symphony Hall this afternoon. In mid-season guest conductors are the rule with New York orchestras. Not so in Boston. The Boston Symphony has never made a practice of engaging any onsiderable number of engaging any considerable number of conductor does appear with this famous orchestra, the interest is more than casual.

The reception given Mr. Goossens as he came to the conductor's desk was polite. The "Freischutz" overture evoked a cordial response in applause from the audience. The Brahms Fourth Symphony seemed to complete Mr. Goossens's conquest of his audience's favor. The program numbers which followed were increasingly applauded, the Delins "On First Hearing the Cockoo in Spring" and Mr. Goossens's own "Sinfonietta" earning receptions which might at other than orchestra concerts have been considered requests for repetitions. The Debussy "Iberia" suite, which ended the program, was a climax in virtuosity by the orchestra which roused honest enthusiasm.

String Section Superior.

Throughout the concert the playing of the orchestra was a joy to hear. The strings in particular are, in quality and ability to play a great amount of tone, tra to subordinate themselves to the instrument carrying the theme. And yet there must be beauty of tone and nicety of execution constantly maintained in pianissimos. These are not demands that an orchestra meets with casual ease, but the Boston Symphony met them at this concert

In the "octurne" of the Debussy suite and in the Delius number the wood winds played with beautiful tone and a play of crescendo and diminuendo well nigh ideal. The flute solo passages in the Delius piece were delightful. And the sonority of the brasses in the finale of the Debussy suite was superb. The interpretation of this Debussy music is one of the most arresting of interest of any which Mr. Goossens gives. There is no intricacy for the listener; there are no blatant moments despite al the mass of instrumentation and tricky rhythms. The Boston Symphony afforded its conductor complete means to convey to the audience his conception of music.

Brahms Well Conducted.

And the Goossens "Sinfoniette" was played with gusto and gaiety; the men plainly understood the spirit as well as the letter of this music; it had the incisive and yet unforced definition of rhythms that it needs.

Mr. Goossens gave the Brahms symphony an interpretation that had dignity, dramatic intensity and eloquence. It is not h's practice to endeavor to be an innovator in interpreting Brahms. He does no tricks and seeks to go no further than

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THIS CLIPPING FROM
TIMES
PAWTUCKET

Jan 3 1926

SYMPHONY CONCERT BY RADIO TONIGHT

First Time in History That Boston Orchestra Has Broadcast.

Tonight the concert of the Boston Symphony orchestra will be broadcast by radio through Station WEEI. It will be the first time in history that this world famous organization has been heard over the air, and is therefore an event of tremendous importance.

Eugene Goossens, who is considered to be one of the finest conductors in the musical world, will lead his wonderful organization in the Fourth Symphony of Brahms. A group of selections has been chosen which are certain to strike the fancy of the radio audience.

When the first programme goes on the air this evening at 8 o'clock, everything possible to insure the best broadcast will have been done. During the past week, engineers from WEEI, the Western Electric Company and the New England Telephone & Telegraph Company have spent 1 hours daily trying out proper microphone locations. At the rehearsal of the symphony on Thursday and Friday mornings final tests were made. The engineers claim that everything has been done to eliminate foreign sounds from the audience, so that a perfect broadcast should be possible.

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Linking WCSH with WEEI and the other stations means a heavy expense, but the sponsor, already a strong believer in the value of commercial broadcasting of high grade programs, was convinced of the worth of the project, and has undertaken it for the entire series of 12 concerts.

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The magnificent resources of the Boston Symphony gave the talented young conductor an opportunity to be heard at his best and throughout the performance the qualities that have won him such notable success in America were ely in evidence. One sensed the ality of his beat, rhythmic acacy that is so characteristic of readings; and the sound mual and technical foundation on ich his interpretations are sed.

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Goossens Wins Boston Audience with Conducting of Symphony; Debussy Suite Provides Climax

By STAFF CORRESPONDENT.

Boston, Jan. 22.—Eugene Goossens conducted his first Boston concert with the Boston Symphony Orchestra in Symphony Hall this afternoon. In mid-season guest conductors are the rule with New York orchestras. Not so in Boston. The Boston Symphony has never made a practice of engaging any onsiderable number of engaging any considerable number of conductor does appear with this famous orchestra, the interest is more than casual.

The reception given Mr. Goossens as he came to the conductor's desk was polite. The "Freischutz" overture evoked a cordial response in applause from the audience. The Brahms Fourth Symphony seemed to complete Mr. Goossens's conquest of his audience's favor. The program numbers which followed were increasingly applauded, the Delins "On First Hearing the Cockoo in Spring" and Mr. Goossens's own "Sinfonietta" earning receptions which might at other than orchestra concerts have been considered requests for repetitions. The Debussy "Iberia" suite, which ended the program, was a climax in virtuosity by the orchestra which roused honest enthusiasm.

String Section Superior.

Throughout the concert the playing of the orchestra was a joy to hear. The strings in particular are, in quality and ability to play a great ... amount of tone,

tra to subordinate themselves to the instrument carrying the theme. And yet there must be beauty of tone and nicety of execution constantly maintained in pianissimos. These are not demands that an orchestra meets with casual ease, but the Boston Symphony met them at this concert.

In the "octurne" of the Debussy suite and in the Delius number the wood winds played with beautiful tone and a play of crescendo and diminuendo well nigh ideal. The flute solo passages in the Delius piece were delightful. And the sonority of the brasses in the finale of the Debussy suite was superb. The interpretation of this Debussy music is one of the most arresting of interest of any which Mr. Goossens gives. There is no intricacy for the listener; there are no blatant moments despite al the mass of instrumentation and tricky rhythms. The Boston Symphony afforded its conductor complete means to convey to the audience his conception of music.

Brahms Well Conducted.

And the Goossens "Sinfoniette" was played with gusto and gaiety; the men plainly understood the spirit as well as the letter of this music; it had the incisive and yet unforced definition of rhythms that it needs.

Mr. Goossens gave the Brahms symphony an interpretation that had dignity, dramatic intensity and eloquence. It is not his practice to endeavor to be an innovator in interpreting Brahms. He does no tricks and seeks to go no further than the ... car ... son.

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PAWTUCKET

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SYMPHONY CONCERT BY RADIO TONIGHT

First Time in History That Boston Orchestra Has Broadcast.

Tonight the concert of the Boston Symphony orchestra will be broadcast by radio through Station WEEI. It will be the first time in history that this world famous organization has been heard over the air, and is therefore an event of tremendous importance.

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The reception given Mr. Goossens as he came to the conductor's desk was polite. The "Freischutz" overture evoked a cordial response in applause from the audience. The Brahms Fourth Symphony seemed to complete Mr. Goossens's conquest of his audience's favor. The program numbers which followed were increasingly applauded, the Delins "On First Hearing the Cockoo in Spring" and Mr. Goossens's own "Sinfonietta" earning receptions which might at other than orchestra concerts have been considered requests for repetitions. The Debussy "Iberia" suite, which ended the program, was a climax in virtuosity by the orchestra which roused honest enthusiasm.

String Section Superior.

Throughout the concert the playing of the orchestra was a joy to hear. The strings in particular are, in quality and ability to play a great range of color and amount of tone, superior to all but very few string sections of any present-day orchestra. A vivid realization of this comes from hearing such music as the Delius number and the Debussy suite. As Mr. Goossens told the players at rehearsal the primal requisite of success for the Debussy music is kaleidoscopic color of tone and clarity of theme, as this is made to shift from one instrument, or one instrumental section, to another. The hearer must get plainly the thematic line and in order that this may be plain, there must be the utmost readiness of the accompanying sections of the orchestra to subordinate themselves to the instrument carrying the theme. And yet there must be beauty of tone and nicety of execution constantly maintained in pianissimos. These are not demands that an orchestra meets with casual ease, but the Boston Symphony met them at this concert

In the "octurne" of the Debussy suite and in the Delius number the wood winds played with beautiful tone and a play of crescendo and diminuendo well nigh ideal. The flute solo passages in the Delius piece were delightful. And the sonority of the brasses in the finale of the Debussy suite was superb. The interpretation of this Debussy music is one of the most arresting of interest of any which Mr. Goossens gives. There is no intricacy for the listener; there are no blatant moments despite al the mass of instrumentation and tricky rhythms. The Boston Symphony afforded its conductor complete means to convey to the audience his conception of music.

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The program played this afternoon will be repeated in Symphony Hall to-morrow evening. Mr. Goossens then returns to Rochester after his three weeks of guest conducting to resume his work with the Rochester Philharmonic. He has made cordial friends of the Boston Symphony players, management, and audiences.

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to be one of the finest conductors in the musical world, will lead his wonderful organization in the Fourth Symphony of Brahms. A group of selections has been chosen which are certain to strike the fancy of the radio audience.

When the first programme goes on the air this evening at 8 o'clock, everything possible to insure the best broadcast will have been done. During the past week, engineers from WEEI, the Western Electric Company and the New England Telephone & Telegraph Company have spent hours daily trying out proper microphone locations. At the rehearsal of the symphony on Thursday and Friday mornings final tests were made. The engineers claim that everything has been done to eliminate foreign sounds in the audience, so that a perfect broadcast should be possible.

JAN 2

permit the broadcasting even a request from Mr. Goosens was declined.

BOSTON SYMPHONY

Interest in the third concert by the Boston Symphony Orchestra given last evening at Infantry Hall centred in the appearance of Eugene Goossens who came as guest conductor. The usual big audience attended, intent upon hearing for the first time the orchestral leader who recently made such a fine impression in New York.

Mr. Goossens is conductor of the Rochester Philharmonic Orchestra, a post he has held since he came to this country a few years ago. His splendid success with the New Yorw Symphony this season at the first of a series of appearances with that organization brought him more prominently before the American musical public. He is an Englishman, and for many years previous to his coming here was a noted figure in England's musical life.

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Allegro giocoso.
Allegro energico e passionato.

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naval officers and plain peasants who have come here to witness to-morrow or Friday the take-off of Commander Ramon Franco and Capt. Ruiz de Alva in a seaplane flight to South America, and possibly thence to New York.

The aviators made a successful flight yesterday from Melilla, Morocco, to Huelva, in their Ne Plus Ultra machine.

The fliers will carry with them on their trip more than 100 messages, sent by King Alfonso to President de Alvear of Argentine, and by various Spanish Mayors to the Mayor of Buenos Aires.

Commander Franco, who is in charge of the flight, is expected to take off here at dawn to-morrow or Friday and proceed southward to the Canary Islands, which it is hoped will be reached by noon. The seaplane will take on 750 gallons of gasoline and continue the trip the day after the arrival in the Canaries for the Cape Verde Islands. The route of the fliers will be patrolled by Spanish war vessels.

The Ne Plus Ultra carries a radio set which will enable the fliers to communicate over a radius of more than miles on a wave length of between and 900 metres. The call letters of plane are EDR-12.

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DANISH SHIP SEARCHE FOR SOVIET PROPAGAN

Anti-American Circulars Beli Hidden in Freighters' Cargo

Philadelphia, Jan. 20.—(AP)—Go ment agents to-day were searching cargo of the Danish freighter Ivar, arrived yesterday from Baltic ports

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THIS CLIPPING FROM
PRESS-HERALD
PORTLAND, ME.

JAN 2 3 1926

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Portland Studio Linked With WEEI and WTAG For First Time

It has arrived. The time that has been awaited by radio listeners throughout Maine and beyond, since last Summer, when Station WCSH of the Congress Square Hotel, Portland, should be linked with prominent stations outside the State, for the rebroadcasting of exceptional programs, is here.

Tonight, between 8.15 and 10.15 p. m., WCSH, on a direct hook-up with WEEI of Boston and WTAG of Worcester, will broadcast no less a musical treat than the Boston Symphony Orchestra in a two-hour program to be played at Symphony Hall, Boston.

Tomorrow evening's broadcast of the Symphony will be the first of a series of 12 such concerts to be given Saturday evening from 8.15 to 10.15 o'clock. On the Saturday night following tomorrow's program, Station WJAR of Providence will also be in the chain.

Linking the Congress Square Station with WEEI for the broadcast of the Boston Symphony brings further credit in radio pioneering in Maine to the Rines Brothers Company of Portland, for 52 years leading dry goods merchants in this city. In each of the cities where the Boston Symphony is to be broadcast on Saturday evenings, a sponsor for the program was obtained. In Portland, the Rines Brothers Company came to the fore and deserves the credit.

Linking WCSH with WEEI and the other stations means a heavy expense, but the sponsor, already a strong believer in the value of commercial broadcasting of high grade programs, was convinced of the worth of the project, and has undertaken it for the entire series of 12 concerts.

The prestige and superb position of the Boston Symphony Orchestra in American musical circles needs no elaboration. To have its exceptional musicianship and delightful programs broadcast as direct from WCSH in Portland, as though the orchestra were to play in the studio here, through the hook-up with WEEI, means much to radio listeners in Maine, insuring as it does virtually perfect reception of the program in all parts of the State and beyond its borders northward and westward.

Radio enthusiasts of the State have long been asking, "When will WCSH be hooked up with outside important stations?" The answer is ready. "Tomorrow evening." And the step is without doubt the fore-runner of other and perhaps more extensive hookups for WCSH at appropriate occasions in the future.

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The coming appearance of Serge Koussevitzky has aroused considerable interest and curiosity here. This conductor, in his two years in America, has easily taken rank, in the general opinion of our public, with the very first of living conductors.

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Mr. America this Winter oral triumphs he achieved in Paris and London last Summer, when his concerts in the French capital and his appearances as conductor of the London Symphony Orchestra were outstanding continental successes.

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sanity, musicianship and the faculty of letting the music and the composer speak for themselves.

This afternoon's program included Weber's Overture to "Der Freischutz," Brahms' Symphony No. 4, Goossens' own "Sinfonietta," which was heard for the first time in Boston; Delius' "On Hearing the First Cuckoo in Spring"; and Debussy's "Iberia"; "Images for Orchestra", No. 2.

The magnificent resources of the Boston Symphony gave the talented young conductor an opportunity to be heard at his best and throughout the performance the qualities that have won him such notable success in America were finely in evidence. One sensed the quality of his beat, rhythmic accuracy that is so characteristic of his readings; and the sound musical and technical foundation on which his interpretations are based.

A large and deeply interested audience was present to welcome Mr. Goossens to Boston.

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Last evening Mr. Goossens gave Provi... ... a decided treat ... programme that held the Brahms Symphony in E-minor as principal number. It it said that he has a special fondness for the great classicists. In the Brahms work he found a rich field for the display of interpretive talent and he was no less successful in the remainder of the nicely balanced programme.

Upon appearance for the opening overture he was accorded a warm greeting, but before the concert ended interest and polite recognition grew into stormy applause of appreciation of his unusual gifts. From beginning to end of the programme the audience seemed greatly impressed by his power and the players went to their task with an enthusiasm which could have but one result—a delightful concert.

The programme was played in the following order:

Overture to "Der Freischutz" ....Weber
Symphony in E-minor, No. 4, Op. 98...Brahms
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.
Prelude and Liebestod from "Tristan and Isolde" ....Wagner
"On Hearing the First Cuckoo in Spring" ....Delius
"Finlandia": Symphonic Poem for Orchestra, Op. 26, No. 7............Sibelius

Providence patrons are accustomed to brilliant performances by the Boston Symphony under Mr. Koussevitsky and to rouse them to enthusiasm a conductor in the Russian leader's place must needs possess qualities of a high order. That Mr. Goossens has such qualities became evident in the first number played, the Weber overture. This, however, was but the prelude to a richer and fuller display of musicianship which came in the playing of the Brahms symphony. There may be difference of opinion concerning the merits of the great symphonic works of the German master. The symphony played last evening may or may not be his finest effort, according to individual opinion, but the fact remains that it is a tremendously engrossing musical structure, a massive creation of imaginative thought that holds almost unlimited possibilities for the sympathetic and scholarly conductor.

The four movements perhaps owe their inspiration to Brahams's life experiences; they may be the offspring of his philosophic reflection or, mayhap, the tone picture of some admired literary masterpiece. It matters little to those who may now sit and listen to the wonderful flow of his harmonies so wonderfully wrought. And when his intent is so beautifully conceived as it is by Mr. Goossens we should have little quarrel with its real inspiration.

The players were at the height of responsiveness and the various instrumental voices lent their aid in pure and expressive manner throughout the symphony. From a technical viewpoint one of the most interesting features of Mr. Goossen's readings is the manner in which he reveals the little separate threads of melody as each individual instrument takes up the story in the harmonic tide. He has a sense of balance in adjusting the tonal power of his instruments that is a source of constant delight to the listener.

The Wagner excerpt again presented conductor and men in impressive manner. It was an uplifting performance difficult to adequately describe in detail being so filled with charming effects.

This was followed by the tone picture of Delius. Frederick Delius is a composer who sings of nature, and in this fascinating piece he breathes of the simple scenes and sounds that come to those who appreciate her beauties. The work gives the flute a haunting melodic part which was given with fine tone quality. The audience evidently enjoyed it to the full.

Sibilius's strong and colorful "Finlande" symphonic poem made a brilliant closing number. Here the composer uses the brass choir effectively and indulges in skilful contrast in his instrumentation.

At the conclusion of the concert conductor and players were enthusiastically applauded for their work.

A. F. P.

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BOSTON MUSIC CRITICS GIVE GOOSSENS GENEROUS PRAISE FOR WORK WITH ORCHESTRA

"Brilliance" and "imagination" were characterizations used by the Boston music critics in their comment on Eugene Goossens's performance with the Boston Symphony Orchestra which he conducted for the last time Saturday night. Boston, noted for its conservatism, responded to the gifted leadership of the young composer-conductor who returns to Rochester to-day to begin rehearsals for Thursday night's concert with the Rochester Philharmonic Orchestra. The audiences were large and enthusiastic and the critics agreed that he possesses both the sound musicianship and the inspiration that should be among the attributes of an orchestral leader of the first rank.

While critical opinion was unanimous as to his ability as a conductor there was some difference as to the enduring merits of his own composition, "Sinfonietta," which was played at two of the Boston concerts. The Boston Post found in it "genuine beauty" while the writer in the Globe thought some might "find its daring harmonies annoying."

Thursday night's concert will Mr. Goossens's first Rochester appearance since December 10th. In his

terday he was most completely convincing in DeBussy's "Iberia," which received a performance marvelously imaginative, one that will not soon be forgotten. Again, with entire sympathy he read the little piece of Delius, "On Hearing the First Cuckoo in Spring," while it is altogether reasonable to suppose that his own "Sinfonietta" was done the fullest possible justice. Beyond disputing, too, there was dramatic quality in the "Freischutz" overture. The performance of it, like that of every other piece on the program, was to the last degree brilliant, technically and musically finished, judiciously balanced and finely proportioned, for this tall, spare, alert young man is not only a sound and clear-headed musician, but a conductor who knows both what he wants and knows exactly how to get it."

Of Mr. Goossens's own composition, "Sinfonietta," Mr. Smith wrote: "It is an unpretentious affair, even for a piece of that unassuming title yet in its chromatic second section, which

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THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

JAN 2 5 1926

BOSTON SYMPHONY.

An unusual Russian score which has attracted a great deal of attention in the western world, Scriabin's Third Symphony, "The Divine Poem," will be the feature of the program at the coming visit of the Boston Symphony Orchestra, under Serge Koussevitzky, to Hartford in a concert at the Capitol Theater Sunday afternoon, February 7. The Russian conductor was a friend of the late Scriabin, and a pioneer of his music in Russia.

THIS CLIPPING FROM
ROCHESTER, N. Y.
JOURNAL

[illegible] 1926

GOOSSENS BACK FOR CONCERT

The locomotive has choo-choo-ed its way into the concert halls.

Honegger's "Pacific 231" in which the composer has translated the heroic qualities of a giant engine into music, has been performed by the New York and Boston Symphony Orchestras. Rochester will hear the novelty for the first time next Thursday night when Eugene Goossens returns to conduct the Philharmonic in its second concert of the season.

Max Landow, pianist, member of

THIS CLIPPING FROM
HARRISBURG,
PA.
PATRIOT

JAN 26 1926

BOSTON SYMPHONY IN WEEKLY BROADCASTS

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ROCHESTER, N. Y.
JOURNAL

GOOSSENS TO GO, IS REPORT

Will Become Conductor of Boston Symphony Orchestra, Is One Story.

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NORFOLK, VA.
PILOT

JAN 3 1 1926

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Daniel Kuntz was one of the original members of the Boston Symphony Orchestra. He also conducted the orchestra at Poland Springs and at the Lake Placid Club, and played in the orchestra at the theater at Baireuth which was built under the direction of Richard Wagner for the production of his great music dramas. He has been connected with concert organizations, notably the Kneisel Quartet and the Adamowski Quartet.

In his position as director, Mr. Kuntz brings vast experience and special aptitude in the arranging of popular programs. He will have at his disposal one of the largest musical libraries in the possession of any individual musician in the country.

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

JAN 2 7 1926

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The prinicpal number on the local program is Scriabin's third symphony in C minor. It is called "The Devine Poem." Scriabin, the late Russian composer, may be characterized as an individualist, an idealist and a mystic in tones. "The Devine Poem" is in thre parts. The first "Luttes" ('Struggles'), depicts the soul as torn between confident affirmation, and doubt. The second "Volutes" has been

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'Why should I wish to leave Rochester? We have a fine orchestra, Rochester is at the beginning of the development that will make it one of the great musical centers of the world and I am in a most congenial and happy environment."

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Serge Koussevitsky, the distinguished conductor of the Boston Symphony Orchestra, was a close friend of Seriabin in Russia, where in full sympathetic understanding with this remarkable composer, he preformed his principal scores. Scriabin traveled with Koussevitsky on one of his famous voyages along the Velga river.

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The new list released by Safety council gives honorable tion to George Blascak and Miss phie White, William Carter compa E. D. Seaver, Chapman Valve; Anna Lord, Longmeadow; Miss garet Looney, Bosch Magneto; Collins, Westinghouse; Herbert ley, Charles E. McLellan, Dewey Stone, Joseph Signo, Michael M arty and J. Keenan

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THIS CLIPPING FROM
BLADE
TOLEDO, OHIO

JAN 2 9 1926

FINE PROGRAMS WILL BE ON AIR

Four Symphony Orchestras Will Give Concerts This Week-end.

Radio fans who tune in Saturday

THIS CLIPPING FROM THE
BANGOR
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PRESS-HERALD
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In the days when the orchestra enjoyed a unique position, Boston Symphony concerts in Boston were very much of a caste affair. Save for the "rush" seats in the second gallery at the Friday afternoon rehearsal, admission was obtainable only on season tickets, and these were entirely sold in advance. There was no box office sale. Use of a few tickets could, to be sure, be procured from the theater ticket agencies. Season tickets at moderate cost could be obtained, and were often bought co-operatively; but the casual visitor to Boston, or the Bostonian who desired to attend occasionally rather than regularly, had meager opportunity.

This year for the first time a series of concerts early in the week is being given. But frequent and easy contact between the orchestra and the public has never been as well attained as it is attained by the New York orchestras. Springfield's "free" concert given by the Boston orchestra is not without problems, alike in selecti audience and in financing. But does afford a ha liaison betwee orchestra and public.

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While critical opinion was unanimous as to his ability as a conductor there was some difference as to the enduring merits of his own composition, "Sinfonietta," which was played at two of the Boston concerts. The Boston Post found in it "genuine beauty" while the writer in the Globe thought some might "find its daring harmonies annoying."

Thursday night's concert will Mr. Goossens's first Rochester appearance since December 10th. In his

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Of Mr. Goossens's own composition, "Sinfonietta," Mr. Smith wrote: "It is an unpretentious affair, even for a piece of that unassuming title yet in its chromatic second section, which Mr. Goossens describes as 'very sen- and

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An unusual Russian score which has attracted a great deal of attention in the western world, Scriabin's Third Symphony, "The Divine Poem." will be the feature of the program at the coming visit of the Boston Symphony Orchestra, under Serge Koussevitzky, to Hartford in a concert at the Capitol Theater Sunday afternoon, February 7. The Russian conductor was a friend of the late Scriabin, and a pioneer of his music in Russia. He may now still be tive

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JOURNAL

GOOSSENS BACK FOR CONCERT

The locomotive has choo-choo-ed its way into the concert halls.

Honegger's "Pacific 231" in which the composer has translated the heroic qualities of a giant engine into music, has been performed by the New York and Boston Symphony Orchestras. Rochester will hear the novelty for the first time next Thursday night when Eugene Goossens returns to conduct the Philharmonic in its second concert of the season.

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Thursday night's concert will be Mr. Goossens's first Rochester appearance since December 10th. In his absence from the city he has conducted the New York Symphony in six and the Boston Symphony Orchestra in three concerts.

Excerpts from the press comment on the Boston performances follow:

Warren Storey Smith in the Boston Post—"As conductor Mr. Goossens has long been held to excel in the interpretation of contemporary music, particularly that of Stravinsky. Yesterday he was most completely convincing in DeBussy's "Iberia," which received a performance marvelously imaginative, one that will not soon be forgotten. Again, with entire sympathy he read the little piece of Delius, "On Hearing the First Cuckoo in Spring," while it is altogether reasonable to suppose that his own "Sinfonietta"' was done the fullest possible justice. Beyond disputing, too, there was dramatic quality in the "Freischutz" overture. The performance of it, like that of every other piece on the program, was to the last degree brilliant, technically and musically finished, judiciously balanced and finely proportioned, for this tall, spare, alert young man is not only a sound and clear-headed musician, but a conductor who knows both what he wants and knows exactly how to get it."

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Boston Globe — "Mr. Goossens's Boston debut was a great success. The orchestra under him played with great brilliance and imaginative power. The program, except to a musician, was not of the most attractive but the first rate performance made amends. 'Sinfonietta,' written by Mr. Goossens, was conducted effectively.

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The seats and boxes are now on sale at McCoy's, Inc., No. 89 Asylum street. The advance sale indicates one of the largest and most distinguished audiences of the season. Early application is advisable. Seats may be reserved for a limited time by calling 2-6147.

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Max Landow, pianist, member of the Kilbourn quartet and concert performer of note, will be the soloist, playing the Beethoven Concerto in E Flat.

The symphony will be Tschaikowsky's beautiful No. 4 in F. Minor. It will be Mr. Goossens' first appearance since December 10.

He since has achieved triumphs in New York and Boston. Following is the Philharmonic program:

Overture, Iphegினia .... Gluck-Wagner
Concerto in E flat for piano and orchestra .... Beethoven
In the Steppes of Central Asia .... Borodine
Pacific 231 .... Honegger
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Symphony No. 4 in F Minor .... Tschaikowsky

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On Mr. Goossens' return to this city today, knowledge of any proposed engagement that would take him away from Rochester was disclaimed by officials of the Eastman Theater.

Fear that Mr. Goossens might be planning to leave Rochester was aroused by gossip in music circles during the past few days that S. L. Rothafel had offered him a $40,000 contract to conduct the 110-piece orchestra which he is to establish in his new $6,000,000 theater now being built in New York City.

BOSTON TALK, TOO

Talk has also been heard of the probability of Goossens succeeding Sergei Koussevitsky as conductor of the Boston Symphony Orchestra next year.

On this score, Robin H. Legge, music critic for the London, England, Daily Telegraph, expresses himself in a paragraph which Philip Hale, music critic for the Boston Herald calls "surprising" and reprints, as follows:

"I do not know whether some enterprising writer is joking with me, or is one of the blind who go through life disregarding this music page, but it makes me laugh to read in an enthusiastic letter from a correspondent all that I said last week about Eugene Goossens and Rochester, N. Y., and his engagement with the Boston Symphony Orchestra.

"One tiny bit of news contained in the letter, however, soothese this savage breast, namely, that there is a substantial probability of Eugene Goossens succeeding Koussevitsky as conductor-in-chief of this orchestra."

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Boston Symphony Orchestra, Is One Story.

Talk that Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, might leave here for other fields soon has persisted ever since Mr. Goossens left the city on the trip during which he was guest conductor of the New York and Boston orchestras.

On Mr. Goossens' return to this city today, knowledge of any proposed engagement that would take him away from Rochester was disclaimed by officials of the Eastman Theater.

Fear that Mr. Goossens might be planning to leave Rochester was aroused by gossip in music circles during the past few days that S. L. Rothafel had offered him a $40,000 contract to conduct the 110-piece orchestra which he is to establish in his new $6,000,000 theater now being built in New York City.

BOSTON TALK, TOO

Talk has also been heard of the probability of Goossens succeeding Sergei Koussevitsky as conductor of the Boston Symphony Orchestra next year.

On this score, Robin H. Legge, music critic for the London, England, Daily Telegraph, expresses himself in a paragraph which Philip Hale, music critic for the Boston Herald calls "surprising" and reprints, as follows:

"I do not know whether some enterprising writer is joking with me, or is one of the blind who go through life disregarding this music page, but it makes me laugh to read in an enthusiastic letter from a correspondent all that I said last week about Eugene Goossens and Rochester, N. Y., and his engagement with the Boston Symphony Orchestra.

"One tiny bit of news contained in the letter, however, soothese this savage breast, namely, that there is a substantial probability of Eugene Goossens succeeding Koussevitsky as conductor-in-chief of this orchestra."

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Talk that Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, might leave here for other fields soon has persisted ever since Mr. Goossens left the city on the trip during which he was guest conductor of the New York and Boston orchestras.

On Mr. Goossens' return to this city today, knowledge of any proposed engagement that would take him away from Rochester was disclaimed by officials of the Eastman Theater.

Fear that Mr. Goossens might be planning to leave Rochester was aroused by gossip in music circles during the past few days that S. L. Rothafel had offered him a $40,000 contract to conduct the 110-piece orchestra which he is to establish in his new $6,000,000 theater now being built in New York City.

BOSTON TALK, TOO

Talk has also been heard of the probability of Goossens succeeding Sergei Koussevitsky as conductor of the Boston Symphony Orchestra next year.

On this score, Robin H. Legge, music critic for the London, England, Daily Telegraph, expresses himself in a paragraph which Philip Hale, music critic for the Boston Herald calls "surprising" and reprints, as follows:

"I do not know whether some enterprising writer is joking with me, or is one of the blind who go through life disregarding this music page, but it makes me laugh to read in an enthusiastic letter from a correspondent all that I said last week about Eugene Goossens and Rochester, N. Y., and his engagement with the Boston Symphony Orchestra.

"One tiny bit of news contained in the letter, however, soothese this savage breast, namely, that there is a substantial probability of Eugene Goossens succeeding Koussevitsky as conductor-in-chief of this orchestra."

Rochester will not lose Eugene Goossens as conductor of its Philharmonic Orchestra, despite the many offers that have been made him to go to other cities, according to a statement by Mr. Goossens today.

"It is very flattering to have all these attractive posts presented to me by well meaning but over enthusiastic friends,' said Mr. Goossens, "but all I know of any of the rumers is what I have read in the papers.

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While he was away, it was reported offers had been made to him to take over the direction of the Boston Symphony next year, and to conduct the large orchestra that S. L. Raithel is to establish in his $6,000,000 theater being built in New York.

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other outstanding features of the program. Seats for this and other concerts in Mrs. Wilson-Greene's artists' course, including concerts by Mme. Galli-Curci on March 17 and Beniamino Gigli on February 28, are now on sale at Mrs. Wilson-Greene's Concert Bureau, at Droop's, 1300 G St. N. W.

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COURANT
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Daniel Kuntz was one of the original members of the Boston Symphony Orchestra. He also conducted the orchestra at Poland Springs and at the Lake Placid Club, and played in the orchestra at the theater at Baireuth which was built under the direction of Richard Wagner for the production of his great music dramas. He has been connected with concert organizations, notably the Kneisel Quartet and the Adamowski Quartet.

In his position as director, Mr. Kuntz brings vast experience and special aptitude in the arranging of popular programs. He will have at his disposal one of the largest musical libraries in the possession of any individual musician in the country.

JOURNAL

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TIMES
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INFORMATION OBSCURED

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REPUBLICAN
SPRINGFIELD, MASS.

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Whiting's Boston Letter

By EDWARD ELWELL WHITING

Boston, Jan. 27—In the course of time the Boston Symphony orchestra may become as famous as Dr Cadman. They are both now on the radio. What would good old Maj Higginson say to this broadcasting of his great band? We shall never know. If the spirit of the gallant major is at all stirred by this event, he will not bother us about it. Nor should we ask it. He did enough for the orchestra while he was here. The responsibility is on mortal shoulders now. And we may suppose that celestial choirs at least equal the Symphony orchestra—if we may say so without disrespect for Boston.

It has many times been related of an excellent Bostonian that her spirit, after her passing, when interrogated by a surviving niece regarding the higher abode, replied that heaven was indeed very beautiful, "but," she added, "it is not Boston." There is only one Boston Symphony orchestra; or has been. Now there are as many as there are loud speakers or ear phone sets.

Who will coin a happier designation than "loud speaker?" There are several substitute terms, but they have not yet displaced the original and repellent one.

By way, perhaps, of compensation for scattering seeds of symphonic kindness, we have a visit from the Chicago Opera company. By way of contrast, too. For the orchestra is ours. The opera is others'. Memory goes back to a brief but glorious day when Boston had its own opera company. We still have the Opera house, but the local company has been blown asunder long ago. None was willing, or prepared, to go so far with it as Maj Higginson went with the orchestra. One recalls a phrase happily and inoffensively used by the late, and still fondly remembered, Louis Elson, that genial, kindly and brilliant musical critic of the old Boston Advertiser, when he ushered in a local opera season under Mr Russell's management by observing, "Once again the Israelites have come to the banks of the Jordan."

The opera, too, is broadcast, of course. Everything is, except happiness. Not yet has the radio infringed on the preserves of the newspapers and newspapers do not fear that it will. Newspapers sometimes die, but

Look in the copies of old Advertisers." Or words to such effect. The Advertiser was never broadcast. It was cast abroad.

A party of Boston theater enthusiasts has been down to New York (here in Boston we always say "down" to New York) to see, and hear, and to understand, if possible and proper, Mr Strindberg's Scandinavian preachment, "The Dream Play." An eminent New Yorker once admitted that Boston had one point of superiority over New York: "If you live in Boston," he said, "you can always go to New York. But if you live in New York, where is there to go?" So Boston theater devotees sometimes go to New York. And some of them have just been to see Strindberg's new play.

There were no fatalities. One scoffer brought back the devastating comment that to his way of thinking the Scandinavian drama was to the brain what the Charleston was to the feet, but that is flippant and we do not approve. Better was the redoubtable Maggie Cline's celebrated criticism of Ibsen's "Ghosts." She was prevailed upon to attend a performance of this play, in which Sarah Cowell Lemoyne and Charles B. Lewis took the principal parts. Asked what she thought of it, she thus expressed herself: "Well, I've seen plays as made me tired, an' I've seen plays as gave me a pain, but this here 'Ghosts' makes me downright sick—an' I ain't no prude nor what you might call straight-laced, neither." Perhaps the Provincetown players will send "The Dream Play" to Boston some day.

Other entertainment and stimulation has been provided during the week by young Hanford MacNider, now assistant secretary of war and former soldier overseas and national commander of the American Legion. He has, we believe, also touched Springfield, so Springfield folks know what he thinks. The public mind is a good deal confused about preparedness and peace. No one wants to be called a "pacifist," at least no one except those who do not mind it. Yet all seem to be agreed that it might be a pretty good idea if we did not have any more war. Mr MacNider is a little savage in his remarks about "paid pacifists," who may be, at least in their own minds, as honest as paid officials who assail them. Maybe something ought to be said about paid moralists who, as professional preachers, preach anti-devil propaganda.

It is not easy even in Boston, to keep one's thoughts and deductions unsnarled in these days of easy argument. One's sense of right and wrong is so continually subjected to introspective doubts. Nothing could better illustrate the muddled state of our moral thinking than the current tale of a conversation between two men on the street car:—

"You know Bill, the bootlegger? Well, he's been arrested."

"What! Bill's been arrested? What did they arrest him for?"

The business, or profession, of bootlegging is alleged even to have acquired a code of ethics. It is related that a certain Bostonian of some political prominence not long ago met his favorite bootlegger on the street, and after some business conversation said: "And by the way, I wish you'd send me around a little absinthe." The bootlegger raised his hands in a gesture of outraged amazement. "Great Scott, man!" he said, "Don't you know that absinthe is against the law?"

Our new mayor has now been in office about three weeks, and has met his first rebuff in the action of the civil service commission which has turned down his appointment of John T. Hawes as fire commissioner. A lot of Republicans immediately want to know what are we coming to if the commission is going to act like that, with a Republican mayor in office.

The mayor has dashed the hopes for the so-called loop highway which, at an expenditure of $29,000,000, was to solve the traffic problem—or try to. The mayor is not convinced that it would do anything of the kind. Inasmuch as the Chamber of Commerce, which within the last few years has become an energetic and important factor in Boston and New England affairs, has devoted a good deal of energy backing the loop highway plan, this skepticism on the part of Mayor Nichols has started a good deal of talk among business men. Yet sober thought commends the caution of the mayor. We do not want to [illegible] to find after the money has been [illegible] that we have not done it. Anyway, the mayor's [illegible]ent attitude has [illegible] a damper on [illegible] the plan.

Gov Fuller sails along on fairly even seas, with a fair amount of trouble but no serious political peril in sight. There are whispers heard that Mr Goodwin, state registrar of motor vehicles, will be a candidate to oppose his renomination at the end of the present term, but Mr Goodwin is not likely to make any foolish gestures. The moment any man waves his arms and tries to do anything in the light of shining publicity it is assumed that he is going out to seek a bigger office. Thus it was that Goodwin was given a mayoralty boom—which he promptly squashed.

Gov Fuller in 1925 accepted 381 invitations to speak at what may be called social gatherings, or gatherings having a social side. Bearing in mind that the year had, as usual, only 365 days, one can see that the governor had to do a deal of talking out of office hours. Even so, he accepted only a small portion of the invitations which came to him. There were more than 1800 invitations. We suspect that Mr Fuller would favor some kind of a gubernatorial closure rule. Or else more days in the year. He might not agree with the optimism of the old Negro who thanked the Lord because "He made de moments of time consecutive 'stead of contemporaneous."

Here is a little political item: State Senator Eben S. Draper has been elected president of the Republican Club of Massachusetts. Mr Draper, who is young but large, is looking forward. Keep him in mind.

Returning for a moment to art, note should be made of an interesting exhibit of what may be called posters, at the Athenaeum, to continue through February. They advertise English railways (a railway in England is what we call a railroad here) and they are by eminent artists. The show is worth seeing. And it offers a suggestion. Instead of trying to root up all the billboards along the highways—a rather slow process—why not convert the billboards into works of art, and thus string an endless open air gallery from one end of the country to the other? It ought to be as easy to put gen-oo-ine art into advertising suspenders and chewing gum as into advertising a British railroad—that is, railway.

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Otto Bartels, W ander Penny, Ludie Thomas H. Parkhill

To Address Alum At Banquet To

DR. JAMES R. ANGELL

The annual meeting and ba of the Yale club of Western M chusetts will be held tonight a Nayasset club, with James Ro Angell, president of the universi the principal speaker. W. Kirk nor, president of the organiz will preside, and Atty Charle Bosworth will act as toastm Richard Hooker, president of Republican Publishing company, speak on alumni matters. A p sional entertainment and music follow.

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Boston Symphony on the Air

Radio broadcasting of concerts by the Boston Symphony orchestra excites particular interest by its novelty, that is, its novelty for Boston, and by the problems incidentally involved. These problems concern neither music in itself nor the radio in itself, but rather the economics of music. At the Boston concert a week ago last night, the first to be broadcast, the radio audience had to put up with an interruption of the program, due to the refusal of a New York firm of musical agents to allow Mr Goossens's "Sinfinietta" to go on the air. The New York firm holds the American performing rights of this score and declined to permit broadcasting, although it appears that W. S. Quinby of Boston, who is sponsoring the Boston orchestra's radio experience, was willing to pay a royalty for the privilege. It was particularly unfortunate that this score could not be communicated to the radio audience, as the composer, Mr Goossens, was that night directing the orchestra as guest conductor.

Difficulties over obtaining permission for broadcasting musical scores do not pertain to this work alone. There are numerous Italian, Spanish and German scores the commercial rights in which are jealously guarded by the New York agents. This leads to the prospect of interruptions in the broadcasting of future programs, and this prospect has led, logically but regrettably, to a request that the Boston orchestra's programs should be chosen exclusively hereafter of scores which are available for broadcasting purposes. As H. T. Parker says this suggestion ignores the rig [illegible] orchestra Boston audien [illegible] programs made up solely in accordance with the artistic purposes [illegible] what is from the p [illegible] those who support [illegible] certs an irrelevan [illegible] The claims of the ra [illegible] audience are obviously incidental, and should be so regarded.

Nevertheless, the broadcasting of Boston Symphony programs is an educational influence of high potential value—assuming the physical success of the experiment. This is not alone on account of the merit of the orchestra. In equal degree it is due to the relatively limited number of New England people who in any year can hear directly the Boston Symphony programs.

In the days when the orchestra enjoyed a unique position, Boston Symphony concerts in Boston were very much of a caste affair. Save for the "rush" seats in the second gallery at the Friday afternoon rehearsal, admission was obtainable only on season tickets, and these were entirely sold in advance. There was no box office sale. Use of a few tickets could, to be sure, be procured from the theater ticket agencies. Season tickets at moderate cost could be obtained, and were often bought co-operatively; but the casual visitor to Boston, or the Bostonian who desired to attend occasionally rather than regularly, had meager opportunity.

This year for the first time a series of concerts early in the week is being given. But frequent and easy contact between the orchestra and the public has never been as well attained as it is attained by the New York orchestras. Springfield's "free" concert given by the Boston orchestra is not without problems, alike in selection of audience and in financing. But it does afford a ha liaison between orchestra and p lic.

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BOSTON SYMPHONY IN WEEKLY BROADCASTS

The Boston Symphony is the latest orchestra to go "on the air". Beginning last Saturday and for eleven consecutive Saturday evenings thereafter, music in its entirety as played by this orchestra will be broadcast from Radio Station WEEI of the Edison Electric Illuminating Company.

The broadcasting is made possible by the generosity of Winfield S. Quinby of Brookline, music lover, art patron and prominent in civic betterment and New England business and industrial development enterprises. He will give $1000 a week for twelve weeks, which will cover the greater share of the expense of the broadcasting. The remainder will be contributed by WEEI.

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chromatic second section, which

THIS CLIPPING FROM
ROCHESTER, N. Y.
JOURNAL

JAN 25 1926

GOOSSENS TO GO, IS REPORT

Will Become Conductor of Boston Symphony Orchestra, Is One Story.

Talk that Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, might leave here for other fields soon has persisted ever since Mr. Goossens left the city on the trip during which he was guest conductor of the New York and Boston orchestras.

On Mr. Goossens' return to this city today, knowledge of any pro-

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THIS CLIPPING FROM
NORFOLK, VA.
PILOT

JAN 31 1926

Another Orchestra Added To Exclusive WBZ Attractions

Boston, Mass., Jan. 30.—Another musical organization, the Repertory Theater Orchestra of Boston under the direction of Daniel Kuntz, has been added to the ever-increasing list of exclusive attractions of Westinghouse station WBZ and will be heard every Wednesday evening from 8 to 8:30 o'clock. The Repertory Orchestra is composed of three violins, viola, cello, bass, flute, clarinet, piano, and drums. Since its initial appearance a short time ago at the opening of the Repertory Theater, the orchestra has attained a prominent place in musical circles in New England.

Daniel Kuntz was one of the original members of the Boston Symphony Orchestra. He also conducted the orchestra at Poland Springs and at the Lake Placid Club, and played in the orchestra at the theater at Baireuth which was built under the direction of Richard Wagner for the production of his great music dramas. He has been connected with concert organizations, notably the Kneisel Quartet and the Adamowski Quartet.

In his position as director, Mr. Kuntz brings vast experience and special aptitude in the arranging of popular programs. He will have at his disposal one of the largest musical libraries in the possession of any individual musician in the country.

ROCHESTER, N. Y.
JOURNAL

JAN 27 1926

'HAPPY HERE,' DECLARES GOOSSENS

Rochester will not lose Eugene Goossens as conductor of its Philharmonic Orchestra, despite the many offers that have been made him to go to other cities, according to a statement by Mr. Goossens today.

"It is very flattering to have all these attractive posts presented to me by well meaning but over enthusiastic friends,' said Mr. Goossens, "but all I know of any of the rumers is what I have read in the papers.

'Why should I wish to leave Rochester? We have a fine orchestra, Rochester is at the beginning of the development that will make it one of the great musical centers of the world and I am in a most congenial and happy environment."

Mr. Goossens has returned to this city after a trip during which he was guest conductor of the Boston Symphony and the New York Philh

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THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

JAN 27 1926

BOSTON SYMPHONY.

There is a heavy demand for seats for the only Boston Symphony concert of the season. This famous organization will be heard in the Capitol Theater on Sunday afternoon February 7 under then management of Frank A. Sedgwick. Seats may be obtained at McCoy's music store No. 89 Asylum street. Telephone orders will be taken and held for a limited time. The number is 2-6147.

The principal number on the program is Seriabin's third symphony in C minor. It is called "The Devine Poem." Scriabin, the late Russian composer, may be characterized as an individualist, an idealist and a mystic in tenes. "The Devine Poem" is in three parts. The first "Luttes" ('Struggles'), depicts the soul as torn between confident affirmation, and doubt. The second "Velutes" has been called "the spirit's ecstatic joy merging into nature. The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

Serge Koussevitsky, the distinguished conductor of the Boston Symphony Orchestra, was a close friend of Seriabin in Russia, where in full sympathetic understanding with this remarkable composer, he preformed his principal scores. Scriabin traveled with Koussevitsky on one of his famous voyages along the Velga river.

February 2, at 4:30 o'clock, in a program that will include selections from Weber, Debussy, Rimsky-Korsakoff and Brahms. The latter composer's Symphony No. 1 in C minor, Opus 68, in four movements, will constitute the featured

THIS CLIPPING FROM
TIMES
WASHINGTON, D. C.

JAN 28 1926

Boston Symphony

The Boston Symphony Orchestra, under direction of its internationally-famous Russian conductor, Serge Koussevitzky, will

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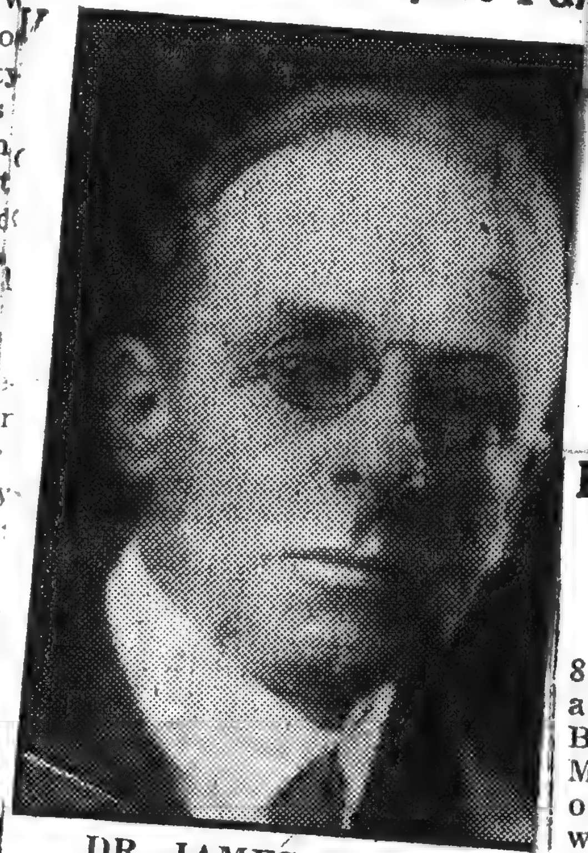
THIS CLIPPING FROM
REPUBLICAN
SPRINGFIELD, MASS.

1926

Otto Bartels, W
ander Penny, Ludw
Thomas H. Parkhill

To Address Alum At Banquet To



DR. JAMES R. ANGELL

The annual meeting and ba of the Yale club of Western M chusetts will be held tonight a Nayasset club, with James Ro Angell, president of the universi the principal speaker. W. Kirk nor, president of the organiz will preside, and Atty Charle Bosworth will act as toastm Richard Hooker, president of Republican Publishing company, speak on alumni matters. A p sional entertainment and music follow.

AWARD MORE HONORS FOR SAFETY POST

Council Gives Names Those Who Received H orable Mention

An additional number of ho have been granted by the Sp field Safety council in its recent test for the best drawing and sa slogan. First and fourth plac the contest was won by Jack C mings of 154 Oak Grove avenue, w Frank D. Aldrich was awarded ond honors. Third and fifth wen George A. Wood of Mittineague, sixth and seventh to Vincent P. E of Indian Orchard. The eighth av was won by R. F. Blanchard.

The new list released by Safety council gives honorable n tion to George Blascak and Miss phie White, William Carter compa E. D. Seaver, Chapman Valve; Anna Lord, Longmeadow; Miss M garet Looney, Bosch Magneto;

JAN 30 1926

THIS CLIPPING FROM
PRESS-HERALD
PORTLAND, ME.

JAN 30 1926

Boston Symphony To Broadcast Tonight

WCSH Will Be Linked With WEEI To Bring 14th Seasonal Concert To Maine

The hours of eight to ten o'clock this evening will again bring the rare charm of the Boston Symphony Orchestra to Maine radio listeners and those of other New England communities when WCSH, the Congress Square Hotel at Portland, and WEEI, the Edison Electric Illuminating Co. of Boston, are linked for the second time. It will be the 14th seasonal concert by the noted orchestra at Symphony Hall, Boston, and the second to be broadcast.

The program will open with a selection by Moussorgsky, "Une Nuit sur Le Mont Chauve". This number will be followed by Prokofieff's "Third

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THIS CLIPPING FROM
NEWS
BANGOR, ME.

JAN 30 1926

BOSTON SYMPHONY IN THE AIR, TONIGHT

PORTLAND, Jan. 29—The hours of 8 to 10 on Saturday evening will again bring the rare charm of the Boston Symphony Orchestra to Maine radio listeners and those of other New England communities when WCSH the Congress Square Hotel at Portland, and WEEI, the Edison Electric Illuminating Company of Boston, are linked for the second time. It will be the 14th seasonal concert by the noted orchestra at Symphony Hall, Boston, and the second ever to be broadcast.

The officials of Rines Brothers Company of Portland, the firm that has sponsored broadcasting of the entire series of 12 concerts through WCSH, have been cordially complimented by many lovers of fine music during the past week since the first broadcast last Saturday evening, and are convinced that their efforts to bring a truly exceptional radio entertainment to Maine and Northern New England have been worth while.

Dr J. L. McConaughy Will Address Faith Church Men's Club

of motor vehicles. will have as its special feature a Springfield Women's division of the the Longmeadow Maternal asso- W. Douglass, headmaster at Wil- director of the Child Welfare League Tuesday the League of Women workers as guests, and these will tell Allen Bird club. Tuesday the Fort- Laurence B. Fletcher will speak to- known, are the outstanding feature of

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tickets could, to be sure, be procured from the theater ticket agencies. Season tickets at moderate cost could be obtained, and were often bought co-operatively; but the casual visitor to Boston, or the Bostonian who desired to attend occasionally rather than regularly, had meager opportunity.

This year for the first time a series of concerts early in the week is being given. But frequent and easy contact between the orchestra and the public has never been as well attained as it is attained by the New York orchestras. Springfield's "free" concert given by the Boston orchestra is not without problems, alike in selection of audience and financing. But it does afford a ha liaison between orchestra and p lic.

G 166

TELEPHONE LIBERTY 4000

SANROMA APPEARS AS PIANO SOLOIST WITH SYMPHONY

A brilliant performance of the Rakoczy March, in great contrast to the preceding fairy-like Ballet of the Sylphs, from "The Damnation of Faust," by Berlioz, won great applause at the second concert in the new historical series by the Boston Symphony Orchestra yesterday afternoon. The selections were for the most part in a lighter vein.

A foreword by Prof. Walter R. Spalding preceded the program which opened with Weber's overture to "Euryanthe." The delicate shading of Serge Koussevitzky's direction and the haunting melody of the two movements of Schubert's Unfinished Symphony contributed to the enjoyment of this favorite work.

On the second portion of the program was the exquisitely delicate Scherzo from Mendelssohn's incidental music to "A Midsummer Night's Dream."

Jesus Sanroma, piano soloist with the Boston Symphony Orchestra, gave half a dozen excerpts from Schumann's "Carnaval" group. He played with fervent unconcern and was heartily received.

Conductor Koussevitzky did himself proud in "Les Preludes," Symphonic poem No. 3 by Liszt. As in the Schubert number, there is in this work a recurrent melody in addition to rich passages calling for volume and brilliance, both of which qualities stood out in

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SYMPHONY REPEATS STRAUSS

Casalls, Master Cellist New Year's Day Soloist

Post — Jan 2

BY WARREN STOREY SMITH

An altogether welcome repetition of Strauss' "Alpine Symphony," the appearance of that excellent 'cellist Pablo Casals, as soloist in Haydn's D major Concerto, and an electrifying performance of Berlioz's Overture to "Benvenuto Cellini"—such was the Symphony Concert of yesterday afternoon.

WORTH GROWS ON HEARER

To record a personal experience and opinion, a third hearing of the "Alpine Symphony" deepens first impressions of the music's worth while it lessens those of the music's weakness. To this end, yesterday, the performance itself, a performance truly magnificent, brilliant and eloquent beyond all praise, not unnaturally contributed; for remarkable as the original performances seemed, that of yesterday surpassed them at every point. But the truth of the matter is that a piece of the length and the complexity of the "Alpine Symphony" may scarcely be justly appraised upon one or even upon two hearings. To be sure, Strauss' melodic and harmonic idiom are, in the light of later musical developments, eminently simple and straightforward, but only when something like familiarity with it is attained may such a bulk of music be heard to full appreciation.

As on other occasions Strauss seemed yesterday in this "Alpine Symphony" to be least successful when he would be realistic. The cow-bell episode is overdone, unduly prolonged; the music of the waterfall, scintillating though it is, is inherently empty; the fanfares of hunting horns, heard yesterday from behind the stage, are a bit incongruous; the storm, for all its terrifying racket, is less truly suggestive of the wildness of the elements than is that in Beethoven's "Pastoral" Symphony, to say nothing of the tempest that begins Wagner's "Die Walkure"; it is indeed hardly more than the storm of Rossini's "William Tell" Overture, tremendously inflated. But, broadly considered, the "Alpine Symphony" contains a deal of noble and beautiful music, its architecture is superb, its instrumentation nothing short of marvelous.

Truly, as conductor, Mr. Koussevitzky is inexhaustible. From the orchestra yesterday he obtained a performance of Berlioz' Overture that Hector of the flaming locks would himself have rejoiced to hear, a performance rich in dramatic contrasts, now warmly songful, now of blinding brilliance. Yet from this feat of conduc- rial virtuosity he could turn to ydn's gentle Concerto and give to Casals an accompaniment as poised balanced, as delicate and finished playing.

CASALS SOLOIST AT SYMPHONY CONCERT

Globe — Jan 2

Michael Press to Conduct Concerts of Jan 15 and 16

Pablo Casals as soloist at yesterday's Symphony concert played the 'cello in a Haydn concerto with the marvellous artistry that has long caused him to be universally regarded by all persons qualified to judge as one of the few living performers of the very first rank.

No other 'cellist equals him, no performer on any instrument surpasses him, not even Kreisler, not even Paderewski. It is curious that the general public has never fully realized the esteem in which Casals is held by musicians.

The rest of the program included a repetition of Strauss' "Alpine Symphony" played at the concerts of Dec 18 and 19, and a curiously noisy and ineffective performance of Berlioz' overture to "Benvenuto Cellini."

The programs carried the announcement, not hitherto released for publication, that Michael Press will conduct the next pair of Symphony concerts, as "guest." Next week the orchestra visits New York, so the dates will be Jan 15 and 16.

"And who is Michael Press?" The question is pardonable, and the only discreet answer is that we shall know after we have heard him conduct. From 1901 until the Russian Revolution he was professor of violin playing in the Moscow Conservatory. It is said that he has since conducted in Sweden and elsewhere, but nobody hereabouts seems to have heard much of it or of him. He conducted as guest a single concert of the Philharmonic Orchestra of Philadelphia not long ago. This orchestra is not to be confused with the Philadelphia Orchestra, Leopold Stokowski, conductor.

The only apparent reason for asking a musician practically unknown as a conductor to lead the Boston Symphony is Mr Koussevitzky's desire and need for two weeks' vacation. Eugene Goossens, well-known English conductor now leading the new Rochester, N Y, Orchestra, was long ago engaged to conduct the Boston Symphony concerts of Jan 22 and 23.

This was announced in November. But Mr Press' engagement was not announced until now. It is to be assumed that his abilities as conductor deserve the high and unprecedented compliment the trustees of the orchestra have paid him. The only guest conductors at these concerts have been Vincent d'Indy, Bruno Walter, George Schneevoight and Henry Hadley, in 45 seasons. It is to be noted that Maj Higginson, except when d'Indy conducted a program chiefly of his own compositions in

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IE BOSTON HERALD, WED

SYMPHONY PLAYS ROMANTIC MUSIC

Jan 6 1926

Second Tuesday Concert Draws Large Audience

The second symphony concert of the Tuesday series took place yesterday afternoon. Mr. Koussevitzky had arranged a program of what is called "romantic" music, which ranged from Weber's Euryanthe overture through Schubert's unfinished symphony, the Sylphs' dance and the Rakoczy march from Berlioz's "Damnation of Faust," the scherzo from Mendelssohn's "Midsummer Night's Dream," music, excerpts from Schumann's "Carnival," played by Jesus Sanroma, to Liszt's symphonic poem, "Les Preludes." The audience was very large.

Before the concert Mr. Walter R. Spalding spoke for 10 minutes—they seemed not so long—about "romantic" music. Speaking right to the point, he cleared the atmosphere for those in the audience who, their heads confused from having perused Mr. Cecil Gray's spirited book, had lost such ideas as they once might have had as to the meaning of the term. Mr. Spalding made everything clear once more.

But was Mr. Spalding giving voice to his own views or to those of Mr. Koussevitzky when he intimated that Schumann, because of his lack of skill at writing for orchestra, might better be represented by a piano piece? Schumann, if you like, was not past master at orchestral writing—though indeed he did contrive, for a man so clumsy as good judges will have him, to turn out some very tolerable music.

If nothing he wrote, however, was fit to keep company yesterday with, say "Les Preludes" by Liszt, it might have been wiser to leave his name off the program. To play at an orchestral concert those scraps of the Carnival did neither composer nor performer justice.

If justice, though, comes into question, was it just to any one of yesterday's composers to place them all in a row? The worth of a historical concert is of course another matter. It may have been their very romanticism, expressed in terms of the picturesque, of gorgeous color and of emotionalism, that made them, in each other's company, lose lustre.

If only, for instance, the lovely symphony had followed, not Weber, but Bach, or any of those early masters Mr. Koussevitzky deals with so happily! If Brahms at his ruggedest, not Shubert, had paved the way for those wanton sylphs, they would have danced the more enchantingly. Mendelssohn and his clowns and fairies would have felt more at home with Beethoven than with any of his companions yesterday. And the cruelty of making Liszt sound his noisy march after Berlioz (and Mr. Koussevitzky) had roused a furore with his!

It all could not be helped; the concert was chronological. But the concert proved once more the futility of a "period" program. Too much romance itself can clog, let alone an overdose of romanticism. A page or two of late Stravinsky can never have sounded so well in its life as it would have sounded yesterday afternoon, a dash of bitter or sour to do away with too much sweetness.

R. R. G.

Symphony

CONDUCTOR GOES, VIRTUOSO COMES, FAMILIAR MUSIC

Transcript — Jan 2

SYMPHONY CONCERT OF PABLO CASALS

The Violoncellist in the Prime of His Powers Upon a Classic Concerto—For a Month Mr. Koussevitzky Takes Leave —Strauss's "Alpine Symphony" Repeated, Quickened and Intensified — Other Incidents

NOT UNTIL the end of January will Mr. Koussevitzky return to a symphony Concert of Friday afternoon. With the captains in the arts as well as with the captains of commerce, "winter vacations" are now becoming the custom in America. As the head of his profesion on this side of the Atlantic, Mr. Stokowski set the example in Philadelphia. Now, in degree, his brethren follow it. Either, like Mr. Koussevitzky, they arrange their own holiday or, like Mr. Damrosch, conduct through but half a season. Only a few old-fashioned souls, blessed with routined temperaments, like Mr. Stock in Chicago or Mr. Monteux through his years in Boston, may now bear the brunt of an unbroken round of concerts from October even unto April. No doubt conducting is becoming, in these days, an increasingly nervous business. If it happens to be "very personal," as it is with Mr. Koussevitzky or Mr. Stokowski, the strain of in-taking from the music and out-going upon orchestra and audience, tells, and relaxation becomes advisable, not to say imperative.

Certainly the conductor of the Boston Orchestra earns and deserves such release. Mr. Koussevitzky is not the man to husband himself upon any piece or upon any occasion. Besides, a hundred-odd concerts in seven months make a task of which, as European itinerant, he would never have dreamed. Yet with this mid-winter holiday he accomplishes it and ends the season by no means stripped and spent. His orchestra, as well, needs "the rest and change"; for he lays no light and sparing hand upon it; whereas the passing "guest" is strange and therefore in measure forbearing. At least he is "different" and the "personnel," though the program book but baldly lists it, remains intrinsically human. No doubt, it will make the best of Mr. Michael Press and Mr. Eugene Goossens who are to be substitutes at the subscription concerts for the absent leader. As for the audiences, being docile by nature and habit, they will take what is set before them asking few questions. At the least, Mr. Goossens is notable figure in the younger English generation—as conductor or composer a musician of spirit.

In no respect did Mr. Koussevitzky signalize his impending departure while the assembled company quite forgot that for a month it was farewelling him. He began the concert with Berlioz's Overture to the opera, "Benvenuto Cellini," and he ended it with Strauss's "Alpine Symphony," repeated within a fortnight. By the Overture the conductor did exactly what there was reason to expect. That is to say, at every turn he vivified and dramatized it, loosing his own spirit, intensifying Berlioz's design. The first measures sounded in mounting tumult; the sombre and stately melody of the Cardinal ascended from the orchestral depths and moved like a cavalcade of prelates. The wood-winds sang the amorous melody at a languorous pace and in the utmost richness of tone. So forth and so onward, alike with the succeeding tumults, the recurring chants d'amour, the returning Cardinal. Berlioz's imagining of a clamorous and sensuous Rome of the Renaissance stood revealed; he himself could hardly have kept the music at intenser beat. Yet only the more clearly the hearer perceived that he was setting down one tonal episode after the other rather than fusing and intertwining them; while the habitual detractors of Mr. Koussevitzky could sit content with their usual comment: "Every thing that is slow, he takes more slowly; while every thing that is fast, he whips and speeds"—which in their chaste view is not the whole art of conducting.

Thrice and four times blessed among composers is Strauss. Before he puts pen to music-paper, he seems to know exactly what he wishes to say; to abound likewise in the means wherewith he will say it. When he has filled those staves with many notes, but with few "stage-directions," neither conductor nor orchestra, nor yet again the audience, may mistake the music. There opens the design unfolded and upbuilt; there are the tonal signs and symbols precisely distributed; thence outspring the mood and the suggestion, the picture or the passion, unescapable. By that rare virtue Strauss's tone-poems seldom miscarry in the concert-hall; while upon the remembering hearer they do but confirm the impression gained, retained and anticipated.

Consequently at a third hearing "An Alpine Symphony" sounded much as it had at a first or a second—save only where the personal equation of bettered performance entered. Yesterday, for example, those measures for the trumpets, which are as the very streaks of dawn upon mountain-slopes, sounded more clearly and characterizingly. Mr. Koussevitzky seemed

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SECOND OF SYMPHONY MATINEES

Romantic Composers Given Fullest Due

Post — Jan 6

BY WARREN STOREY SMITH

Music of almost certain effect—conductor's "war-horses," if you choose—made the programme of yesterday's Symphony Concert, the second of the new Historical Series.

In short, the romantic composers yesterday had their innings, and in a concert that in the matter of performance gave them their fullest due.

BERLIOZ'S BALLET

The previous Tuesday afternoon, having brought the subscribers as far as Beethoven, Mr. Koussevitzky yesterday began with Weber of the "Euryanthe"

ROMANTIC MUSIC AT SYMPHONY CONCERT

Globe — Jan 6

Second Program of New Tuesday Series

Jan 6

The Boston Symphony Orchestra gave the second concert of the new Tuesday afternoon series yesterday to an enthusiastic audience that filled Symphony Hall. Mr Koussevitzky, carrying out his scheme for historical programs, chose this time music of the Romantic period, ranging, in order of time, from Weber to Liszt. As at the first concert, Prof Walter R. Spalding of Harvard spoke briefly about the pieces to be played before the music began.

Mr Koussevitzky yesterday conducted with his wonted brilliance and imaginative energy, seeming more his usual self than he has at the last few concerts of the regular series. This time he did not grossly overdramatise the first movement of Schubert's "Unfinished Symphony." He failed to set and adhere to a tempo for the movement. One does not, of course, expect a mechanical rigidity of beat, a metronomic regularity of tempo. But one does expect that whatever fluctuations occur within the phrase or period that the phrases, unless the composer otherwise indicates, will be of even duration. Koussevitzky produces a disjointed, a fragmentary effect by too often failing to balance his phrases and periods.

His sense of rhythm is his strongest point, his is never an involuntary instability of tempo. It is a misplaced desire to be dramatic that misleads him into hurrying half his crescendos and lingering, almost lagging over expressive measures, when the composer has not directed any change of tempo whatever.

With Liszt's "Les Preludes" and Berlioz' "Rackoczy March," Mr Koussevitzky was eminently successful. His highly individual reading is not mere sound and fury, there is dramatic power and lyric feeling back of it. Weber's "Euryanthe" overture went less well than heretofore. Nor did the scherzo from Mendelssohn's "Midsummer Night's Dream" music, or Berlioz' "Dance of the Sylphs" rouse the conductor's best qualities.

Mr Spalding's comment that much ink has been wasted in the vain endeavor to distinguish the romantic in music from the classic suggested a train of thought that the distinguished lecturer would probably be unwilling to approve. Was there really a "Romantic Period," from Weber to Liszt, or to Stravinsky for that matter?

Are not the differences between the pieces heard yesterday by Weber, Mendelssohn, Schubert, Schumann, Berlioz, and Liszt in most cases far more significant and striking than any similarities? It is commonly said that these composers cared more for emotional expression than for formal perfection, by distinction from Bach. But is not this separation of form from substance a mere delusion of the critical brain?

Fashions in musical structure change, fugues and sonata form go out of style, the Wagnerian prelude replaces the Beethoven overture as that had replaced the old-style opera overture. But the essential is form, not any single traditional form.

Wagner's Prelude to "Tristan" has certainly as finely wrought a form as any classic masterpiece. If Schumann, Schubert, and the rest can show nothing as good, except simple melodies like "Du bist die Ruh," that is a proof not of their preoccupation with emotion, but of their inferior talent and hasty workmanship in the larger forms.

As for the expression of emotion, is it not significant that the title and 21 subtitle of Schumann's "Carnival" were written after and not before the music? One is reminded of Ambros' anecdote about the virtuoso who wrote a new piano piece and confided to a friend that he was undecided whether to call it "The Falls of the Rhinde at Schaffhausen" or "Moonlight in the Sultan's Garden." Mr Sanroma yesterday played several excerpts from "Carnaval" with great refinement of style and beauty of tone, especially in lyric passages. His piano solo was very heartily and deservedly applauded. But if the listener found romantic emotion in the music, did he not himself supply it?

The next concert in this series will be given Feb 9.

P. B.

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task nobly carried out.

Monitor Jan 13

Koussevitzky, Goossens and Reiner in New York

Special from Monitor Bureau

NEW YORK, Jan. 9—Two schoolmasters have come to town the past week, in the name of orchestral conductors: Fritz Reiner, teaching the deeper meanings of music, and Eugene Goossens, giving instruction in the outer forms. The first made a visit of but a night, bringing the Cincinnati Symphony Orchestra. The second moved here, bag and baggage, to stay a while as director of the concerts of the New York Symphony. Both won a distinct success with the parquet and boxes of Carnegie Hall, though neither caused anything more than a neutral reaction in that popularity barometer, the Carnegie balconies. They appealed to everything intellectual in the house, but hardly to everything sentimental.

The profounder of the two, Mr. Reiner, gave an especially impressive disclosure of himself interpreting a piece entitled "Dance Suite," by Bartok, on the evening of Jan. 6. The externalist, Mr. Goossens, submitted his artistic confession and apology in all clearness, by means of the "Sacre du Printemps" of Stravinsky, on the evening of Jan. 8. But Mr. Reiner, for all his penetration, seemed able to show only what was in the composer's thought when writing, and rather powerless to tell what was in his heart. Likewise Mr. Goossens, in spite of a most charming lightness of touch, did no more than reproduce the composer's melodic contours correctly and set off one harmonic mass against another in just balance and proportion; he scarcely ever heightened the picture with an accent of emotion.

That is how it must be, no doubt, when conductors appear before the public as candidates. For they may all be presumed to aspire to a New York call of a more or less permanent sort. When they would account well for themselves, they must needs display their knowledge, but must keep their feeling to themselves. Performances, indeed, like Mr. Reiner's and Mr. Goossens' become a sort of examination. The parquet and boxes, which are done with tests and ratings on their own account but may be supposed to like the theory of them, report favorably; the balconies, which are still under academic oversight or not far escaped from it, answer non-committally.

Came Serge Koussevitzky with the Boston Symphony Orchestra to Carnegie Hall on the evening of Jan. 7, a Reiner for the deeper meanings and a Goossens for the outer forms, and something else besides. Not that Mr. Koussevitzky undertook on this occasion to start the balconies going. But truly, there was a good deal in addition to the cold philosophy and the physical outlines of the tone art in his presentations of Copland's "Music for the Theater" and Strauss' "Alpine" symphony. What a novel idea, to set off the latest conceit of the modern small orchestra school of composing against the final one of the old grand orchestra school! Is there, by the way, something ever so slightly New England about that

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ORCHESTRA PLAYS ALPINE SYMPHONY

Herald — Jan 26

Sanroma Is Soloist at Second Monday Night Concert

At Symphony hall last evening, the Boston Symphony orchestra, with Mr. Koussevitzky as conductor, gave the second Monday evening concert of this season. Jesus Sanroma, pianist, was the soloist. The program included Galliard's Sonata in G major, transcribed for a small orchestra by Maximilian Steinberg; Rachmaninoff's second concerto in C minor for orchestra and piano, and Strauss's Alpine symphony.

After his several weeks' absence, Mr. Koussevitzky again resumed his baton, and from the Galliard, through the Strauss, it was a virtuosic performance, both for the conductor and the orchestra. Only the Rachmaninoff concerto is new this season. Both the luxuriant and vigorous Steinberg setting for the sonata of Galliard, and the Alpine Symphony have been on regular symphony programs, the Strauss twice.

The Alpine Symphony is rapidly becoming one of Mr. Koussevitzky's chef-l'ouvres, and despite its obvious journeymanship, its borrowings both from Wagner and an earlier and more spontaneous Strauss, it plays well, and improves with the playing. There is no one writing today who knows so well how to achieve the full vigor and sensuousness of the orchestra as Strauss, or to build so tumultuous a climax.

But it was Sanroma's playing of the Rachmaninoff concerto that demanded most attention. A season ago he played a Rachmaninoff concerto with the People's orchestra. Whether it was this one or another, we do not remember, but since then his playing has improved immeasurably, and last night there was more firmness and power than he had a year ago. He played the virtuoso passages brilliantly and with an immense eclat, and in the adagio he played with fire and imaginativeness. An excellent thing, this sombre, charging, and sometimes sentimental Rachmaninoff concerto, for a pianist to test his powers with, and Sanroma acquitted himself with dis-

G 166

TELEPHONE LIBERTY 4000

SANROMA APPEARS AS PIANO SOLOIST WITH SYMPHONY

A brilliant performance of the Rakoczy March, in great contrast to the preceding fairy-like Ballet of the Sylphs, from "The Damnation of Faust," by Berlioz, won great applause at the second concert in the new historical series by the Boston Symphony Orchestra yesterday afternoon. The selections were for the most part in a lighter vein.

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SYMPHONY REPEATS STRAUSS

Casalls, Master Cellist New Year's Day Soloist

Post — Jan 2

BY WARREN STOREY SMITH

An altogether welcome repetition of Strauss' "Alpine Symphony," the appearance of that excellent 'cellist Pablo Casals, as soloist in Haydn's D major Concerto, and an electrifying performance of Berlioz's Overture to "Benvenuto Cellini"—such was the Symphony Concert of yesterday afternoon.

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To record a personal experience and opinion, a third hearing of the "Alpine Symphony" deepens first impressions of the music's worth while it lessens those of the music's weakness. To this end, yesterday, the performance itself, a performance truly magnificent, brilliant and eloquent beyond all praise, not unnaturally contributed; for remarkable as the original performances seemed, that of yesterday surpassed them at every point. But the truth of the matter is that a piece of the length and the complexity of the "Alpine Symphony" may scarcely be justly appraised upon one or even upon two hearings. To be sure, Strauss' melodic and harmonic idiom are, in the light of later musical developments, eminently simple and straightforward, but only when something like familiarity with it is attained may such a bulk of music be heard to full appreciation.

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Truly, as conductor, Mr. Koussevitzky is inexhaustible. From the orchestra yesterday he obtained a performance of Berlioz' Overture that Hector of the flaming locks would himself have rejoiced to hear, a performance rich in dramatic contrasts, now warmly songful, now of blinding brilliance. Yet from this feat of conductorial virtuosity he could turn to ydn's gentle Concerto and give to Casals an accompaniment as poised d balanced, as [illegible]licate and finished [illegible] playing.

CASALS SOLOIST AT SYMPHONY CONCERT

Globe — Jan 2

Michael Press to Conduct Concerts of Jan 15 and 16

Pablo Casals as soloist at yesterday's Symphony concert played the 'cello in a Haydn concerto with the marvellous artistry that has long caused him to be universally regarded by all persons qualified to judge as one of the few living performers of the very first rank.

No other 'cellist equals him, no performer on any instrument surpasses him, not even Kreisler, not even Paderewski. It is curious that the general public has never fully realized the esteem in which Casals is held by musicians.

The rest of the program included a repetition of Strauss' "Alpine Symphony" played at the concerts of Dec 18 and 19, and a curiously noisy and ineffective performance of Berlioz' overture to "Benvenuto Cellini."

The programs carried the announcement, not hitherto released for publication, that Michael Press will conduct the next pair of Symphony concerts, as "guest." Next week the orchestra visits New York, so the dates will be Jan 15 and 16.

"And who is Michael Press?" The question is pardonable, and the only discreet answer is that we shall know after we have heard him conduct. From 1901 until the Russian Revolution he was professor of violin playing in the Moscow Conservatory. It is said that he has since conducted in Sweden and elsewhere, but nobody hereabouts seems to have heard much of it or of him. He conducted as guest a single concert of the Philharmonic Orchestra of Philadelphia not long ago. This orchestra is not to be confused with the Philadelphia Orchestra, Leopold Stokowski, conductor.

The only apparent reason for asking a musician practically unknown as a conductor to lead the Boston Symphony is Mr Koussevitzky's desire and need for two weeks' vacation. Eugene Goossens, well-known English conductor now leading the new Rochester, N Y, Orchestra, was long ago engaged to conduct the Boston Symphony concerts of Jan 22 and 23.

This was announced in November. But Mr Press' engagement was not announced until now. It is to be assumed that his abilities as conductor deserve the high and unprecedented compliment the trustees of the orchestra have paid him. The only guest conductors at these concerts have been Vincent d'Indy, Bruno Walter, George Schneevoight and Henry Hadley, in 45 seasons. It is to be noted that Maj Higginson, except when d'Indy conducted a program chiefly of his own compositions, in

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IE BOSTON HERALD, WED

SYMPHONY PLAYS ROMANTIC MUSIC

Jan 6 1926

Second Tuesday Concert Draws Large Audience

The second symphony concert of the Tuesday series took place yesterday afternoon. Mr. Koussevitzky had arranged a program of what is called "romantic" music, which ranged from Weber's Euryanthe overture through Schubert's unfinished symphony, the Sylphs' dance and the Rakoczy march from Berlioz's "Damnation of Faust," the scherzo from Mendelssohn's "Midsummer Night's Dream," music, excerpts from Schumann's "Carnival," played by Jesus Sanroma, to Liszt's symphonic poem, "Les Preludes." The audience was very large.

Before the concert Mr. Walter R. Spalding spoke for 10 minutes—they seemed not so long—about "romantic" music. Speaking right to the point, he cleared the atmosphere for those in the audience who, their heads confused from having perused Mr. Cecil Gray's spirited book, had lost such ideas as they once might have had as to the meaning of the term. Mr. Spalding made everything clear once more.

But was Mr. Spalding giving voice to his own views or to those of Mr. Koussevitzky when he intimated that Schumann, because of his lack of skill at writing for orchestra, might better be represented by a piano piece? Schumann, if you like, was not past master at orchestral writing—though indeed he did contrive, for a man so clumsy as good judges will have him, to turn out some very tolerable music.

If nothing he wrote, however, was fit to keep company yesterday with, say "Les Preludes" by Liszt, it might have been wiser to leave his name off the program. To play at an orchestral concert those scraps of the Carnival did neither composer nor performer justice.

If justice, though, comes into question, was it just to any one of yesterday's composers to place them all in a row? The worth of a historical concert is of course another matter. It may have been their very romanticism, expressed in terms of the picturesque, of gorgeous color and of emotionalism, that made them, in each other's company, lose lustre.

If only, for instance, the lovely symphony had followed, not Weber, but Bach, or any of those early masters Mr. Koussevitzky deals with so happily! If Brahms at his ruggedest, not Shubert, had paved the way for those wanton sylphs, they would have danced the more enchantingly. Mendelssohn and his clowns and fairies would have felt more at home with Beethoven than with any of his companions yesterday. And the cruelty of making Liszt sound his noisy march after Berlioz (and Mr. Koussevitzky) had roused a furore with his!

It all could not be helped; the concert was chronological. But the concert proved once more the futility of a "period" program. Too much romance itself can clog, let alone an overdose of romanticism. A page or two of late Stravinsky can never have sounded so well in its life as it would have sounded yesterday afternoon, a dash of bitter or sour to do away with too much sweetness.

R. R. G.

Symphony

CONDUCTOR GOES, VIRTUOSO COMES, FAMILIAR MUSIC

Transcript — Jan 2

SYMPHONY CONCERT OF PABLO CASALS

The Violoncellist in the Prime of His Powers Upon a Classic Concerto—For a Month Mr. Koussevitzky Takes Leave —Strauss's "Alpine Symphony" Repeated, Quickened and Intensified — Other Incidents

NOT UNTIL the end of January will Mr. Koussevitzky return to a symphony Concert of Friday afternoon. With the captains in the arts as well as with the captains of commerce, "winter vacations" are now becoming the custom in America. As the head of his profesion on this side of the Atlantic, Mr. Stokowski set the example in Philadelphia. Now, in degree, his brethren follow it. Either, like Mr. Koussevitzky, they arrange their own holiday or, like Mr. Damrosch, conduct through but half a season. Only a few old-fashioned souls, blessed with routined temperaments, like Mr. Stock in Chicago or Mr. Monteux through his years in Boston, may now bear the brunt of an unbroken round of concerts from October even unto April. No doubt conducting is becoming, in these days, an increasingly nervous business. If it happens to be "very personal," as it is with Mr. Koussevitzky or Mr. Stokowski, the strain of in-taking from the music and out-going upon orchestra and audience, tells, and relaxation becomes advisable, not to say imperative.

Certainly the conductor of the Boston Orchestra earns and deserves such release. Mr. Koussevitzky is not the man to husband himself upon any piece or upon any occasion. Besides, a hundred-odd concerts in seven months make a task of which, as European itinerant, he would never have dreamed. Yet with this mid-winter holiday he accomplishes it and ends the season by no means stripped and spent. His orchestra, as well, needs "the rest and change"; for he lays no light and sparing hand upon it; whereas the passing "guest" is strange and therefore in measure forbearing. At least he is "different" and the "personnel," though the program book but baldly lists it, remains intrinsically human. No doubt, it will make the best of Mr. Michael Press and Mr. Eugene Goossens who are to be substitutes at the subscription concerts for the absent leader. As for the audiences, being docile by nature and habit, they will take what is set before them asking few questions. At the least, Mr. Goossens is notable figure in the younger English generation—as conductor or composer a musician of spirit.

In no respect did Mr. Koussevitzky signalize his impending departure while the assembled company quite forgot that for a month it was farewelling him. He began the concert with Berlioz's Overture to the opera, "Benvenuto Cellini," and he ended it with Strauss's "Alpine Symphony," repeated within a fortnight. By the Overture the conductor did exactly what there was reason to expect. That is to say, at every turn he vivified and dramatized it, loosing his own spirit, intensifying Berlioz's design. The first measures sounded in mounting tumult; the sombre and stately melody of the Cardinal ascended from the orchestral depths and moved like a cavalcade of prelates. The wood-winds sang the amorous melody at a languorous pace and in the utmost richness of tone. So forth and so onward, alike with the succeeding tumults, the recurring chants d'amour, the returning Cardinal. Berlioz's imagining of a clamorous and sensuous Rome of the Renaissance stood revealed; he himself could hardly have kept the music at intenser beat. Yet only the more clearly the hearer perceived that he was setting down one tonal episode after the other rather than fusing and intertwining them; while the habitual detractors of Mr. Koussevitzky could sit content with their usual comment: "Every thing that is slow, he takes more slowly; while every thing that is fast, he whips and speeds"—which in their chaste view is not the whole art of conducting.

Thrice and four times blessed among composers is Strauss. Before he puts pen to music-paper, he seems to know exactly what he wishes to say; to abound likewise in the means wherewith he will say it. When he has filled those staves with many notes, but with few "stage-directions," neither conductor nor orchestra, nor yet again the audience, may mistake the music. There opens the design unfolded and upbuilt; there are the tonal signs and symbols precisely distributed; thence outspring the mood and the suggestion, the picture or the passion, unescapable. By that rare virtue Strauss's tone-poems seldom miscarry in the concert-hall; while upon the remembering hearer they do but confirm the impression gained, retained and anticipated.

Consequently at a third hearing "An Alpine Symphony" sounded much as it had at a first or a second—save only where the personal equation of bettered performance entered. Yesterday, for example, those measures for the trumpets, which are as the very streaks of dawn upon mountain-slopes, sounded more clearly and characterizingly. Mr. Koussevitzky seemed [illegible] and vary the pace of that lang

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SECOND OF SYMPHONY MATINEES

Romantic Composers Given Fullest Due

Post — Jan 6

BY WARREN STOREY SMITH

Music of almost certain effect—conductor's "war-horses," if you choose—made the programme of yesterday's Symphony Concert, the second of the new Historical Series.

In short, the romantic composers yesterday had their innings, and in a concert that in the matter of performance gave them their fullest due.

BERLIOZ'S BALLET

The previous Tuesday afternoon, having brought the subscribers as far as Beethoven, Mr. Koussevitzky yesterday began with Weber of the "Euryanthe"

ROMANTIC MUSIC AT SYMPHONY CONCERT

Globe — Jan 6

Second Program of New Tuesday Series

Jan 6

The Boston Symphony Orchestra gave the second concert of the new Tuesday afternoon series yesterday to an enthusiastic audience that filled Symphony Hall. Mr Koussevitzky, carrying out his scheme for historical programs, chose this time music of the Romantic period, ranging, in order of time, from Weber to Liszt. As at the first concert, Prof Walter R. Spalding of Harvard spoke briefly about the pieces to be played before the music began.

Mr Koussevitzky yesterday conducted with his wonted brilliance and imaginative energy, seeming more his usual self than he has at the last few concerts of the regular series. This time he did not grossly overdramatise the first movement of Schubert's "Unfinished Symphony." He failed to set and adhere to a tempo for the movement. One does not, of course, expect a mechanical rigidity of beat, a metronomic regularity of tempo. But one does expect that whatever fluctuations occur within the phrase or period that the phrases, unless the composer otherwise indicates, will be of even duration. Koussevitzky produces a disjointed, a fragmentary effect by too often failing to balance his phrases and periods.

His sense of rhythm is his strongest point, his is never an involuntary instability of tempo. It is a misplaced desire to be dramatic that misleads him into hurrying half his crescendos and lingering, almost lagging over expressive measures, when the composer has not directed any change of tempo whatever.

With Liszt's "Les Preludes" and Berlioz' "Rackoczy March," Mr Koussevitzky was eminently successful. His highly individual reading is not mere sound and fury, there is dramatic power and lyric feeling back of it. Weber's "Euryanthe" overture went less well than heretofore. Nor did the scherzo from Mendelssohn's "Midsummer Night's Dream" music, or Berlioz' "Dance of the Sylphs" rouse the conductor's best qualities.

Mr Spalding's comment that much ink has been wasted in the vain endeavor to distinguish the romantic in music from the classic suggested a train of thought that the distinguished lecturer would probably be unwilling to approve. Was there really a "Romantic Period," from Weber to Liszt, or to Stravinsky for that matter?

Are not the differences between the pieces heard yesterday by Weber, Mendelssohn, Schubert, Schumann, Berlioz, and Liszt in most cases far more significant and striking than any similarities? It is commonly said that these composers cared more for emotional expression than for formal perfection, by distinction from Bach. But is not this separation of form from substance a mere delusion of the critical brain?

Fashions in musical structure change fugues and sonata form go out of style, the Wagnerian prelude replaces the Beethoven overture as that had replaced the old-style opera overture. But the essential is form, not any single traditional form.

Wagner's Prelude to "Tristan" has certainly as finely wrought a form as any classic masterpiece. If Schumann, Schubert, and the rest can show nothing as good, except simple melodies like "Du bist die Ruh," that is a proof not of their preoccupation with emotion, but of their inferior talent and hasty workmanship in the larger forms.

As for the expression of emotion, is it not significant that the title and 21 subtitle of Schumann's "Carnival" were written after and not before the music? One is reminded of Ambros' anecdote about the virtuoso who wrote a new piano piece and confided to a friend that he was undecided whether to call it "The Falls of the Rhinde at Schaffhausen" or "Moonlight in the Sultan's Garden." Mr Sanroma yesterday played several excerpts from "Carnaval" with great refinement of style and beauty of tone, especially in lyric passages. His piano solo was very heartily and deservedly applauded. But if the listener found romantic emotion in the music, did he not himself supply it?

The next concert in this series will be given Feb 9.

F. B.

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task nobly carried out.

Monitor — Jan 13

Koussevitzky, Goossens and Reiner in New York

Special from Monitor Bureau

NEW YORK, Jan. 9—Two schoolmasters have come to town the past week, in the name of orchestral conductors: Fritz Reiner, teaching the deeper meanings of music, and Eugene Goossens, giving instruction in the outer forms. The first made a visit of but a night, bringing the Cincinnati Symphony Orchestra. The second moved here, bag and baggage, to stay a while as director of the concerts of the New York Symphony. Both won a distinct success with the parquet and boxes of Carnegie Hall, though neither caused anything more than a neutral reaction in that popularity barometer, the Carnegie balconies. They appealed to everything intellectual in the house, but hardly to everything sentimental.

The profounder of the two, Mr. Reiner, gave an especially impressive disclosure of himself interpreting a piece entitled "Dance Suite," by Bartok, on the evening of Jan. 6. The externalist, Mr. Goossens, submitted his artistic confession and apology in all clearness, by means of the "Sacre du Printemps" of Stravinsky, on the evening of Jan. 8. But Mr. Reiner, for all his penetration, seemed able to show only what was in the composer's thought when writing, and rather powerless to tell what was in his heart. Likewise Mr. Goossens, in spite of a most charming lightness of touch, did no more than reproduce the composer's melodic contours correctly and set off one harmonic mass against another in just balance and proportion; he scarcely ever heightened the picture with an accent of emotion.

That is how it must be, no doubt, when conductors appear before the public as candidates. For they may all be presumed to aspire to a New York call of a more or less permanent sort. When they would account well for themselves, they must needs display their knowledge, but must keep their feeling to themselves. Performances, indeed, like Mr. Reiner's and Mr. Goossens' become a sort of examination. The parquet and boxes, which are done with tests and ratings on their own account but may be supposed to like the theory of them, report favorably; the balconies, which are still under academic oversight or not far escaped from it, answer non-committally.

Came Serge Koussevitzky with the Boston Symphony Orchestra to Carnegie Hall on the evening of Jan. 7, a Reiner for the deeper meanings and a Goossens for the outer forms, and something else besides. Not that Mr. Koussevitzky undertook on this occasion to start the balconies going. But truly, there was a good deal in addition to the cold philosophy and the physical outlines of the tone art in his presentations of Copland's "Music for the Theater" and Strauss' "Alpine" symphony. What a novel idea, to set off the latest conceit of the modern small orchestra school of composing against the final one of the old grand orchestra school! Is there, by the way, something ever so slightly New England about that

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ORCHESTRA PLAYS ALPINE SYMPHONY

Herald — Jan 26

Sanroma Is Soloist at Second Monday Night Concert

At Symphony hall last evening, the Boston Symphony orchestra, with Mr. Koussevitzky as conductor, gave the second Monday evening concert of this season. Jesus Sanroma, pianist, was the soloist. The program included Galliard's Sonata in G major, transcribed for a small orchestra by Maximilian Steinberg; Rachmaninoff's second concerto in C minor for orchestra and piano, and Strauss's Alpine symphony.

After his several weeks' absence, Mr. Koussevitzky again resumed his baton, and from the Galliard, through the Strauss, it was a virtuosic performance, both for the conductor and the orchestra. Only the Rachmaninoff concerto is new this season. Both the luxuriant and vigorous Steinberg setting for the sonata of Galliard, and the Alpine Symphony have been on regular symphony programs, the Strauss twice.

The Alpine Symphony is rapidly becoming one of Mr. Koussevitzky's chef-l'ouvres, and despite its obvious journeymanship, its borrowings both from Wagner and an earlier and more spontaneous Strauss, it plays well, and improves with the playing. There is no one writing today who knows so well how to achieve the full vigor and sensuousness of the orchestra as Strauss, or to build so tumultuous a climax.

But it was Sanroma's playing of the Rachmaninoff concerto that demanded most attention. A season ago he played a Rachmaninoff concerto with the People's orchestra. Whether it was this one or another, we do not remember, but since then his playing has improved immeasurably, and last night there was more firmness and power than he had a year ago. He played the virtuoso passages brilliantly and with an immense eclat, and in the adagio he played with fire and imaginativeness. An excellent thing, this sombre, charging, and sometimes sentimental Rachmaninoff concerto, for a pianist to test his powers with, and Sanroma acquitted himself with dis-

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This was announced in November. But Mr Press' engagement was not announced until now. It is to be assumed that his abilities as conductor deserve the high and unprecedented compliment the trustees of the orchestra have paid him. The only guest conductors at these concerts have been Vincent d'Indy, Bruno Walter, George Schneevoight and Henry Hadley, in 45 seasons. It is to be noted that Maj Higginson, except when d'Indy conducted a program chiefly of his own compositions, in 1905, permitted no guest conductors.

Mr Casals yesterday played Haydn's music with elogance of phrasing, subtlety of nuances, the utmost polish of style, and yet with a relish. One hoped the local singers and players in the audience noted as a model of perfect musicianship this performance.

When the orchestra repeated phrases of Haydn that Mr Casale had just previously played the undistinguished character of the interpretation it gave was somewhat of a shock to those who still vividly remember how the whole Boston Symphony Orchestra, before it became a casualty of the World War, once played Haydn and Mozart under Dr Muck. The whole orchestra then played almost as musically as Casals did yesterday, in such music.

Mr Koussevitzky's qualities shone to far better advantage in the swelling rhythms and almost megalomaniac sonorities of Strauss, whose "Alpine Symphony" again seemed to be a work with every musical quality save melodic, or, more precisely, thematic, invention.

One wondered why a conductor capable he has repeatedly shown in his two seasons here of remarkably brilliant performances of Berlioz should have made such a noisy botch out of the "Benvenuto Cellini" overture. But the trouble probably is that Mr Koussevitzky, who puts tremendous nervous energy into his work, is tired and in real need of the vacation the two weeks of guest conductors will afford him.

P. R.

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Symphony

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TRANSCRIPT — JAN 2

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The Violoncellist in the Prime of His Powers Upon a Classic Concerto—For a Month Mr. Koussevitzky Takes Leave—Strauss's "Alpine Symphony" Repeated, Quickened and Intensified — Other Incidents

NOT UNTIL the end of January will Mr. Koussevitzky return to a symphony Concert of Friday afternoon. With the captains in the arts as well as with the captains of commerce, "winter vacations" are now becoming the custom in America. As the head of his profesion on this side of the Atlantic, Mr. Stokowski set the example in Philadelphia. Now, in degree, his brethren follow it. Either, like Mr. Koussevitzky, they arrange their own holiday or, like Mr. Damrosch, conduct through but half a season. Only a few old-fashioned souls, blessed with routined temperaments, like Mr. Stock in Chicago or Mr. Monteux through his years in Boston, may now bear the brunt of an unbroken round of concerts from October even unto April. No doubt conducting is becoming, in these days, an increasingly nervous business. If it happens to be "very personal," as it is with Mr. Koussevitzky or Mr. Stokowski, the strain of in-taking from the music and out-going upon orchestra and audience, tells, and relaxation becomes advisable, not to say imperative.

Certainly the conductor of the Boston Orchestra earns and deserves such release. Mr. Koussevitzky is not the man to husband himself upon any piece or upon any occasion. Besides, a hundred-odd concerts in seven months make a task of which, as European itinerant, he would never have dreamed. Yet with this mid-winter holiday he accomplishes it and ends the season by no means stripped and spent. His orchestra, as well, needs "the rest and change"; for he lays no light and sparing hand upon it; whereas the passing "guest" is strange and therefore in measure forbearing. At least he is "different" and the "personnel," though the program book but baldly lists it, remains intrinsically human. No doubt, it will make the best of Mr. Michael Press and Mr. Eugene Goossens who are to be substitutes at the subscription concerts for the absent leader. As for the audiences, being docile by nature and habit, they will take what is set before them asking few questions. At the least, Mr. Goossens is notable figure in the younger English generation—as conductor or composer a musician of spirit.

In no respect did Mr. Koussevitzky signalize his impending departure, while the assembled company quite forgot that for a month it was farewelling him. He began the concert with Berlioz's Overture to the opera, "Benvenuto Cellini," and he ended it with Strauss's "Alpine Symphony," repeated within a fortnight. By the Overture the conductor did exactly what there was reason to expect. That is to say, at every turn he vivified and dramatized it, loosing his own spirit, intensifying Berlioz's design. The first measures sounded in mounting tumult; the sombre and stately melody of the Cardinal ascended from the orchestral depths and moved like a cavalcade of prelates. The wood-winds sang the amorous melody at a languorous pace and in the utmost richness of tone. So forth and so onward, alike with the succeeding tumults, the recurring chants d'amour, the returning Cardinal. Berlioz's imagining of a clamorous and sensuous Rome of the Renaissance stood revealed; he himself could hardly have kept the music at intenser beat. Yet only the more clearly the hearer perceived that he was setting down one tonal episode after the other rather than fusing and intertwining them; while the habitual detractors of Mr. Koussevitzky could sit content with their usual comment: "Every thing that is slow, he takes more slowly; while every thing that is fast, he whips and speeds"—which in their chaste view not the whole art of conducting.

Thrice and four times blessed among composers is Strauss. Before he puts pen to music-paper, he seems to know exactly what he wishes to say; to abound likewise in the means wherewith he will say it. When he has filled those staves with many notes, but with few "stage-directions," neither conductor nor orchestra, nor yet again the audience, may mistake the music. There opens the design unfolded and upbuilt; there are the tonal signs and symbols precisely distributed; thence outspring the mood and the suggestion, the picture or the passion, unescapable. By that rare virtue Strauss's tone-poems seldom miscarry in the concert-hall; while upon the remembering hearer they do but confirm the impression gained, retained and anticipated.

Consequently at a third hearing "An Alpine Symphony" sounded much as it had at a first or a second—save only where the personal equation of bettered performance entered. Yesterday, for example, those measures for the trumpets, which are as the very streaks of dawn upon mountain-slopes, sounded more clearly and characterizingly. Mr. Koussevitzky seemed [illegible] and vary the pace of that long

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SECOND OF SYMPHONY MATINEES

Romantic Composers Given Fullest Due

Post — JAN 6

BY WARREN STOREY SMITH

Music of almost certain effect—conductor's "war-horses," if you choose—made the programme of yesterday's Symphony Concert, the second of the new Historical Series.

In short, the romantic composers yesterday had their innings, and in a concert that in the matter of performance gave them their fullest due.

BERLIOZ'S BALLET

The previous Tuesday afternoon, having brought the subscribers as far as Beethoven, Mr. Koussevitzky yesterday began with Weber of the "Euryanthe" overture, passed to Schubert's "Unfinished" symphony, and proceeded through two excerpts from Berlioz's "The Damnation of Faust" and the Scherzo from Mendelssohn's "Midsummer Night's Dream" music to Liszt's "Les Preludes." And, since no one of the short orchestral pieces of Schumann appealed sufficiently to Mr. Koussekitzky (although the overture to "Manfred" would not have been out of place in this company). that composer was represented by portions of the "Carnaval," played with insight and authority by Mr. Sanroma, now the established pianist of the orchestra.

Some will have it that Mr. Koussevitzky unduly dramatizes the "Unfinished" symphony, and, judged by certain standards of interpretation, mayhap he does. Nevertheless, forgetting for the moment tradition and association, does not the score itself call for the very treatment that Mr. Koussevitzky accords it? That it does, and that most emphatically, is, at least, the opinion of one reviewer.

Brilliant in the extreme was the performance yesterday of Weber's Overture and of Liszt's resounding, irresistibly effective, if thematically commonplace, tone-poem, hitherto unconducted here by Mr. Koussevitzky. Likewise, new from his hand, were the two Berlioz pieces, of which the stirring "Rakoczy March" proved the popular success of the concert, while that miracle of orchestral delicacy, the Ballet of the Sylphs, came yesterday, gossamer-like, from the orchestra. Beside it the Scherzo of Mendelssohn, deft as it is, inevitably sounded thick-voiced and but conventionally imaginative.

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title of Schumann's "Carnaval" were written after and not before the music? One is reminded of Ambros' anecdote about the virtuoso who wrote a new piano piece and confided to a friend that he was undecided whether to call it "The Falls of the Rhinde at Schaffhausen" or "Moonlight in the Sultan's Garden." Mr Sanroma yesterday played several excerpts from "Carnaval" with great refinement of style and beauty of tone, especially in lyric passages. His piano solo was very heartily and deservedly applauded. But if the listener found romantic emotion in the music, did he not himself supply it?

The next concert in this series will be given Feb 9.

F. B.

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task nobly carried out.

Monitor — Jan 13

Koussevitzky, Goossens and Reiner in New York

Special from Monitor Bureau

NEW YORK, Jan. 9—Two schoolmasters have come to town the past week, in the name of orchestral conductors: Fritz Reiner, teaching the deeper meanings of music, and Eugene Goossens, giving instruction in the outer forms. The first made a visit of but a night, bringing the Cincinnati Symphony Orchestra. The second moved here, bag and baggage, to stay a while as director of the concerts of the New York Symphony. Both won a distinct success with the parquet and boxes of Carnegie Hall, though neither caused anything more than a neutral reaction in that popularity barometer, the Carnegie balconies. They appealed to everything intellectual in the house, but hardly to everything sentimental.

The profounder of the two, Mr. Reiner, gave an especially impressive disclosure of himself interpreting a piece entitled "Dance Suite," by Bartok, on the evening of Jan. 6. The externalist, Mr. Goossens, submitted his artistic confession and apology in all clearness, by means of the "Sacre du Printemps" of Stravinsky, on the evening of Jan. 8. But Mr. Reiner, for all his penetration, seemed able to show only what was in the composer's thought when writing, and rather powerless to tell what was in his heart. Likewise Mr. Goossens, in spite of a most charming lightness of touch, did no more than reproduce the composer's melodic contours correctly and set off one harmonic mass against another in just balance and proportion; he scarcely ever heightened the picture with an accent of emotion.

That is how it must be, no doubt, when conductors appear before the public as candidates. For they may all be presumed to aspire to a New York call of a more or less permanent sort. When they would account well for themselves, they must needs display their knowledge, but must keep their feeling to themselves. Performances, indeed, like Mr. Reiner's and Mr. Goossens' become a sort of examination. The parquet and boxes, which are done with tests and ratings on their own account but may be supposed to like the theory of them, report favorably; the balconies, which are still under academic oversight or not far escaped from it, answer non-committally.

Came Serge Koussevitzky with the Boston Symphony Orchestra to Carnegie Hall on the evening of Jan. 7, a Reiner for the deeper meanings and a Goossens for the outer forms, and something else besides. Not that Mr. Koussevitzky undertook on this occasion to start the balconies going. But truly, there was a good deal in addition to the cold philosophy and the physical outlines of the tone art in his presentations of Copland's "Music for the Theater" and Strauss' "Alpine" symphony. What a novel idea, to set off the latest conceit of the modern small orchestra school of composing against the final one of the old grand orchestra school! Is there, by the way, something ever so slightly New England about that Copland piece? Something, too, slightly of the western prairies? Just a hearsay hint, let us allow. The American orchestral composer is without question on his way. He never came in the old German orchestra, nor in the old four-movement symphony. He'll find himself a wagon, though, to ride in one of these days.

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concerto is new this season. Both the luxuriant nd vigorous Steinberg setting for the onata of Galliard, and the Alpine Symphony have been on regular symphony rograms, the Strauss twice.

The Alpine Symphony is rapidly becoming one of Mr. Koussevitzky's chef-d'ouvres, and despite its obvious journeymanship, its borrowings both from Wagner and an earlier and more spontaneous Strauss, it plays well, and improves with the playing. There is no one writing today who knows so well how o achieve the full vigor and sensuousness of the orchestra as Strauss, or to uild so tumultuous a climax.

But it was Sanroma's playing of the Rachmaninoff concerto that demanded most attention. A season ago he played a Rachmaninoff concerto with the People's orchestra. Whether it was this one or another, we do not remember, but since then his playing has improved immeasurably, and last night there was more firmness and power than he had a year ago. He played the virtuoso passages brilliantly and with an immense eclat, and in the adagio he played with fire and imaginativeness. An excellent thing, this sombre, charging, and sometimes sentimental Rachmaninoff concerto, for a pianist to test his powers with, and Sanroma acquitted himself with dis-

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SANROMA APPEARS AS PIANO SOLOIST WITH SYMPHONY

A brilliant performance of the Rakoczy March, in great contrast to the preceding fairy-like Ballet of the Sylphs, from "The Damnation of Faust," by Berlioz, won great applause at the second concert in the new historical series by the Boston Symphony Orchestra yesterday afternoon. The selections were for the most part in a lighter vein.

A foreword by Prof. Walter R. Spalding preceded the program which opened with Weber's overture to "Euryanthe." The delicate shading of Serge Koussevitzky's direction and the haunting melody of the two movements of Schubert's Unfinished Symphony contributed to the enjoyment of this favorite work.

On the second portion of the program was the exquisitely delicate Scherzo from Mendelssohn's incidental music to "A Midsummer Night's Dream."

Jesus Sanroma, piano soloist with the Boston Symphony Orchestra, gave half a dozen excerpts from Schumann's "Carnaval" group. He played with fervent unconcern and was heartily received.

Conductor Koussevitzky did himself proud in "Les Preludes," Symphonic poem No. 3 by Liszt. As in the Schubert number, there is in this work a recurrent melody in addition to rich passages calling for volume and brilliance, both of which qualities stood out in yesterday's performance.

REPEATS STRAUSS

Casalls, Master Cellist, New Year's Day Soloist

Post — Jan 2

BY WARREN STOREY SMITH

An altogether welcome repetition of Strauss' "Alpine Symphony," the appearance of that excellent 'cellist, Pablo Casals, as soloist in Haydn's D major Concerto, and an electrifying performance of Berlioz's Overture to "Benvenuto Cellini"—such was the Symphony Concert of yesterday afternoon.

WORTH GROWS ON HEARER

To record a personal experience and opinion, a third hearing of the "Alpine Symphony" deepens first impressions of the music's worth while it lessens those of the music's weakness. To this end, yesterday, the performance itself, a performance truly magnificent, brilliant and eloquent beyond all praise, not unnaturally contributed; for remarkable as the original performances seemed, that of yesterday surpassed them at every point. But the truth of the matter is that a piece of the length and the complexity of the "Alpine Symphony" may scarcely be justly appraised upon one or even upon two hearings. To be sure, Strauss' melodic and harmonic idiom are, in the light of later musical developments, eminently simple and straightforward, but only when something like familiarity with it is attained may such a bulk of music be heard to full appreciation.

As on other occasions Strauss seemed yesterday in this "Alpine Symphony" to be least successful when he would be realistic. The cow-bell episode is overdone, unduly prolonged; the music of the waterfall, scintillating though it is, is inherently empty; the fanfares of hunting horns, heard yesterday from behind the stage, are a bit incongruous; the storm, for all its terrifying racket, is less truly suggestive of the wildness of the elements than is that in Beethoven's "Pastoral" Symphony, to say nothing of the tempest that begins Wagner's "Die Walkure"; it is indeed hardly more than the storm of Rossini's "William Tell" Overture, tremendously inflated. But, broadly considered, the "Alpine Symphony" contains a deal of noble and beautiful music, its architecture is superb, its instrumentation nothing short of marvelous.

Truly, as conductor, Mr. Koussevitzky is inexhaustible. From the orchestra yesterday he obtained a performance of Berlioz' Overture that Hector of the flaming locks would himself have rejoiced to hear, a performance rich in dramatic contrasts, now warmly songful, now of blinding brilliance. Yet from this feat of conductorial virtuosity he could turn to Haydn's gentle Concerto and give to Casals an accompaniment as poised [illegible] balanced, as delicate and finished [illegible] playing.

CASALS SOLOIST AT SYMPHONY CONCERT

Globe — Jan 2

Michael Press to Conduct Concerts of Jan 15 and 16

Pablo Casals as soloist at yesterday's Symphony concert played the 'cello in a Haydn concerto with the marvellous artistry that has long caused him to be universally regarded by all persons qualified to judge as one of the few living performers of the very first rank.

No other 'cellist equals him, no performer on any instrument surpasses him, not even Kreisler, not even Paderewski. It is curious that the general public has never fully realized the esteem in which Casals is held by musicians.

The rest of the program included a repetition of Strauss' "Alpine Symphony" played at the concerts of Dec 18 and 19, and a curiously noisy and ineffective performance of Berlioz' overture to "Benvenuto Cellini."

The programs carried the announcement, not hitherto released for publication, that Michael Press will conduct the next pair of Symphony concerts, as "guest." Next week the orchestra visits New York, so the dates will be Jan 15 and 16.

"And who is Michael Press?" The question is pardonable, and the only discreet answer is that we shall know after we have heard him conduct. From 1901 until the Russian Revolution he was professor of violin playing in the Moscow Conservatory. It is said that he has since conducted in Sweden and elsewhere, but nobody hereabouts seems to have heard much of it or of him. He conducted as guest a single concert of the Philharmonic Orchestra of Philadelphia not long ago. This orchestra is not to be confused with the Philadelphia Orchestra, Leopold Stokowski, conductor.

The only apparent reason for asking a musician practically unknown as a conductor to lead the Boston Symphony is Mr Koussevitzky's desire and need for two weeks' vacation. Eugene Goossens, well-known English conductor now leading the new Rochester, N Y, Orchestra, was long ago engaged to conduct the Boston Symphony concerts of Jan 22 and 23.

This was announced in November. But Mr Press' engagement was not announced until now. It is to be assumed that his abilities as conductor deserve the high and unprecedented compliment the trustees of the orchestra have paid him. The only guest conductors at these concerts have been Vincent d'Indy, Bruno Walter, George Schneevoight and Henry Hadley, in 45 seasons. It is to be noted that Maj Higginson, except when d'Indy conducted a program chiefly of his own compositions, in 1905, permitted no guest conductors.

Mr Casals yesterday played Haydn's music with elegance of phrasing, subtlety of nuances, the utmost polish of style, and yet with a relish. One hoped the local singers and players in the audience noted as a model of perfect musicianship this performance.

When the orchestra repeated phrases of Haydn that Mr Casale had just previously played the undistinguished character of the interpretation it gave was somewhat of a shock to those who still vividly remember how the whole Boston Symphony Orchestra, before it became a casualty of the World War, once played Haydn and Mozart under Dr Muck. The whole orchestra then played almost as musically as Casals did yesterday, in such music.

Mr Koussevitzky's qualities shone to far better advantage in the swelling rhythms and almost megalomaniac sonorities of Strauss, whose "Alpine Symphony" again seemed to be a work with every musical quality save melodic, or, more precisely, thematic, invention.

One wondered why a conductor capable he has repeatedly shown in his two seasons here of remarkably brilliant performances of Berlioz should have made such a noisy botch out of the "Benvenuto Cellini" overture. But the trouble probably is that Mr Koussevitzky, who puts tremendous nervous energy into his work, is tired and in real need of the vacation the two weeks of guest conductors will afford him.

P. R.

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gorgeous color and of emotionalism, that made them, in each other's company, lose lustre.

If only, for instance, the lovely symphony had followed, not Weber, but Bach, or any of those early masters Mr. Koussevitzky deals with so happily! If Brahms at his ruggedest, not Shubert, had paved the way for those wanton sylphs, they would have danced the more enchantingly. Mendelssohn and his clowns and fairies would have felt more at home with Beethoven than with any of his companions yesterday. And the cruelty of making Liszt sound his noisy march after Berlioz (and Mr. Koussevitzky) had roused a furore with his!

It all could not be helped; the concert was chronological. But the concert proved once more the futility of a "period" program. Too much romance itself can clog, let alone an overdose of romanticism. A page or two of late Stravinsky can never have sounded so well in its life as it would have sounded yesterday afternoon, a dash of bitter or sour to do away with too much sweetness.

R. R. G.

Symphony

CONDUCTOR GOES, VIRTUOSO COMES, FAMILIAR MUSIC

Transcript — Jan 2

SYMPHONY CONCERT OF PABLO CASALS

The Violoncellist in the Prime of His Powers Upon a Classic Concerto—For a Month Mr. Koussevitzky Takes Leave—Strauss's "Alpine Symphony" Repeated, Quickened and Intensified — Other Incidents

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Certainly the conductor of the Boston Orchestra earns and deserves such release. Mr. Koussevitzky is not the man to husband himself upon any piece or upon any occasion. Besides, a hundred-odd concerts in seven months make a task of which, as European itinerant, he would never have dreamed. Yet with this mid-winter holiday he accomplishes it and ends the season by no means stripped and spent. His orchestra, as well, needs "the rest and change"; for he lays no light and sparing hand upon it; whereas the passing "guest" is strange and therefore in measure forbearing. At least he is "different" and the "personnel," though the program book but baldly lists it, remains intrinsically human. No doubt, it will make the best of Mr. Michael Press and Mr. Eugene Goossens who are to be substitutes at the subscription concerts for the absent leader. As for the audiences, being docile by nature and habit, they will take what is set before them asking few questions. At the least, Mr. Goossens is notable figure in the younger English generation—as conductor or composer a musician of spirit.

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SIDE BY SIDE AND ALSO IN CONTRAST A ROMANTICAL SIX

Transcript JAN 6

THE PLEASURES OF A SYMPHONIC AFTERNOON

Mr. Koussevitzky from Weber and Berlioz to Schubert and Schumann—Liszt and Mendelssohn as Well—The Conductor in New Tasks and Accomplishment—"Old Hat" Made Alive Again—Impressions from the Process

FORTUNATELY Mr. Koussevitzy has not fallen into the habit that obsesses Mr. Damrosch's present years. The Bostonian conductor does not address the audience about the music in hand, cracking jokes, and pseudo-jokes, along the way. Perhaps he regards discourse as superfluous when composers through an orchestra are about to speak for themselves. Not everyone, however, at Symphony Hall has attained this wisdom. Consequently, since the concerts of Tuesday afternoons run in a chronological sequence of composers, a "short foreword" must precede the pieces. Professor Spalding of Harvard spoke it yesterday as announcer for Herren Weber, Schubert, Schumann and Mendelssohn, Messieurs Berlioz and Liszt. In succinct sentences he arrayed their ways and works; while, speaking of their warmer instrumentation, he found at last an apt adjective for the clarinet. The "passionate" clarinet was his label. In spite of this find, it was Professor Spalding's misfortune to end exactly where he began. "You have only to listen to the music," he concluded, "to enjoy it." Even so, thought we others who prefer the sound of trumpet and shawm to any babble of tongue at a symphony concert.

Besides, if ever music spoke for itself—with now and then a helpful programnote—it was the numbers that Mr. Koussevitzky had arrayed. He began his exposition of the romantic composers (as they call it in Cambridge) with Weber's Overture to "Euryanthe," in which conductor and orchestra both excel. Again it was thrill to hear them spring into the opening fanfaronade; to listen to their stately hymning of "Ich bau' auf Gott und meine Euryanthe"; to feel the warmth of the amorous song. Then the descending hush; the vaporous Largo of ghostly vision; the fresh leap into driving rhythms and sonorities outflung. As the rider feels the dart of his horse at the prick of the spur, so the listener heard the orchestra quickening to the music at the uptake of Mr. Koussevitzky's hand. And in this Overture is half at least of the romantic gospel—the ardors and the vigors, the passion and the parade, the richness and the flamboyance, the range from heart-filling song to ear-filling frenzy, with "mystery" tucked appositely between. Weber may now live in the concert-hall by only three overtures; but Mon Dieu! (as the French say) how he lives—if only there is a romanticist to play him.

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Of Mr. Sanroma's pianistic skill and well-developed musicianship, it is hardly necessary to speak, least of all here in Boston, where he has made such an enviable name for himself, first at the New England Conservatory of Music, and later as a solo and ensemble artist with the Flute Players' Club, Boston and People's Symphonies, and other organizations. Wisely deciding against squandering his talents on solo concert work, he has chosen to qualify in the much more difficult field of ensemble playing. Consequently he is invariably musician first and pianist afterward.

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Seldom has the applause for a young artist been so fervent or so well deserved. Boston may well be proud of Mr. Sanroma, not merely as a promising, but a ripened and accomplished musician.

BOSTO EVENING

a = News

From

SANROMA PLEASES WITH SYMPHON

Globe JAN 2

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Herald JAN 24

Composer-Conductor, Begins First Symphony, Minus Cacophony

The orchestra had just finished the Debussy, or rather the intermittent measures of it that they had been playing at Mr. Goossens's instigation, and the visiting line had already begun to form outside of the green room. But because it was still quite early in the week, and because after all it was only a morning rehearsal, it wasn't a fatuous stream of impassioned laymen—and women. And we recognized, among others, Henry Hadley, who had just slipped in after his own rehearsal with the People's,

But then there came a slump in what seemed to us an endless procession, and Eugene Goossens, looking quite untouched by his morning's work, and amazingly energetic, sat by thte window and talked of music and other things, but chiefly of music. He said that he was delighted with the orchestra, "which has such a marvelous string section. Beautiful, sonorous tone! And I like the arrangement of it, the first and second violins together. I don't know who it was who first did away with the platform, but the effect isn't as good, although it's much simpler for travelling. And your wind section is excellent too, but especially the strings!

"This is the second big orchestra that I've conducted recently, as a guest. On Sunday I'm conducting something of my own at the League of Composers' concert. After that I go back to Rochester for the rest of the season. It's the first time that I've been here for a whole season. Before this Albert Coates had the orchestra at Rochester for for the second half. I'm very much interested in what they are doing there. It's really the only place of its kind. And besides conducting the orchestra, I'm head of the operatic department of the school as well, which takes practically all my time.

"But after the season is over I go to Europe for a month and work on my symphony. It will be my first, and really the first big thing that I've done, except for the Sinfonietta that I'm playing here. It's still in a very nebulous state, because just now I'm working on the orchestration of my one-act opera, 'Judith,' for which Arnold Bennett wrote the libretto. It's finished except for the orchestration. I don't know who is going to do it, but I think some one will soon. But it's almost impossible to do any creative writing when I'm conducting so much, although I've shut my brain off into water-tight compartments. I think that the only way to compose independently is to go off as Sibelius did, into complete isolation. Because no matter how one tries, it is almost impossible to be uninfluenced by what one hears, and by the times. And there are so many currents. There's the Schoenberg concert, and the Stravinsky current. And to conduct, one has to submerge himself in the music to really understand it. And after you've been playing Wagner and Strauss and Schoenberg, it's almost impossible to sit down and write without thinking in terms of them.

"All that I know as yet about my symphony is that it probably won't be considered revolutionary, and that it won't be programme music. Abstract. My thoughts up to the moment of writing. It's for a large orchestra. A composer doesn't sit down and say, now I'm going to write for a large orchestra, or for three solo instruments. It's the musical idea itself that determines the idiom and the form. Although at one time, in London, because I introduced quite a little modern music in my program I got the reputation for being revolutionary, I've never really been exclusively a modern. I don't think that to be great, music must be cacophonous, and I believe that each composer has to work out his own idiom. I'm beginning to find mine, and it certainly isn't either 'futurist' or 'vorticist.'

"Music is going through an uncertain, revolutionary stage just now, although it's beginning to come out of it, and individual composers are coming to the top. It's been the same in poetry, and in the plastic arts. All sorts of small movements, vorticism, cubism, intense mechanization. People are just beginning tounderstand and value Van Gogh and Gauguin now at their real worth! And it's the sam with Debussy, who changed the whole musical trend from German emotionalism to the tone painting of the impressionists. Sometimes one understands one's own art so much better through another. In painting, as in music there are the same fundamental aesthetics. There is form, color, design, and climax. And there has been the same experimentation in the plastic arts in the last 10 years or so that there has been in music.

"So many people go around saying that what music needs is another Bach, or another Beethoven. But the very changes in the orchestra forbid it. One can't retrogress, and it is as impossible for a composer today to write in the style of Beethoven as it was for Beethoven to write for a Wagnerian orchestra. The musician is the product of his age. Everything was going along very smoothly, and the musicians in the orchestra, having conquered the difficulties of Beethoven, thought that there was nothing harder. Then along came Wagner and Strauss, and swept them off their feet. An entirely new school of musicians came into being, who could play all of the intricacies of a Wagnerian score. And so on. And that is why the solo players are better now than they have ever been. That is also why, although it was also a reaction against the large orchestra, there is more writing for solo groups. Take the trumpets for instance. Where once they played only in octaves and fifths, they are now sometimes asked to play violin passages!

"And so it is absurd to cry for another Beethoven. Art must evolve and who knows what will happen in the next five years. Honnegger may or may not ultimately be considered the great French composer. Stravinsky and Schoenberg may be called greater than Bach or Beethoven. Although I doubt it. Perhaps the music of 10 years from now will be all rhythm, or all counterpoint. Where once it was entirely diatonic, music has become chromatic, every note carrying its own accidental, and the rhythm changing with each bar. Something must come out of all this.

"I don't believe in playing all-classical programs or all-modern ones. I think that a program should be representative, and that it should have a climax. Representative, so that the man in the street who comes into a concert hall for the first time will find at least one thing on the program that will make him say, 'Well, if they'll give me something like that next time, I'll come again.' That's one of the difficulties with the London public. There are very few musical laymen. There are the musicians and musical connoisseurs, and then there are the laymen who seem to be frightened of the concert halls, and there is no crossing of these magic circles.

"There isn't a better reader than the English orchestral musician, but there isn't the public, and there isn't enough money for rehearsals. Some time ago, just before I came to America, I happened to have a little money on hand, and so I got together the best musicians I could find in London. And I paid them for each of their rehearsals, and we gave a series of eight concerts; they were called 'Goosens concerts.' But that couldn't last. How can one expect to have a good orchestra, or anything of a performance, if there aren't at least three rehearsals? With three rehearsals, even the poorest orchestra can do something.

"It seemed very strange to me at first when I came here to see the symphony placed at the top of the program. I think that it is better to open with an overture, because people always take off their coats and arrange themselves during the first movement, and then, as I said before about art in general, there must be a climax. And I don't believe in long concerts. When I played with the Queens Hall orcehtsra, under Sir Henry Wood, we gave concerts of three hours each, but the strain on conductor and orchestra was very great, though the public (as usual) didn't cavil at good value for their money. That's when I did my first conducting, of my own compositions. I'd put my violin down on my chair and conduct, and then go back and play again for the rest of the concert. Sir Thomas Beecham saw me there and asked me to conduct operas for him. So in 1915 I put my violin in its case and have never taken it up again since.

"Will I ever give up conducting for composition? No, because I like interpreting too much. In a way I've been an interpreter since I was eight years old. When I was 15 I was familiar with the entire operatic repertoire up to Wagner. That was because of my father, who conducted the Carl Rosa Opera Company.

"Do you know why people are sometimes speechless in the face of a new idiom? Because they haven't kept in touch with what has gone before. It's only ignorance."

E.

SIDE BY SIDE AND ALSO IN CONTRAST A ROMANTICAL SIX

Transcript ~~JAN 6~~

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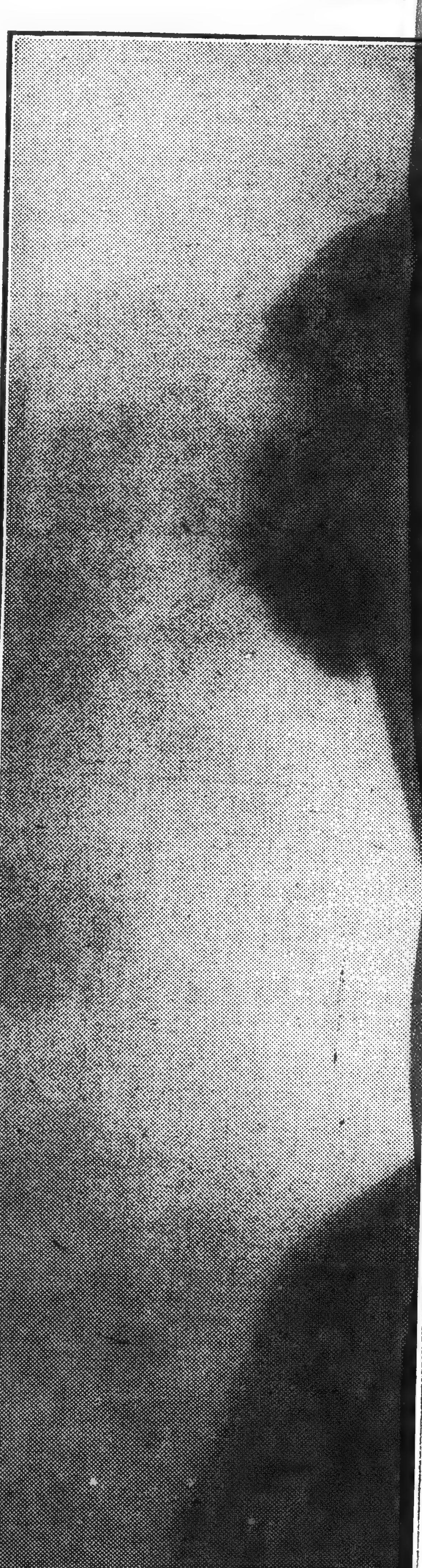

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But then there came a slump in what seemed to us an endless procession, and Eugene Goossens, looking quite untouched by his morning's work, and amazingly energetic, sat by thte window and talked of music and other things, but chiefly of music. He said that he was delighted with the orchestra, "which has such a marvelous string section. Beautiful, sonorous tone! And I like the arrangement of it, the first and second violins together. I don't know who it was who first did away with the platform, but the effect isn't as good, although it's much simpler for travelling. And your wind section is excellent too, but especially the strings!

"This is the second big orchestra that I've conducted recently, as a guest. On Sunday I'm conducting something of my own at the League of Composers' concert. After that I go back to Rochester for the rest of the season. It's the first time that I've been here for a whole season. Before this Albert Coates had the orchestra at Rochester for for the second half. I'm very much interested in what they are doing there. It's really the only place of its kind. And besides conducting the orchestra, I'm head of the operatic department of the school as well, which takes practically all my time.

"But after the season is over I go to Europe for a month and work on my symphony. It will be my first, and really the first big thing that I've done, except for the Sinfonietta that I'm playing here. It's still in a very nebulous state, because just now I'm working on the orchestration of my one-act opera, 'Judith,' for which Arnold Bennett wrote the libretto. It's finished except for the orchestration. I don't know who is going to do it, but I think some one will soon. But it's almost impossible to do any creative writing when I'm conducting so much, although I've shut my brain off into water-tight compartments. I think that the only way to compose independently is to go off as Sibelius did, into complete isolation. Because no matter how one tries, it is almost impossible to be uninfluenced by what one hears, and by the times. And there are so many currents. There's the Schoenberg concert, and the Stravinsky current. And to conduct, one has to submerge himself in the music to really understand it. And after you've been playing Wagner and Strauss and Schoenberg, it's almost impossible to sit down and write without thinking in terms of them.

"All that I know as yet about my symphony is that it probably won't be considered revolutionary, and that it won't be programme music. Abstract. My thoughts up to the moment of writing. It's for a large orchestra: A composer doesn't sit down and say, now I'm going to write for a large orchestra, or for three solo instruments. It's the musical idea itself that determines the idiom and the form. Although at one time, in London, because I introduced quite a little modern music in my program I got the reputation for being revolutionary. I've never really been exclusively a modern. I don't think that to be great, music must be cacophonous, and I believe that each composer has to work out his own idiom. I'm beginning to find mine, and it certainly isn't either 'futurist' or 'vorticist.'

"Music is going through an uncertain, revolutionary stage just now, although it's beginning to come out of it, and individual composers are coming to the top. It's been the same in poetry, and in the plastic arts. All sorts of small movements, vorticism, cubism, intense mechanization. People are just beginning tounderstand and value Van Gogh and Gauguin now at their real worth! And it's the same with Debussy, who changed the whole musical trend from German emotionalism to the tone painting of the impressionists. Sometimes one understands one's own art so much better through another. In painting, as in music there are the same fundamental aesthetics. There is form, color, design, and climax. And there has been the same experimentation in the plastic arts in the last 10 years or so that there has been in music.

"So many people go around saying that what music needs is another Bach, or another Beethoven. But the very changes in the orchestra forbid it. One can't retrogress, and it is as impossible for a composer today to write in the style of Beethoven as it was for Beethoven to write for a Wagnerian orchestra. The musician is the product of his age. Everything was going along very smoothly, and the musicians in the orchestra, having conquered the difficulties of Beethoven, thought that there was nothing harder. Then along came Wagner and Strauss, and swept them off their feet. An entirely new school of musicians came into being, who could play all of the intricacies of a Wagnerian score. And so on. And that is why the solo players are better now than they have ever been. That is also why, although it was also a reaction against the large orchestra, there is more writing for solo groups. Take the trumpets for instance. Where once they played only in octaves and fifths, they are now sometimes asked to play violin passages!

"And so it is absurd to cry for another Beethoven. Art must evolve and who knows what will happen in the next five years. Honnegger may or may not ultimately be considered the great French composer. Stravinsky and Schoenberg may be called greater than Bach or Beethoven. Although I doubt it. Perhaps the music of 10 years from now will be all rhythm, or all counterpoint. Where once it was entirely diatonic, music has become chromatic, every note carrying its own accidental, and the rhythm changing with each bar. Something must come out of all this.

"I don't believe in playing all-classical programs or all-modern ones. I think that a program should be representative, and that it should have a climax. Representative, so that the man in the street who comes into a concert hall for the first time will find at least one thing on the program that will make him say, 'Well, if they'll give me something like that next time, I'll come again.' That's one of the difficulties with the London public. There are very few musical laymen. There are the musicians and musical connoisseurs, and then there are the laymen who seem to be frightened of the concert halls, and there is no crossing of these magic circles.

"There isn't a better reader than the English orchestral musician, but there isn't the public, and there isn't enough money for rehearsals. Some time ago, just before I came to America, I happened to have a little money on hand, and so I got together the best musicians I could find in London. And I paid them for each of their rehearsals, and we gave a series of eight concerts; they were called 'Goosens concerts.' But that couldn't last. How can one expect to have a good orchestra, or anything of a performance, if there aren't at least three rehearsals? With three rehearsals, even the poorest orchestra can do something.

"It seemed very strange to me at first when I came here to see the symphony placed at the top of the program. I think that it is better to open with an overture, because people always take off their coats and arrange themselves during the first movement, and then, as I said before about art in general, there must be a climax. And I don't believe in long concerts. When I played with the Queens Hall orcehtsra, under Sir Henry Wood, we gave concerts of three hours each, but the strain on conductor and orchestra was very great, though the public (as usual) didn't cavil at good value for their money. That's when I did my first conducting, of my own compositions. I'd put my violin down on my chair and conduct, and then go back and play again for the rest of the concert. Sir Thomas Beecham saw me there and asked me to conduct operas for him. So in 1915 I put my violin in its case and have never taken it up again since.

"Will I ever give up conducting for composition? No, because I like interpreting too much. In a way I've been an interpreter since I was eight years old. When I was 15 I was familiar with the entire operatic repertoire up to Wagner. That was because of my father, who conducted the Carl Rosa Opera Company.

"Do you know why people are sometimes speechless in the face of a new idiom? Because they haven't kept in touch with what goes before. It's only ignorance."

E.

SIDE BY SIDE AND ALSO IN CONTRAST A ROMANTICAL SIX

Transcript JAN 6

THE PLEASURES OF A SYMPHONIC AFTERNOON

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One companion-piece stood a bit further down the program; the other brought the end; while in both Mr. Koussevitzky had not previously been heard in Boston. The first was the "Rákóczy March" from Berlioz's "Damnation of Faust," preceded by the Dance of the Sylphs, which the conductor took lightly and simply, without the over-artful whisper and quiver of vanishing wings which was one of Dr. Muck's technical feats. Upon the March Mr. Koussevitzky wreaked himself magnificently. He both measured and whipped the rhythms; both proportioned and magnified the sonorities; attained at last to Berlioz's delirium of sound. Old hat, for most of us, the "Rákóczy March" has been these many years. And here it was alive again, striding and pounding, apotheosis once more of romantic and musical frenzy. Before he quits Boston, Mr. Kossevitzky should set hand to the whole "Damnation of Faust." Similarly, he might revivify it.

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H. T. P.

BOSTO EVENING TRANSCRIPT, THURSDAY, JANUARY 14, 1926

—News of the Playwrigh

From One Russian to Another

Michael Press

the Symphony Concerts To-morrow and Saturday

SANROMA PLEASES WITH SYMPHONY

Globe JAN 26

Koussevitzky Returns to Orchestra After Rest

After a vacation of slightly more than a fortnight, Mr Koussevitzky returned to the rostrum of the Symphony Orchestra last evening to lead the band in the second of the Monday evening concerts. He was in a gay and excited mood. He fairly radiated smiles, graciously shared applause with his orchestra at his first return for a bow, and even administered a pleased pat on the head to Jesus Sanroma, pianist of the orchestra, who was soloist.

Mr Sanroma deserved even more, for last evening his playing transcended any of the fine performances he has given in the past. It was not with any great anticipation that one looked forward to Rachmaninoff's second concerto. The more credit to the pianist, then, that the playing cast about the piece a glamor that made it seem splendid music.

The verve and vitality which Mr Sanroma always exhibits stood him in exceeding good stead. So, too, the sonority which he is able to achieve without pounding. Beyond and above these he displayed a poetic feeling that he has not always shown, a lyric sympathy that was just right in balance and in tone. It has always been possible to praise Mr Sanroma's rhythmic feeling. With the added graces of last evening he became a great pianist.

Nor was Mr Koussevitzky's accompaniment one whit behind. There was opportunity during the concerto to observe how a willing and intelligent conductor may mold his orchestra around and about the solo instrument in such a way as to achieve at one and the same time the full beauties of the solo part and the orchestral balance that so frequently is lost. To have noted the careful, beautiful way in which the conductor brought in the wood-winds after a quiet solo passage for the pianoforte was in itself a revelation in the conducting of a concerto.

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News of the Playwrigh

167

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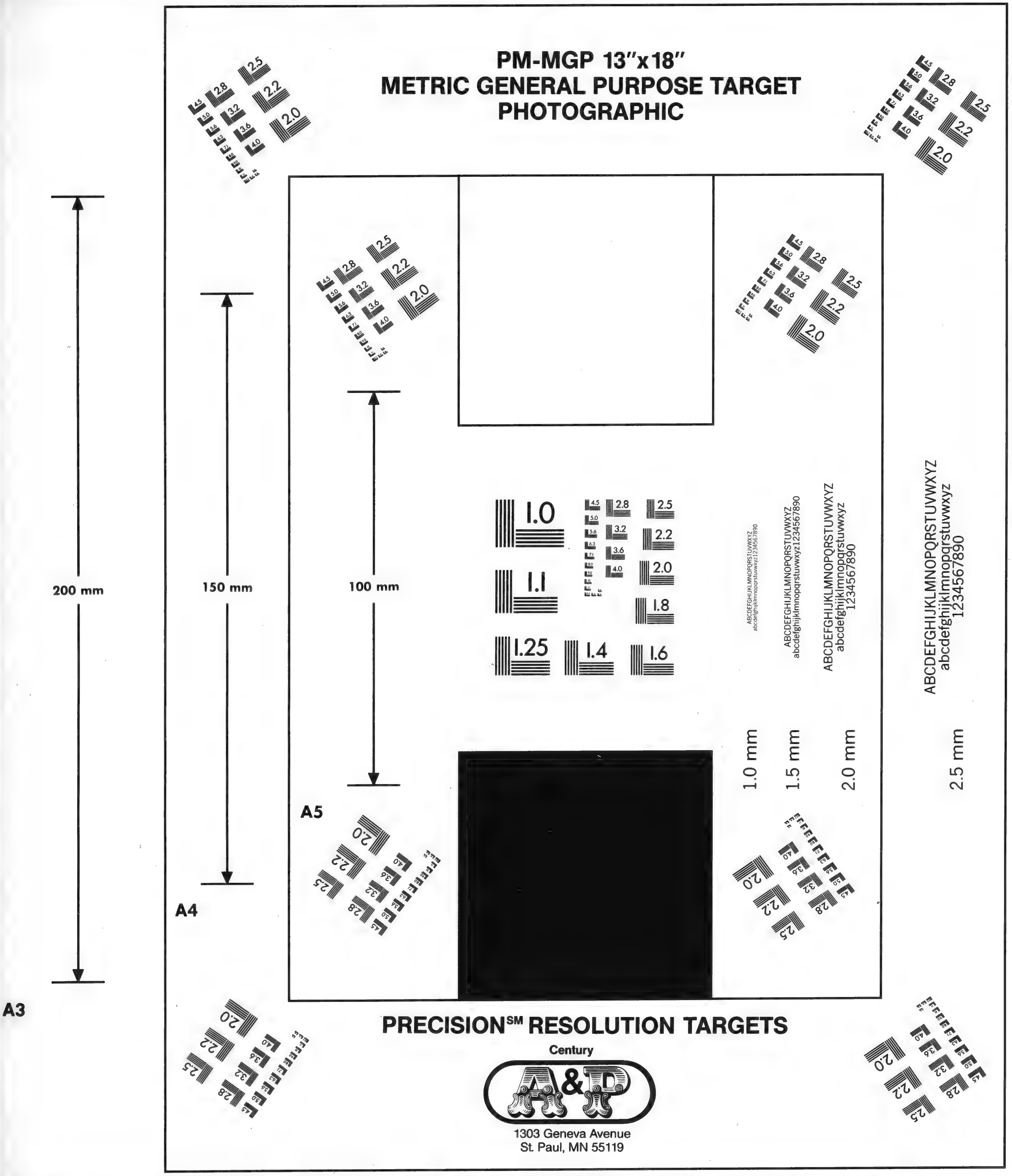

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PRECISION℠ RESOLUTION TARGETS

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Monitor 168

Boston Jan 26

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, last night in Symphony Hall gave the second of this season's series of Monday evening concerts. Jesus Sanromá, pianist, was the assisting soloist. The program:

Gaillard—Sonata in G major (freely transcribed for small orchestra by Maximilian Steinberg)
Rachmaninoff—Pianoforte Concerto No. 2 in C minor
Strauss—"An Alpine Symphony"

Returning to his orchestra after a brief mid-winter vacation, Mr. Koussevitzky was greeted with enthusiasm by his audience. Even the opening night of a season of opera did not lessen the number of attendants, for, as has become the custom at all concerts of the orchestra, every seat was taken.

Fragmentary and episodic in nature, Gaillard's fragile old bit seems scarcely worth the care and pains lavished on its arrangement and performance. For Mr. Steinberg has exercised a skilled technical ability on its restoration. Likewise Mr. Koussevitzky has bestowed on this little antique the same detailed attentiveness which large and brilliant compositions call from him. But this "infinite capacity for taking pains" seems ingrained in the man's nature.

Interest in Gaillard's music may be tinged with a certain antiquarianism. Quite another extreme of feeling animates any consideration of Mr. Sanromá's performance of the Rachmaninoff Concerto. Unbelievable as it may seem, this young pianist has not yet had his head turned by the abundant praise poured on him. He continues to work. He continues to play before audiences both large and small. Most important of all, he continues to improve. Each performance shows a slight but noticeable advance over earlier appearances.

Last evening Mr. Sanromá played as if there existed for him only the music he was traversing and the leader before him. He played Rachmaninoff's music with delicacy, with fervor, with understanding, even with a touch of the "grand manner." The sophistications of sections of the concerto he stripped of artificiality. Stark, unmantled emotion poured from the tensity, the mounting climax, the surcharged vibrance of the concluding movement. Yet restraint came at his call many times in the course of the music. The fartherly pat which Mr. Koussevitzky bestowed on the pianist's head was in tune with the enthusiastic applause.

Presumably this performance of Strauss's much discussed "Alpine Symphony" marks its disappearance, for a time at least, from this orchestra's concerts. Two recent pairs of regular concerts have set forth its ingredients. Hearing it once more, one wondered how Strauss limited his realistic imitations to a mere wind machine, a thunder machine and cowbells. For surely he might have incorporated a well-behaved yodel in the mixture.

Fortunately for the hearer, comparatively few sections of the "Alpine Symphony" lend themselves to ridicule. If this music does not achieve the effectiveness of some of Strauss's most impelling works, it does remain beautifully descriptive program music, of a realistic and daring type. But Richard Strauss knows the perverseness of the public and its opinions. How, then, did he summon the courage to risk going down in the annals of popular musical history as the composer of the "Cow-bell Symphony?"

RESURRECTED CRAFTSMAN

Galliard Contributes an Eighteenth-Century Sonata for Present Novelty—Mr. Sanroma and, Once More, Strauss—Monday-Nighters Greet Mr. Koussevitzky—Music Hereabouts

IT is the year 2155. The wise ones among the radio announcers (we used to call them college professors, in an earlier organization of society) have explained to the public repeatedly that the beginning of the twentieth century produced the world's one supremely great composer in the person of Arnold Schönberg, of whom pictures are flashed into our homes, whose music we are forced to hear for the good of our souls—though some of us get a bit tired of it—and it is told us over and over again that he is so great first, because the whole range of human emotion resides in his works, a bit hard to see, to be sure, for the uninitiated, but it is there nevertheless; second, because the whole structure of the music of the twenty-first century and of the twenty-second, that golden epoch of music, rests squarely upon his shoulders.

But now an enterprising conductor, in search for novelty, comes upon a forgotten score. With the help of the most erudite of the radio announcers, who promises aid in his few hours off duty, it is possible to reconstruct the faded pages. The title is "Nocturnes," the composer a hitherto unheard one, Achilles Claude DeBussy. The conductor plays his score. It wins a certain praise. He persists, and gradually even the radio announcers begin to recognize its worth.

Coming back to 1926, let us ask ourselves a question: "How much do we really know about the music of a couple of centuries ago?" We are told that the musical sun rises and sets in the works of Bach and Handel; minor composers of worth are enumerated. But few ever even hear of one John Ernest Galliard, unless perchance they have come to Boston and have heard the concerts of its Symphony Orchestra under Mr. Serge Koussevitzky. Again last evening, at the second of the Monday series of concerts, the orchestra played Maximilian Steinberg's transcription of Galliard's Sonata in G major. The string band, a flute, an oboe, a bassoon play it. In style it is none too similar to the works of the great George Frederick, or the greater Johann Sebastian. Previous impressions are but renewed. In these four movements resides the rarest beauty, the beauty of tones swelling, long-sustained, the beauty of tones in active kaleidoscopic motion. Not skill in the use of counterpoint as such, not its use as a matter of routine, nor yet its use in laying bare the depths of a noble soul, is what interests Galliard; but the use of counterpoint in the quest for pure beauty—there is his field, there his achievement. With the string band, now winning fame on every hand, to play it, with Messrs Laurent, Gillet, Laus as quasi-soloists, with the sensitive Mr. Koussevitzky to conduct, performance matched, yes, surely much

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Boston Transcript Jan 26

Continued from Page Eight

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A soloist graced this concert, a young Bostonian, a familiar figure in concert halls. Modest, unassuming, Mr. Sanroma is occasionally heard in an ensemble concert—when it is decidedly up to his partner to prove himself the pianist's equal. Rakhmaninov's second concerto he played last evening. Applause was loud and long, bringing the young artist back to the stage time and again. Deservedly so. Not often does a piano paired with an orchestra acquit itself so well. Flaws one cannot find in this youth's performance. Tone was beauty itself, in many a gradation, with many a modulation. Plasticity there was, the broadest and best-considered molding of phrase. Phrase followed phrase, building up into shapely larger structures. No sign of immaturity here. No sign of mere adequate technical equipment, skillfully handled. For fires burn deep within young Sanroma, fires which together with his unlimited technical resource will carry him, indeed already place him, with the world's elect among pianists. Many a visiting artist of note has fallen short of Mr. Sanroma's work yesterday.

After the intermission the orchestra played Strauss's "Alpensymphonie," fifth performance in five weeks. It is a work played none too often, laid by now and again as not a worthy companion to the most of the rest of Strauss's orchestral works. From this one must dissent. The works of Strauss that do not contain some dross are indeed few and far between. As for the rest, the Alpensymphonie" does not fall far below them. Nor are its weakest portions those in which machinery cowbells, a maximum of percussion are added to the music. Strauss can be, indeed is in this piece, quite as dissonant as a cowbell ever thought of being. Its weakest spots are passages in which invention permits dullness to overtake it, as in certain development sections worked out by the composer's routine ability. Banal themes there are also, as for example the one which forms the subject for the rather dry fugato. But the weakest part, to the present writer, is the peroration. The composer has finished his piece, but still he wanders on and on with apparent aimlessness. A good European organist trained in the technic of improvisation could ramble on in this fashion for hours and hours. But the weak spots are much overbalanced by the strong ones. And the strong ones include the main bulk of the work. Themes are many—all but about two are worthy of the best of Strauss. Mood he evokes over and over again. Structurally the work hangs together admirably—not counting the appendage at the end. And a virtuoso performance it received at the hands of the orchestra.

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APROPOS GOOSSENS

Trans Jan 21

A Note on the Impending Visitor—His Place in British Music; His Career; His Work—Delius and a Norwegian Cuckoo

TRANSCRIPT —— JAN 21.

MR. EUGENE GOOSSENS, who conducts the concerts of the Boston Symphony Orchestra this week-end, appears on the program as composer as well as conductor. On this program he has placed his own Sinfonietta, and with it a work by his countryman, Frederick Delius, "On Hearing the First Cuckoo in Spring." Mr. Goossens has won fame as a violinist in the London Philharmonic String Quartet; he is equally brilliant as a concert pianist. His early career as a conductor was phenomenal. At the age of twenty-three he was invited by Sir Thomas Beecham to conduct a performance of Stanford's "The Critic." A permanent engagement resulted. Similarly, a single engagement at the Hallé concerts at Manchester resulted in many re-engagements. Soon the Liverpool Philharmonic Orchestra began to invite him to conduct as guest. In 1920 Sir Henry Wood invited him to conduct his own "Eternal Rhythm," and by 1921—at the age of twenty-eight—he found himself established in the front rank of European conductors. His work with the symphony orchestra at Rochester, N. Y., is known to most American music-lovers. But however great Mr. Goossens may be as violinist, pianist, or conductor, his chief fame rests upon his work as a creative artist.

Eugène Goossens began composing at an early age. Yet his works have never been known as the works of a beginner. From the first, his works have showed remarkable technical finish, often even considerable maturity of imagination. If he committed indiscretions as a youthful composer, he had the critical good sense never to allow them to see the light of publicity. Writers speak of him as having absorbed the methods of Debussy, of Skryabin, of Strauss—all according to the writer you happen to read. Goossens, like Shakspeare, has learned from all the world about him. His own musical personality has always dominated over his models in his works. An unconscious nationalism, high emotion, tenderness, passion, and perhaps most important, humor, have all found their place in his art. He is a modern in that he thinks chromatically rather than diatonically; he has been called a "neo-classic" in that his "formal principles are classic, but he works in a medium which is largely novel."

Of the work of Mr. Goossens to be performed here on Friday and Saturday, The Musical Times (London), of April 1, 1923, said:

"Eugène Goossens conducted the London Symphony Orchestra on Feb. 18, and his own new Quarter-of-an-Hour Symphony (or "Sinfonietta") was included in the program. It has three movements—a sonata-form first, a 'Romanza second, and a scherzo-like third. Some of the subject-matter is used in more than one movement, and there is a 'motto-theme' (picked up in the street from a whistling passer-by) that appears in all. The whole work flies in the face of some of the theories and prin-

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APROPOS GOOSSENS

Continued from Page Sixteen

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"The whole work, in subject-matter, harmony, and orchestration—is very interesting, and its conciseness should lead to its being heard often enough for the public to find out whether it likes it—a poiont about which it seemed a little in doubt at the first performance, probably not finding the harmonic scheme immediately accessible."

And a writer in The Chesterian for April, 1923 (Mr. Leigh Henry) says:

"Far and away above all the novelties mentionel [of the past few weeks in London] for clarity of expression, for sense of form, and for real musicality, was Eugène Goossens's 'Sinfonietta,' and the instrumentation is even more original than that of the exquisite 'Eternal Rhythm.' Here one feels that Goossens has escaped certain romantic weaknesses which threatened some preceding works, has attained a rarity and purity of expression truly classic."

Frederick Delius's "On Hearing the First Cuckoo in Spring" was written in 1912 and first performed at London in January, 1914, at a Philharmonic Concert under Mengelberg. Mr. Philip Heseltine, in his authoritative "Frederick Delius," says of this piece and of its companion-piece, "Summer Night on the River," that they are certainly Delius's "finest achievements in purely orchestral music." He continues:

"To anyone quite unacquainted with his music the 'First Cuckoo' might be presented as an epitome of his whole life's work. It is based upon a twofold melory; the first part is Delius's own, a sequence of phrases that echo each other like distant cuckoo calls, the second is derived from a Norwegian folk-song, 'I Ola Dalon' ('In Ola Valley the Church Chimes Ring'), which is to be harmonized by Grieg [as No. 14] in his Opus 66 ['Popular Norwegian Melodies for Pianoforte']. Associated with the song is a legend of an old woman who, thinking her son had been kidnapped by the bogles and bugaboos of the hills, rang the bells of the neighboring church in the hope of releasing him from their power. But Delius chose the theme for its musical beauty, without any thought of its traditional associations, and using it as a motif has painted in unforgettable tones the emotions of one for whom spring is not so much a season of riot and exuberance, fresh hopes and renewed vitality, as a vision of such sweet and tender loveliness that the heart stands still in contemplation of it and the old unrest of the soul is put to sleep."

Mr. Percy Grainger, in the Symphony Society bulletins, on the occasion of the performance by the New York Symphony adds: "Delius adores Norway and knows it as few non-Scandinavians do. He has spent eighteen summers in the High Hills. Therefore, the advent of the spring brings for him longings for Norway, and particularly for those glorious mountains and fine hill-men from which 'I Ola Dalon' hails. That is why he has used this Norwegian tune in this impression of spring."

Frederick Delius was forty-three years of age before any large work of his was published—even though he had been writing for twenty years. His modesty, his unwillingness to use his compositions for publicity's sake, his refusal to resort to wire-pulling of any kind in order to gain recognition caused this extremely late acknowledgment of his powers. Haseltine has struck a true note then when he adds, later in his volume:

"One feels that all Delius's music is evolved out of the emotions of a past that was never fully realized when it was present, emotions which only became real after they had ceased to be experienced. . . . Here perhaps we have the explanation of the sadness that is intermingled with the serenity and sweetness of the conception of spring revealed in the 'First Cuckoo'; for it is a spring of the soul that cannot blossom until the autumn has come, that has so little time to stay. . . . The apparent victories of time over the soul, in separation and in going apart, are Delius's predominant theme; but in his music there is always a smile of assurance which seems to tell us that time itself is no more than the great illusion of the world."

A. H. M.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
FEB 2 1 1926

BOSTON SYMPHONY ORCHESTRA COMING HERE NEXT MONTH

One of the outstanding concert events that has been brought to New Haven music lovers in many years is scheduled for Woolsey Hall on the night of March 11th, at which time the Boston Symphony Orchestra will appear under the auspices of the Yale School of Music. The event will mark the fifth and final offering of the season of the Steinert Concert Series, which this year has proven the most popular ever, and with such an ambitious presentation as the Boston Symphony to conclude the series Woolsey Hall will undoubtedly be jammed to the doors for the occasion. Of great importance to the forthcoming event is the fact that the great musical organization will be conducted by Serge Koussevitzky, who will make his first appearance before the local audiences at that time.

The concerts by the Boston Symphony Orchestra this season are in greater demand than they have ever been in the illustrious history of this great organization, and the waiting lists of applicants for subscription tickets have for the first time reached the number of 1000. Since every series in Boston is subscribed for the season to the last seat, a new historical series has just been announced to be given on five Tuesday afternoons. This will increase the total number of concerts in greater Boston to 73 as against 59 five years ago. The same conditions apply in New York where ten concerts are given.

This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra, who is now beginning his second season in America.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectations. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

Seats are now on sale for the Boston Symphony concert at Steinert's, 183 Church St.

NEXT SYMPHONY CONCERT FEB. 9TH

TRAVELER —— JAN 30

Schumann's "Manfred" to Be Given by People's

Since the Boston Symphony orchestra will be on tour next week there will be no concerts in Boston until the week following. On Tuesday afternoon, Feb. 9, at 3:15, there will take place the third concert of the new historical series. The music will consist of Brahm's First Symphony and numbers by Wagner, Saint-Saens and Tchaikovsky.

The 15th regular pair of concerts will take place on Friday afternoon and Saturday evening, Feb. 12 and 13. Mr. Koussevitzky will then present a Concerto for Strings by Vivaldi; a Contrapuntol Fantasy by Bekeu; Respighi's Symphony Poem, the "Pines of Rome," then to be heard for the first time in Boston, and Beethoven's First Symphony.

Mr. Koussevitzky, returning from his vacation spent in New York, will conduct the concerts of the Boston Symphony orchestra this week. The program will comprise Moussorgsky's fantastical "Night on Bald Mountain," Prokofieff's third piano concerto, and Scriabin's symphony "The Divine Poem." Mr. Prokofieff will be the pianist. The third concerto was performed for the first time at Chicago on Dec. 16, 1921, when the composer was in that city attending to the production of his opera "The Love for Three Oranges."

It was announced that this program would include Prokofieff's "Classical" symphony. Later it was stated that the symphony would not be played; [illegible] Scherzo from his

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TRANSCRIPT JAN 27

Koussevitzky Stays

Without Rhyme or Reason Is the Tattle to the Contrary

IT IS high time to make an end of current gossip about Mr. Koussevitzky's departure from the Symphony Orchestra. To squelch the whole rumor briefly and bluntly, he has no intention of quitting his post either at the end of the present season or at the end of the season next to come. He will fulfill his contract, which still has several years to run. He has not asked to be relieved of it or meditated such a request. All this report, surmise and innuendo is wholly unwarranted. Yet for a fortnight or more the town has buzzed with it until everyone was asking his neighbor whether it was true, and half-believing it at that. On the fullest authority every such rumor is groundless and not to be endured.

PROKOFIEFF IS SOLOIST AT SYMPHONY

AMERICAN JAN 30

By MOSES SMITH

When Serge Koussevitzky, conductor of the Symphony Orchestra, came on the stage at the start of yesterday's concert, it was the signal for one of the longest demonstrations that has taken place there for years. The audience was acknowledging its admiration for the conductor, who was absent from the two previous concerts.

Mr. Koussevitzky proceeded to conduct the orchestra with his accustomed vigor and insight, in Moussorgsky's "A Night on Bald Mountain," glowing Orchestral Fantasy. Certainly it glowed under his baton.

The soloist was one of the "wild men of Russia," Serge Prokofieff, whose own Third Piano Concerto was on the program. Mr. Prokofieff in the flesh did not turn out to be wild at all, nor did the Concerto, which was performed for the first time in Boston, have the primitive savagery of his "Scythian Suite," which Mr. Koussevitzky had introduced to Boston audiences last year.

Nevertheless this Concerto is a very original work. And just as you never quite know what type of music to expect from these new Russians, so in a particular piece there are startling and violent changes and contrasts. The soloist, by the way, proved to be an exceptionally gifted pianist, with a marvellous technical facility. His fingers flew all over the keys, and were everywhere at once. The audience applauded very heartily at the close of the performance.

The other number was Scriabin's "Divine Poem." Only once before has this piece been heard in Boston. That was when Mr. Monteux brought it out at these concerts two years ago. To our mind this is the best of the Symphonic pieces of Scriabin with which Bostonians are familiar. The performance of the work was brilliant.

GOOSENS LEADS HUB ORCHESTRA

Another guest conductor, this time an attractive, and dynamic young Englishman, Eugene Goosens, is duplicating the success made at the Symphony Concerts last week by the gifted Russian visitor, Michael Press.

JAN 23

Mr. Goosens appeared as composer as well as leader, for one of the two novelties on this 13th program, which will be broadcast tonight, is his charming "Sinfonietta."

Equally admirable was the new work by Goosens' fellow-countryman, Delius, an imaginative and intriguingly scored little tone picture called "On Hearing the First Cuckoo in Spring."

Mr. Goosens offers a model program, easily one of the best of the season, and this, combined with excellent conducting and some of the best playing the Hub orchestra has done since its reorganization, excited unusual enthusiasm.

After the performance of Brahms' fourth symphony, conductor and players received an intensely warm ovation. Two other numbers that provoked much applause were Weber's sparkling "Freischuetz" overture and Debussy's delightful "Iberia" tone pictures.

Boston Symphony Orc Program With Serg Closing Toscanini Symphony Society U

N.Y. EVE POST JAN 30

THE feature of the third visit of the season of the Boston Symphony Orchestra under the direction of Serge Koussevitzky on Thursday evening and Saturday afternoon will be the appearance of Serge Prokofieff as soloist in his third pianaforte concerto. The orchestra will also play the march and scherzo from his opera "The Love for Three Oranges."

At the Thursday concert the orchestra will give an all-Russian program with Seriabine's third symphony, "The Divine Poem," and Moussorgsky's "Night on Bald Mountain." Saturday afternoon, besides the Prokofieff numbers there will be Rimsky-Korsakoff's "Scheherazade" and a sonata of Galhard arranged by Steinberg.

Monitor 168

Boston Jan 26

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, last night in Symphony Hall gave the second of this season's series of Monday evening concerts. Jesus Sanromá, pianist, was the assisting soloist. The program:

Gaillard—Sonata in G major (freely transcribed for small orchestra by Maximilian Steinberg)
Rachmaninoff—Pianoforte Concerto No. 2 in C minor
Strauss—"An Alpine Symphony"

Returning to his orchestra after a brief mid-winter vacation, Mr. Koussevitzky was greeted with enthusiasm by his audience. Even the opening night of a season of opera did not lessen the number of attendants, for, as has become the custom at all concerts of the orchestra, every seat was taken.

Fragmentary and episodic in nature, Gaillard's fragile old bit seems scarcely worth the care and pains lavished on its arrangement and performance. For Mr. Steinberg has exercised a skilled technical ability on its restoration. Likewise Mr. Koussevitzky has bestowed on this little antique the same detailed attentiveness which large and brilliant compositions call from him. But this "infinite capacity for taking pains" seems ingrained in the man's nature.

Interest in Gaillard's music may be tinged with a certain antiquarianism. Quite another extreme of feeling animates any consideration of Mr. Sanromá's performance of the Rachmaninoff Concerto. Unbelievable as it may seem, this young pianist has not yet had his head turned by the abundant praise poured on him. He continues to work. He continues to play before audiences both large and small. Most important of all, he continues to improve. Each performance shows a slight but noticeable advance over earlier appearances.

Last evening Mr. Sanromá played as if there existed for him only the music he was traversing and the leader before him. He played Rachmaninoff's music with delicacy, with fervor, with understanding, even with a touch of the "grand manner." The sophistications of sections of the concerto he stripped of artificiality. Stark, unmantled emotion poured from the tensity, the mounting climax, the surcharged vibrance of the concluding movement. Yet restraint came at his call many times in the course of the music. The fartherly pat which Mr. Koussevitzky bestowed on the pianist's head was in tune with the enthusiastic applause.

Presumably this performance of Strauss's much discussed "Alpine Symphony" marks its disappearance, for a time at least, from this orchestra's concerts. Two recent pairs of regular concerts have set forth its ingredients. Hearing it once more, one wondered how Strauss limited his realistic imitations to a mere wind machine, a thunder machine and cowbells. For surely he might have incorporated a well-behaved yodel in the mixture.

Fortunately for the hearer, comparatively few sections of the "Alpine Symphony" lend themselves to ridicule. If this music does not achieve the effectiveness of some of Strauss's most impelling works, it does remain beautifully descriptive program music, of a realistic and daring type. But Richard Strauss knows the perverseness of the public and its opinions. How, then, did he summon the courage to risk going down in the annals of popular musical history as the composer of the "Cow-bell Symphony?"

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Frederick Delius's "On Hearing the First Cuckoo in Spring" was written in 1912 and first performed at London in January, 1914, at a Philharmonic Concert under Mengelberg. Mr. Philip Heseltine, in his authoritative "Frederick Delius," says of this piece and of its companion-piece, "Summer Night on the River," that they are certainly Delius's "finest achievements in purely orchestral music." He continues:

"To anyone quite unacquainted with his music the 'First Cuckoo' might be presented as an epitome of his whole life's work. It is based upon a twofold melory: the first part is Delius's own, a sequence of phrases that echo each other like distant cuckoo calls, the second is derived from a Norwegian folk-song, 'I Ola Dalon' ('In Ola Valley the Church Chimes Ring'), which is to be harmonized by Grieg [as No. 14] in his Opus 66 ['Popular Norwegian Melodies for Pianoforte']. Associated with the song is a legend of an old woman who, thinking her son had been kidnapped by the bogles and bugaboos of the hills, rang the bells of the neighboring church in the hope of releasing him from their power. But Delius chose the theme for its musical beauty, without any thought of its traditional associations, and using it as a motif has painted in unforgettable tones the emotions of one for whom spring is not so much a season of riot and exuberance, fresh hopes and renewed vitality, as a vision of such sweet and tender loveliness that the heart stands still in contemplation of it and the old unrest of the soul is put to sleep."

Mr. Percy Grainger, in the Symphony Society bulletins, on the occasion of the performance by the New York Symphony adds: "Delius adores Norway and knows it as few non-Scandinavians do. He has spent eighteen summers in the High Hills. Therefore, the advent of the spring brings for him longings for Norway, and particularly for those glorious mountains and fine hill-men from which 'I Ola Dalon' hails. That is why he has used this Norwegian tune in this impression of spring."

Frederick Delius was forty-three years of age before any large work of his was published—even though he had been writing for twenty years. His modesty, his unwillingness to use his compositions for publicity's sake, his refusal to resort to wire-pulling of any kind in order to gain recognition caused this extremely late acknowledgment of his powers. Haseltine has struck a true note then when he adds, later in his volume:

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A. H. M.

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REGISTER
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This demand is largely due to the extraordinary genius of Serge Koussevitzky, the Russian conductor of the orchestra, who is now beginning his second season in America.

Coming to America a year ago, with this reputation to herald him, Koussevitzky, appearing over the famous orchestra which he still commands, more than fulfilled the highest expectations. He has quickly become the most outstanding figure in the musical world of those cities which the orchestra visits and his reputation extends the length and breadth of this country.

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Schumann's "Manfred" to Be Given by People's

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Mr. Koussevitzky, returning from his vacation spent in New York, will conduct the concerts of the Boston Symphony orchestra this week. The program will comprise Moussorgsky's fantastical "Night on Bald Mountain," Prokofieff's third piano concerto, and Scriabin's symphony "The Divine Poem." Mr. Prokofieff will be the pianist. The third concerto was performed for the first time at Chicago on Dec. 16, 1921, when the composer was in that city attending to the production of his opera "The Love for Three Oranges."

It was announced that this program would include Prokofieff's "Classical" symphony. Later it was stated that the symphony would not be played; [illegible] Scherzo from his

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Transcript Jan 27

Koussevitzky Stays

Without Rhyme or Reason Is the Tattle to the Contrary

It is high time to make an end of current gossip about Mr. Koussevitzky's departure from the Symphony Orchestra. To squelch the whole rumor briefly and bluntly, he has no intention of quitting his post either at the end of the present season or at the end of the season next to come. He will fulfill his contract, which still has several years to run. He has not asked to be relieved of it or meditated such a request. All this report, surmise and innuendo is wholly unwarranted. Yet for a fortnight or more the town has buzzed with it until everyone was asking his neighbor whether it was true, and half-believing it at that. On the fullest authority every such rumor is groundless and not to be endured.

PROKOFIEFF IS SOLOIST AT SYMPHONY

American Jan 30

By MOSES SMITH

When Serge Koussevitzky, conductor of the Symphony Orchestra, came on the stage at the start of yesterday's concert, it was the signal for one of the longest demonstrations that has taken place there for years. The audience was acknowledging its admiration for the conductor, who was absent from the two previous concerts.

Mr. Koussevitzky proceeded to conduct the orchestra with his accustomed vigor and insight, in Moussorgsky's "A Night on Bald Mountain," glowing Orchestral Fantasy. Certainly it glowed under his baton.

The soloist was one of the "wild men of Russia," Serge Prokofieff, whose own Third Piano Concerto was on the program. Mr. Prokofieff in the flesh did not turn out to be wild at all, nor did the Concerto, which was performed for the first time in Boston, have the primitive savagery of his "Scythian Suite," which Mr. Koussevitzky had introduced to Boston audiences last year.

Nevertheless this Concerto is a very original work. And just as you never quite know what type of music to expect from these new Russians, so in a particular piece there are startling and violent changes and contrasts. The soloist, by the way, proved to be an exceptionally gifted pianist, with a marvellous technical facility. His fingers flew all over the keys, and were everywhere at once. The audience applauded very heartily at the close of the performance.

The other number was Scriabin's "Divine Poem." Only once before has this piece been heard in Boston. That was when Mr. Monteux brought it out at these concerts two years ago. To our mind this is the best of the Symphonic pieces of Scriabin with which Bostonians are familiar. The performance of the work was brilliant.

GOOSENS LEADS HUB ORCHESTRA

Another guest conductor, this time an attractive, and dynamic young Englishman, Eugene Goosens, is duplicating the success made at the Symphony Concerts last week by the gifted Russian visitor, Michael Press.

Jan 23

Mr. Goosens appeared as composer as well as leader, for one of the two novelties on this 13th program, which will be broadcast tonight, is his charming "Sinfonietta."

Equally admirable was the new work by Goosens' fellow-countryman, Delius, an imaginative and intriguingly scored little tone picture called 'On Hearing the First Cuckoo in Spring."

Mr. Goosens offers a model program, easily one of the best of the season, and this, combined with excellent conducting and some of the best playing the Hub orchestra has done since its reorganization, excited unusual enthusiasm.

After the performance of Brahms' fourth symphony, conductor and players received an intensely warm ovation. Two other numbers that provoked much applause were Weber's sparkling "Freischuetz" overture and Debussy's delightful "Iberia" tone pictures.

Boston Symphony Orc Program With Serge Closing Toscanini Symphony Society U

N.Y. Eve Post Jan 30

The feature of the third visit of the season of the Boston Symphony Orchestra under the direction of Serge Koussevitzky on Thursday evening and Saturday afternoon will be the appearance of Serge Prokofieff as soloist in his third pianaforte concerto. The orchestra will also play the march and scherzo from his opera "The Love for Three Oranges."

At the Thursday concert the orchestra will give an all-Russian program with Seriabine's third symphony, "The Divine Poem," and Moussorgsky's "Night on Bald Mountain." Saturday afternoon, besides the Prokofieff numbers there will be Rimsky-Korsakoff's "Scheherazade" and a sonata of Galhard arranged by Steinberg.

Monitor 168

Boston

Jan 26

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, last night in Symphony Hall gave the second of this season's series of Monday evening concerts. Jesus Sanromá, pianist, was the assisting soloist. The program:

Gaillard—Sonata in G major (freely transcribed for small orchestra by Maximilian Steinberg)
Rachmaninoff—Pianoforte Concerto No. 2 in C minor
Strauss—"An Alpine Symphony"

Returning to his orchestra after a brief mid-winter vacation, Mr. Koussevitzky was greeted with enthusiasm by his audience. Even the opening night of a season of opera did not lessen the number of attendants, for, as has become the custom at all concerts of the orchestra, every seat was taken.

Fragmentary and episodic in nature, Gaillard's fragile old bit seems scarcely worth the care and pains lavished on its arrangement and performance. For Mr. Steinberg has exercised a skilled technical ability on its restoration. Likewise Mr. Koussevitzky has bestowed on this little antique the same detailed attentiveness which large and brilliant compositions call from him. But this "infinite capacity for taking pains" seems ingrained in the man's nature.

Interest in Gaillard's music may be tinged with a certain antiquarianism. Quite another extreme of feeling animates any consideration of Mr. Sanromá's performance of the Rachmaninoff Concerto. Unbelievable as it may seem, this young pianist has not yet had his head turned by the abundant praise poured on him. He continues to work. He continues to play before audiences both large and small. Most important of all, he continues to improve. Each performance shows a slight but noticeable advance over earlier appearances.

Last evening Mr. Sanromá played as if there existed for him only the music he was traversing and the leader before him. He played Rachmaninoff's music with delicacy, with fervor, with understanding, even with a touch of the "grand manner." The sophistications of sections of the concerto he stripped of artificiality. Stark, unmantled emotion poured from the tensity, the mounting climax, the surcharged vibrance of the concluding movement. Yet restraint came at his call many times in the course of the music. The fartherly pat which Mr. Koussevitzky bestowed on the pianist's head was in tune with the enthusiastic applause.

Presumably this performance of Strauss's much discussed "Alpine Symphony" marks its disappearance, for a time at least, from this orchestra's concerts. Two recent pairs of regular concerts have set forth its ingredients. Hearing it once more, one wondered how Strauss limited his realistic imitations to a mere wind machine, a thunder machine and cowbells. For surely he might have incorporated a well-behaved yodel in the mixture.

Fortunately for the hearer, comparatively few sections of the "Alpine Symphony" lend themselves to ridicule. If this music does not achieve the effectiveness of some of Strauss's most impelling works, it does remain beautifully descriptive program music, of a realistic and daring type. But Richard Strauss knows the perverseness of the public and its opinions. How, then, did he summon the courage to risk going down in the annals of popular musical history as the composer of the "Cow-bell Symphony?"

RESURRECTED CRAFTSMAN

Galliard Contributes an Eighteenth-Century Sonata for Present Novelty—Mr. Sanroma and, Once More, Strauss—Monday-Nighters Greet Mr. Koussevitzky—Music Hereabouts

It is the year 2155. The wise ones among the radio announcers (we used to call them college professors, in an earlier organization of society) have explained to the public repeatedly that the beginning of the twentieth century produced the world's one supremely great composer in the person of Arnold Schönberg, of whom pictures are flashed into our homes, whose music we are forced to hear for the good of our souls—though some of us get a bit tired of it—and it is told us over and over again that he is so great first, because the whole range of human emotion resides in his works, a bit hard to see, to be sure, for the uninitiated, but it is there nevertheless; second, because the whole structure of the music of the twenty-first century and of the twenty-second, that golden epoch of music, rests squarely upon his shoulders.

But now an enterprising conductor, in search for novelty, comes upon a forgotten score. With the help of the most erudite of the radio announcers, who promises aid in his few hours off duty, it is possible to reconstruct the faded pages. The title is "Nocturnes," the composer a hitherto unheard one, Achilles Claude DeBussy. The conductor plays his score. It wins a certain praise. He persists, and gradually even the radio announcers begin to recognize its worth.

Coming back to 1926, let us ask ourselves a question: "How much do we really know about the music of a couple of centuries ago?" We are told that the musical sun rises and sets in the works of Bach and Handel; minor composers of worth are enumerated. But few ever even hear of one John Ernest Galliard, unless perchance they have come to Boston and have heard the concerts of its Symphony Orchestra under Mr. Serge Koussevitzky. Again last evening, at the second of the Monday series of concerts, the orchestra played Maximilian Steinberg's transcription of Galliard's Sonata in G major. The string band, a flute, an oboe, a bassoon play it. In style it is none too similar to the works of the great George Frederick, or the greater Johann Sebastian. Previous impressions are but renewed. In these four movements resides the rarest beauty, the beauty of tones swelling, long-sustained, the beauty of tones in active kaleidoscopic motion. Not skill in the use of counterpoint as such, not its use as a matter of routine, nor yet its use in laying bare the depths of a noble soul, is what interests Galliard; but the use of counterpoint in the quest for pure beauty—there is his field, there his achievement. With the string band, now winning fame on every hand, to play it, with Messrs Laurent, Gillet, Laus as quasi-soloists, with the sensitive Mr. Koussevitzky to conduct, performance matched, yes, surely much

Continued on Page [illegible]

RESURRECTED CRAFTSMAN

Boston Transcript Jan 26

Continued from Page Eight

more than matched the biggest conception that good old John Ernest Galliard ev had of his piece.

A soloist graced this concert, a young Bostonian, a familiar figure in concert halls. Modest, unassuming, Mr. Sanroma is occasionally heard in an ensemble concert—when it is decidedly up to his partner to prove himself the pianist's equal. Rakhmaninov's second concerto he played last evening. Applause was loud and long, bringing the young artist back to the stage time and again. Deservedly so. Not often does a piano paired with an orchestra acquit itself so well. Flaws one cannot find in this youth's performance. Tone was beauty itself, in many a gradation, with many a modulation. Plasticity there was, the broadest and best-considered molding of phrase. Phrase followed phrase, building up into shapely larger structures. No sign of immaturity here. No sign of mere adequate technical equipment, skillfully handled. For fires burn deep within young Sanroma, fires which together with his unlimited technical resource will carry him, indeed already place him, with the world's elect among pianists. Many a visiting artist of note has fallen short of Mr. Sanroma's work yesterday.

After the intermission the orchestra played Strauss's "Alpensymphonie," fifth performance in five weeks. It is a work played none too often, laid by now and again as not a worthy companion to the most of the rest of Strauss's orchestral works. From this one must dissent. The works of Strauss that do not contain some dross are indeed few and far between. As for the rest, the Alpensymphonie" does not fall far below them. Nor are its weakest portions those in which machinery cowbells, a maximum of percussion are added to the music. Strauss can be, indeed is in this piece, quite as dissonant as a cowbell ever thought of being. Its weakest spots are passages in which invention permits dullness to overtake it, as in certain development sections worked out by the composer's routine ability. Banal themes there are also, as for example the one which forms the subject for the rather dry fugato. But the weakest part, to the present writer, is the peroration. The composer has finished his piece, but still he wanders on and on with apparent aimlessness. A good European organist trained in the technic of improvisation could ramble on in this fashion for hour and hours. But the weak spots are much overbalanced by the strong ones. And the strong ones include the main bulk of the work. Themes are many—all but about two are worthy of the best of Strauss. Mood he evokes over and over again. Structurally the work hangs together admirably—not counting the appendage at the end. And a virtuoso performance received at the hands of the orchestra.

The Monday evening concerts were fir to welcome the returned Mr. Koussevitzk The [illegible] not listen to a "guest

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APROPOS GOOSSENS

Trans Jan 21

A Note on the Impending Visitor—His Place in British Music; His Career; His Work—Delius and a Norwegian Cuckoo

Transcript — Jan 21.

Mr. Eugene Goossens, who conducts the concerts of the Boston Symphony Orchestra this week-end, appears on the program as composer as well as conductor. On this program he has placed his own Sinfonietta, and with it a work by his countryman, Frederick Delius, "On Hearing the First Cuckoo in Spring." Mr. Goossens has won fame as a violinist in the London Philharmonic String Quartet; he is equally brilliant as a concert pianist. His early career as a conductor was phenomenal. At the age of twenty-three he was invited by Sir Thomas Beecham to conduct a performance of Stanford's "The Critic." A permanent engagement resulted. Similarly, a single engagement at the Hallé concerts at Manchester resulted in many re-engagements. Soon the Liverpool Philharmonic Orchestra began to invite him to conduct as guest. In 1920 Sir Henry Wood invited him to conduct his own "Eternal Rhythm," and by 1921—at the age of twenty-eight—he found himself established in the front rank of European conductors. His work with the symphony orchestra at Rochester, N. Y., is known to most American music-lovers. But however great Mr. Goossens may be as violinist, pianist, or conductor, his chief fame rests upon his work as a creative artist.

Eugène Goossens began composing at an early age. Yet his works have never been known as the works of a beginner. From the first, his works have showed remarkable technical finish, often even considerable maturity of imagination. If he committed indiscretions as a youthful composer, he had the critical good sense never to allow them to see the light of publicity. Writers speak of him as having absorbed the methods of Debussy, of Skryabin, of Strauss—all according to the writer you happen to read. Goossens, like Shakspeare, has learned from all the world about him. His own musical personality has always dominated over his models in his works. An unconscious nationalism, high emotion, tenderness, passion, and perhaps most important, humor, have all found their place in his art. He is a modern in that he thinks chromatically rather than diatonically; he has been called a "neo-classic" in that his "formal principles are classic, but he works in a medium which is largely novel."

Of the work of Mr. Goossens to be performed here on Friday and Saturday, The Musical Times (London), of April 1, 1923, said:

"Eugène Goossens conducted the London Symphony Orchestra on Feb. 18, and his own new Quarter-of-an-Hour Symphony (or "Sinfonietta") was included in the program. It has three movements—a sonata-form first, a 'Romanza second, and a scherzo-like third. Some of the subject-matter is used in more than one movement, and there is a 'motto-theme' (picked up in the street from a whistling passer-by) that appears in all. The whole work flies in the face of some of the theories and prin-

Continued on Last Page

APROPOS GOOSSENS

Continued from Page Sixteen

ciples of its own composer, as laid down in numerous lectures and articles; but if he does not object to such defiance, nobody else is likely to do so. So far as can be seen, nothing has been lost by this frank adoption of the old-fashioned 'development' system and by the representation of 'extra-musical emotion'! The fact is, of course, that none of these young men bite half as hard as they bark.

"The whole work, in subject-matter, harmony, and orchestration—is very interesting, and its conciseness should lead to its being heard often enough for the public to find out whether it likes it—a point about which it seemed a little in doubt at the first performance, probably not finding the harmonic scheme immediately accessible."

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Boston has already heard Prokofieff's splendidly barbaric "Symphony" suite; his violin concerto which was played here by Mr. Burgin; his "Song without Words," sang by Nina Koshetz.

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After the performance of Brahms' fourth symphony, conductor and players received an intensely warm ovation. Two other numbers that provoked much applause were Weber's sparkling "Freischuetz" overture and Debussy's delightful "Iberia" tone pictures.

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and half-believing it at [illegible] On the fullest authority every such rumor is groundless and not to be endured.

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numbers there will be Rimsky-Korsakoff's "Scheherazade" and a sonata of Galhard arranged by Steinberg.

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SYMPHONIC INTERLUDES

A Note on the Current Way with Musical Masterpieces

IT has become the fashion to play symphonies in three or four movements without any considerable intervals between the movements, and without permitting the audience to applaud until the end of the work. It may be asked why? It does not matter any longer what symphony it is; whether it is a classic by Haydn, such as the "Clock" symphony recently interpreted by Mr. Toscanini, or a modern work like Tchaikovsky's "Symphonie Pathétique" as performed by Mr. Koussevitzky, or Mr. Stokowski with a new work by Miascovsky, or Mr. Sokoloff with the long and involved symphony of Arnold Bax, which he introduced in this city last Tuesday night. Whatever the music, whatever its character or style, the conductor signals for silence a the end of a movement, waits just long enough to prepare his men, and proceeds with his task. The work is heard in solemn silence. No one ventures a sound There is the atmosphere of ritual, which may have been the last thing intended by the composer.

This procedure is becoming general; in some instances it is for the good of the composer and the audience; in many instances it defeats its own purpose.

The purpose is that nothing shall distract the attention of the listeners or interrupt the continuity of the composer's thought. But this may be in direct contrast to the musician's intention, to say nothing of the unwarranted and unprofitable strain upon the mental processes of the audience. Why play a Haydn symphony through, with all the repeats, with the result of a solid half hour or more of music, when that is not Haydn's plan or necessary to the trade standing of his composition? Haydn did not compose tone-poems or music dramas. He labored humbly to produce beautiful sound, and, also, in the best sense of the word, to please. He did not regard his art with knitted brows. He did not intend, when he produced a symphony, to inspire vast meditations upon the infinite. It does not make his composition any greater, or show any particular degree of reverence to him, to treat him as if he did, or as if it were light-minded to betray a human enthusiasm for his music.

The classic symphonists were particularly concerned with justness and balance of proportion. Their works were conceived and carried out in formal divisions. The divisions are carefully contrasted with each other, in time and rhythm, in mood, form, melodic content. The character of one movement is thrown into relief by contrast with the others. Between each movement there is opportunity for an instant's rest on the part of the audience and the nervous and emotional relief that applause often provides. This is for the good of the listener and the symphony. It is procedure based upon logical principes of artistic balance and proportion, and also the principles of psychology. The symphony, a great architectural design, requires proper spacing and arrangement for its best presentation. The audience is the gainer if it can rest the ears and the mind in the intervals of the performance.

Certainly this is true of the symphony in which formal considerations overbalance emotional fervor and romantic meaning. But it also applies to symphonies of the more modern and dramatic kind. The fifth symphony of Beethoven is obviously the work of a romanticist, in spite of its powerful concentration of elements of classic form. Its first two movements stand complete in themselves and apart from each other. A brief space of time is not only appropriate but desirable between them. The first movement is a musical and emotional unit, an expression of amazing intensity and compression of force. When its passion and stress ends, there should be a reasonable interval for adjustment to the mood of the variations that follow. Not to permit that opportunity and prevent the applause which is perfectly creditable emotional outlet, is to work injury to the effect of the symphony. For the slow movement, following without a pause the revolutionary fury of the preceding section, cannot have the effect Beethoven intended; the audience has not been permitted to realize its reactions and prepare for what is to come. In the two movements that follow, the situation is otherwise. These two movements depend upon each other for the effect—one of the most dramatic in all music—of the transition from the mysterious and the ominous suspense of the scherzo to the wild rejoicings of the finale. And what has Beethoven done? He has joined the two movements.

The grander the proportions of the symphony the more advisable that it be played as a work in parts, even when there is intimate thematic or dramatic relation between them. Brahms's C minor symphony, corresponding to the dramatic plan of Beethoven's symphony in the same key, but more elaborate in its structure, uses thematic fragments which reappear in the different divisions. Only one of these divisions is entirely free of the haunting presence of the fate theme heard at once in the introduction. The composer's meaning is clear. Once again it is the struggle with fate, the triumph of righteousness. The meaning is not the less plain, but rather more so, if the movements are properly separated from each other. Franck's symphony, more intimately related in its parts, should no more be heard without pauses between the movements than an opera in four acts should be given in one. In each instance the significance of the musical and dramatic expression is the greater for separation and contrast.

There is, of course, no hard and fast rule that applies to such cases. There are many instances when a moment of silence enhances musical effect as nothing else can—instances, indeed, where the silence itself assumes the quality and significance of music. Like everything else, taste and individual judgment should be brought to bear in these matters. But it is not good when a method appropriate under some [illegible] orchestra [illegible] first-rate orchestra, that distinction is a most elusive quality. But they join the rest of us in welcoming Mr. Koussevitzky back into the fold, so that distinguished conducting and distinguished playing may go undiminished, enhancing each other, climbing mountain-tops of achievement.

A. H. M.

Incidents and Prospects

Mr. Casals, the violoncellist, is ambitious to be conductor. At concerts in Barcelona, London and New York he has given clear proof of corresponding abilities. He controls and sways the orchestra; he is master of the music in hand. Next winter, when Mr. Koussevitzky takes holiday, one or two guest-conductors must be bidden to Symphony Hall. If Mr. Casals is then in America, why should not he be the choice? The public that rises to him as violoncellist would hear him eagerly as conductor. Besides, he is a personage.

The Scherzo of the Bumble Bee—fragment from Rimsky-Korsakov's opera "Tsar Saltan"—of which Mr. Koussevitzky made much last season, has received final consecration as concert-piece. The Conservatory Orchestra in Paris lately played it; and there is none more hidebound in ritual and tradition. It has also found room for Respighi's new tone-poem, "Pines of Rome," which the public of Symphony Hall still awaits.

At his concert in Jordan Hall, on Saturday afternoon, Feb. 6, Mr. Gieseking, the first new pianist of renown to visit Boston this season, will repeat the program of his début in New York. It comprises a Partita in G major from Bach; three little Sonatas from Scarlatti; Schumann's "Kreisleriana"; the First Book of Debussy's Preludes—twelve in all; Busoni's Sonatina for Christmas Day, 1917; his mildly satirical Sonatina "ad usum infantis." By these signs Mr. Gieseking does not assemble conventional "test-pieces."

SYMPHONY GIVES 11TH CONCERT

"Benvenuto Cellini" Overture and Haydn's Concerto Well Performed

Herald Jan 2

"ALPINE SYMPHONY" AGAIN WINS FAVOR

The eleventh symphony concert yesterday was an occasion of unusual euphony, which began with the opening bars of Berlioz's "Benvenuto Cellini" overture, that piece of music one longs to find beautiful if only out of response to Berlioz's persuasive words about it, and also from sympathy for his struggles to get his opera produced. It still sounds well; yesterday M. Koussevitzky, with his nicest taste to the fore and his finest cunning, saw to that.

It is well he did. The overture had yesterday little more than many varieties of beautiful sound to grace it; its force seemed spent, its stirring rhythm, too; its brilliancy. But who will forget the sound of it, above all the oboe solo, the splendor of the trumpets near the end? A fine sense of proportion can accomplish much.

Much that was exquisite Mr. Koussevitzky accomplished in the accompaniment to Haydn's concerto in D major for violoncello, for he made it, especially the first movement, as agreeable in sound as though it were being played where Haydn meant it to be played, in a small hall. Thus, free from harshness and not swollen up like the ambitious frog of the fable, the concerto could make its charm felt. Charm it has in plenty.

Pablo Casals played the solo part. In his strict adherence to the doctrine, he evidently holds that a performer when playing a classic should let the composer speak for himself, Mr. Casals throughout the first movement all but leaned over backward; though he played with lovely tone—very small, to be sure—and the utmost niceness of phrasing, he kept himself so modestly in the background that the performance lacked all life. As for the finale, it is hard to believe that Haydn imagined it so void of snap and bounce as Mr. Casals fancies it.

But in the adagio Mr. Casals proved the soundness of his doctrine. Putting firmly behind him the 'cellist's temptation to whine and sob and roll slow melodies in sugar, Mr. Casals, trusting confidently in Haydn, played the movement with a noble simplicity that in very truth "let the composer speak for himself." The grace of Haydn's music as Mr. Casals drew it from his instrument, the amazing beauty of Mr. Casals's tone, these are not to be soon forgotten. The artist was cordially applauded.

For a quite different sort of magnificent sound Mr. Koussevitzky had his golden opportunity in Richard Strauss's "Alpine Symphony," wisely repeated to let people really come to know it. The symphony may be very long; it may use in its length some themes that are ordinary, indulge in some episodes too obvious—those cowbells could not fail to sound silly to people who live in the country, nor could country folk ever be impressed with wind that comes from a churn, let it howl as loud as it likes.

Hats, nevertheless, should come off before Richard Strauss, who at the least of it was stirred to write of mountain tops and sunrise, brooks, forests, wide open spaces, storms, and who has so complete a mastery of his means that he can do it. How well he knows the advantage a climax has if it is properly prepared! How fully he understands the value of contrast! How rich and satisfying he makes his music sound. (The superb performance yesterday had a hand in that!)

Strauss must feel deep in his heart the appeal of mountain country. A

Transcript Jan 13

Sign of the Times?

The Boston Orchestra, Koussevitzky and the Succession

SPECULATION about the future remains speculation. Often there is no warrant for it; yet now and again it proves to be divination. Hence its perpetual interest to fallible men and hence the re-printing of the following paragraph from the London Daily Telegraph:

> There is a substantial probability of Eugene Goossens succeeding Koussevitzky as conductor-in-chief of the famous Boston Orchestra. It appears that Koussevitzky is disinclined to continue in Boston after the close of the season of next autumn, owing to his many business engagements and business affairs in Europe, and that in the event of his resignation occurring then the most enviable post will be taken over by Eugene Goossens. This, of course, means that Goossens will thus become a guest-conductor over here instead of over there. Well, well! Who can blame him? He is young and enthusiastic and capable—and fully occupied. Here he would be equally the first three, but alas! not the fourth.

Seemingly "the season" about which The Telegraph predicts is that of 1926-27. For a fact, Mr. Goossens will be guest-conductor at the Symphony Concerts next week. Praise be! he is both young and of modernist sympathies.

FINE PROGRAM AT SYMPHONY

Traveler Jan 23

First Broadcasting of the Beautiful Music in Boston Tonight

Those who are looking forward to listening in when the first Boston Symphony program is broadcast this evening will find their anticipations fully met. The program is an interesting one, representing a range of periods from Weber (contemporary of Beethoven) to the 32-year-old Goossens, who is also conductor for the day.

The opening piece is Weber's familiar "Overture" to the opera "Der Freischutz," composed 125 years ago. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings. Its themes suggest the characters and plot of the acient novel on which the opera is based—the brave huntsman Max, who goes off into the mountains to prove his marksmanship, that he may be entitled to the hand of the beautiful Agatha; while she, amid preparations for her wedding to him, dreams she has been transformed into a dove and is killed by one of his shots.

The overture is followed by the Fourth Symphony, in E minor, by Brahms, written about 40 years ago. This is the symphony that was played at the last concert Brahms heard before his death, in 1897, when he was received with wild acclaim as a master. Wistfulness is perhaps its prevailing characteristic. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, kettledrums, triangle and strings.

The short intermission after the Brahms symphony is followed by Mr. Goossens's composition, written in 1912, which he calls a "symphonietta." The instruments used are three flutes (two interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, side drums, cymbals, triangle, glockenspiel, celesta, harp and the usual strings.

The piece was played in Boston for the first time yesterday, and a true estimate of it cannot be attempted now. This much may be ventured, however, that its three themes impress themselves on the ear more for their development than for their content—make an appeal more to the mind than to the emotions.

The next piece is another that was played in Boston for the first time yesterday, although some of the composer's other works have had places in Symphony programs here. It is entitled "On Hearing the First Cuckoo in Spring." It was written in 1912 by Frederick Delius, born in Yorkshire 63 years ago and now living in France. It has two themes, one suggesting the cuckoo and the other based on a Norwegian folk song describing the old woman who rings the church bells to break the spell over her son of the ogres who have kidnapped him. The piece is full of sentiment and forms a strong contrast to the preceding one.

The program ends with "Iberia—Images for Orchestra," by Debussy. It has three movements: "In the Streets and Byways," "The Fragrance of the Night," "The Morning of a Festival Day." It is scored for piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double bassoon, four horns, three trombones, bass tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps and the usual strings.

This music, written about 20 years ago and first heard in Boston in 1911, sounds less novel now, after half a dozen hearings here, than when it was first produced. "Cacophanous" is an outworn description for the Debussy idiom. Yet the music has lost none of its color, none of its brilliance. It is different from that of the earlier eras, but it is no longer strange. It has its own beauty.

Mr. Eugene Goossens, guest conductor of this week's concerts, is a Belgian-Englishman, if he may so be termed. That is, he is of a Belgian family who settled in London two generations ago. He has been heralded as a modernist, but that term is perhaps more applicable to him as a composer than as conductor. Certainly his selections yesterday showed a wide interpretive range and no partiality for the composers of his own time.

It is hardly possible to give more than an impression of his conducting on hearing one program. His renderings are faithful and effective without being brilliant. He does not employ terse phrasing or subtle nuance. He seems more energetic than powerful.

He has a fine stage presence, and one feature of the concert of which his radio audience will be deprived is the kaleidoscopic series of dancing angles and curves which his slim, well tailored figure cuts in the course of his conducting. The audience yesterday afternoon was enthusiastic in its appreciation.

The concerts next week will again be conducted by Mr. Koussevitzky.

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PAGE 206 - 207

JANUARY 20, 1926

PROV JOURNAL 169

BOSTON SYMPHONY

Interest in the third concert by the Boston Symphony Orchestra give last evening at Infantry Hall centred in the appearance of Eugene Goossens who came as guest conductor. The usual big audience attended, intent upon hearing for the first time the orchestral leader who recently made such a fine impression in New York.

Mr. Goossens is conductor of the Rochester Philharmonic Orchestra, a post he has held since he came to this country a few years ago. His splendid success with the New York Symphony this season at the first of a series of apeparances with that organization brought him more prominently before the American musical public. He is an Englishman, and for many years previous to his coming here was a noted figure in England's musical life.

Last evening Mr. Goossens gave Providence music lovers a decided treat in a programme that held the Brahms Symphony in E-minor as principal number. It it said that he has a special fondness for the great classicists. In the Brahms work he found a rich field for the display of interpretive talent and he was no less successful in the remainder of the nicely balanced programme.

Upon appearance for the opening overture he was accorded a warm greeting, but before the concert ended interest and polite recognition grew into stormy applause of appreciation of his unusual gifts. From beginning to end of the programme the audience seemed greatly impressed by his power and the players went to their task with an enthusiasm which could have but one result—a delightful concert.

The programme was played in the following order:

Overture to "Der Freischutz" ....Weber
Symphony in E-minor, No. 4, Op. 98...Brahms
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico e passionato.
Prelude and Liebestod from "Tristan and Isolde" ....Wagner
"On Hearing the First Cucoo in Spring" ....Delius
"Finlandia"; Symphonic Poem for Orchestra, Op. 26, No. 7..........Sibelius

Providence patrons are accustomed to brilliant performances by the Boston Symphony under Mr. Koussevitzky and to rouse them to enthusiasm a conductor in the Russian leader's place must needs possess qualities of a high order. That Mr. Goossens has uch qualitie became evident in the firt number played, the Weber overture. This, however, was but the prelude to a richer and fuller display of musicianship which came in the playing of the Brahms symphony. There

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Monitor Jan 30

Serge Prokofieff Soloist With Boston Symphony

The fourteenth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Moussorgsky."A Night on Bald Mountain"
Prokofieff......Third Concerto for Piano
Scriabin
Third Symphony, "The Divine Poem"

Mr. Koussevitzky resumed his baton yesterday after an absence of two weeks. His return was greeted by applause prolonged somewhat longer than usual. The program was composed entirely of Russian music, of which Mr. Koussevitzky is quite naturally fond. To begin with, there was the orchestral fantasy of the crude and overrated Moussorgsky, to be sure smoothed over by the expert Rimsky-Korsakoff. Then there was the Piano Concerto of the forward-looking Prokofieff, and lastly the inflated "Divine Poem," a monument to the industry and self-confidence of its composer, who succeeds in saying nothing portentously, in a strange musical speech partaking overmuch of the Wagnerian idiom.

It would seem that in this program all the qualities which endear the music of the Russians to lovers of symphonic music were lacking. Only the defects of this school of composition were in evidence. Even the more expert hand of Rimsky failed to soften entirely the crudities of Moussorgsky or to conceal the amateurishness of his methods of composition. "A Night on Bald Mountain" quickens the imagination by its program, but as actual music it falls far short of satisfying fulfillment.

The piano part of Prokofieff's concerto was played by the composer. There was natural curiosity to see and hear him, and thus some attention was drawn from his music.

Yesterday's concerto had no program to illustrate. Presumably it was to be heard as music pure and simple. As heard for the first time, it seems to consist of repetition rather than development. Rhythmically it is not without interest. Neither is the playing of a good drum corps. This is merely a personal impression. Others, no doubt, will find another appeal in this music.

Mr. Prokofieff played the piano part in unrelenting fashion. He rushed up and down the keyboard with apparent security. Beauty of tone, nuance, color were not considered of importance by him. Of rhythmical life and vigor there was much. But one is tempted to ask, "Is rhythm the sole end and aim of music."

S. M.

GOOSSENS AT SYMPHONY HALL

Herald Jan 23

Conducts Orchestra as Guest—Gives Brilliant Concert

PROGRAM TESTS HIS VERSATILITY

By PHILIP HALE

Eugene Goossens, as a guest, conducted the concert of the Boston Symphony orchestra yesterday afternoon in Symphony hall. He visited Boston this week for the first time. For his program he chose two unfamiliar works; his own Sinfonietta, produced in London in February, 1923, and performed at Rochester, N. Y., under his direction in the season of 1923-24; "On Hearing the First Cuckoo in Spring," by Delius, which was brought out in London two years ago. The program also included Weber's overture to "Der Freischuetz," Brahm's Fourth Symphony and Debussy's "Iberia."

The enviable reputation of Mr. Goossens as a conductor had long preceded him. Born in a family of musicians, he has had wide experience, having conducted operas, ballets, symphony concerts in England and on the European continent. It was said earlier in the season that, in coming to Boston, he would like to be judged first of all as a conductor, not as a composer, yet the list of his works is a long one, embracing music for the stage and the orchestra, chamber music, songs and piano pieces. He has been known here for some years as a composer of chamber music. His Scherzo "Tam o'Shanter," was played at a concert of the Boston Symphony orchestra in March, 1923.

His earlier compositions, by a certain audacity, by his not conforming to the august traditions of British academicians and doctors of music, were described in London as the musical excursions and adventures of an "enfant terrible." Of late, solemn writers about music in London have commended him for turning from the error of his ways. They have patted him on the head. We doubt if his conversion is so complete as these regarders of the rigid law and the aged prophets fondly believe. We certainly hope for his future that it is not.

The Program Book contained a short and modest description of the Sinfonietta by the composer. He ended by saying that he was "a poor estimator of his own work." Thus he did himself injustice. Though he may not look at all that he has done and pronounce it good, he shows in this music that he can criticise himself, that he is not verbose, that he is not intoxicated by his facility. The Sinfonietta is singularly compact, without superfluities. The first movement is practically a fantasia on a persistent little rhythmic figure, which, constantly occurring, is by ingenious treatment free from monotony. The second movement, introduced by a solo for the English horn, has original beauty. Mr. Goossens speaks of this movement, in an almost deprecatory manner, as "very sentimental." True, it has sentiment, but the expression is not too obvious; it is far from being mushy. By its poetic quality it is a charming interlude between two fiery sections. Mr. Goossens refers to the Finale as "hectic"; but the fever is soon over. Let us add that the orchestration of the Sinfonietta is ingenious.

Some regard Frederick Delius as the outstanding figure in the musical world of today. To many his idiom is foreign and unsympathetic. Boston knows only four of his orchestral works. It is not acquainted with his remarkable opera, "A Village Romeo and Juliet," his concertos, or his great choral works, "Sea Drift" (after Walt Whitman), "A Mass of Life" or his "Requiem" in memory of all young artists fallen in the war.

The short piece played yesterday is not an ornithological rhapsody. Like other music by Delius that we have heard, it has a strange reticence, sadness suggested, not emphasized; the music is acid-sweet; it is music that would grow on one, nor would the dangerous approach to monotony by the maintenance of subdued coloring be so noticeable as at a first hearing. Here is an example of how an indisputable impression may be made by the skilful use of the simplest orchestral resources. Mr. Heseltine, the biographer of Delius, reminds the hearer that spring is not to the composer a season of rioting nature and budding hope, but a sweet and tender vision so that "the old unrest of the soul is put to sleep." A pretty burst of rhetoric, but there is a quality in this music that is not so easily defined.

The concert was a brilliant one. The program tested the versatility of Mr. Goossens as a conductor. The romanticism of Weber, which is frank and dramatic, is not the romanticism of Brahms, which is tempered with austerity as perhaps befitted the last great composer of the German academic school. The moods of Delius and Debussy, as they were represented yesterday, are far apart. Yet Mr. Goossens in each instance interpreted as if for the time being he was the sworn champion of that particular school. His technical equipment was at once manifest; his clean and commanding beat, his ability to gain precision of attack in every choir of instruments, his skill in presenting dynamic gradations, stirring contrasts, and in preparing climaxes. More than this, he caught the spirit of the composer, was imbued by it, nor in his varied interpretation was he conscious of himself. The members of the orchestra played as if they rejoiced in being led by him.

The concert will be repeated tonight. Mr. Koussevitzky will conduct the concerts of next week. The [illegible] will be as follows: Moussorg[illegible] on Bald Mountain"

SYMPHONIC INTERLUDES

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* * *

Certainly this is true of the symphony in which formal considerations overbalance emotional fervor and romantic meaning. But it also applies to symphonies of the more modern and dramatic kind. The fifth symphony of Beethoven is obviously the work of a romanticist, in spite of its powerful concentration of elements of classic form. Its first two movements stand complete in themselves and apart from each other. A brief space of time is not only appropriate but desirable between them. The first movement is a musical and emotional unit, an expression of amazing intensity and compression of force. When its passion and stress ends, there should be a reasonable interval for adjustment to the mood of the variations that follow. Not to permit that opportunity and prevent the applause which is perfectly creditable emotional outlet, is to work injury to the effect of the symphony. For the slow movement, following without a pause the revolutionary fury of the preceding section, cannot have the effect Beethoven intended; the audience has not been permitted to realize its reactions and prepare for what is to come. In the two movements that follow, the situation is otherwise. These two movements depend upon each other for the effect—one of the most dramatic in all music—of the transition from the mysterious and the ominous suspense of the scherzo to the wild rejoicings of the finale. And what has Beethoven done? He has joined the two movements.

The grander the proportions of the symphony the more advisable that it be played as a work in parts, even when there is intimate thematic or dramatic relation between them. Brahms's C minor symphony, corresponding to the dramatic plan of Beethoven's symphony in the same key, but more elaborate in its structure, uses thematic fragments which reappear in the different divisions. Only one of these divisions is entirely free of the haunting presence of the fate theme heard at once in the introduction. The composer's meaning is clear. Once again it is the struggle with fate, the triumph of righteousness. The meaning is not the less plain, but rather more so, if the movements are properly separated from each other. Franck's symphony, more intimately related in its parts, should no more be heard without pauses between the movements than an opera in four acts should be given in one. In each instance the significance of the musical and dramatic expression is the greater for separation and contrast.

There is, of course, no hard and fast rule that applies to such cases. There are many instances when a moment of silence enhances musical effect as nothing else can—instances, indeed, where the silence itself assumes the quality and significance of music. Like everything else, taste and individual judgment should be brought to bear in these matters. But it is not good when a method appropriate under some [illegible] orchestra can sound [illegible] first-rate orchestra, that distinction is a most elusive quality. But they join the rest of us in welcoming Mr. Koussevitzky back into the fold, so that distinguished conducting and distinguished playing may go undiminished, enhancing each other, climbing mountain-tops of achievement.

A. H. M.

Incidents and Prospects

Mr. Casals, the violoncellist, is ambitious to be conductor. At concerts in Barcelona, London and New York he has given clear proof of corresponding abilities. He controls and sways the orchestra; he is master of the music in hand. Next winter, when Mr. Koussevitzky takes holiday, one or two guest-conductors must be bidden to Symphony Hall. If Mr. Casals is then in America, why should not he be the choice? The public that rises to him as violoncellist would hear him eagerly as conductor. Besides, he is a personage.

The Scherzo of the Bumble Bee—fragment from Rimsky-Korsakov's opera "Tsar Saltan"—of which Mr. Koussevitzky made much last season, has received final consecration as concert-piece. The Conservatory Orchestra in Paris lately played it; and there is none more hidebound in ritual and tradition. It has also found room for Respighi's new tone-poem, "Pines of Rome," which the public of Symphony Hall still awaits.

At his concert in Jordan Hall, on Saturday afternoon, Feb. 6, Mr. Gieseking, the first new pianist of renown to visit Boston this season, will repeat the program of his début in New York. It comprises a Partita in G major from Bach; three little Sonatas from Scarlatti; Schumann's "Kreisleriana"; the First Book of Debussy's Preludes—twelve in all; Busoni's Sonatina for Christmas Day, 1917; his mildly satirical Sonatina "ad usum infantis." By these signs Mr. Gieseking does not assemble conventional "test-pieces."

SYMPHONY GIVES 11TH CONCERT

"Benvenuto Cellini" Overture and Haydn's Concerto Well Performed

Herald Jan 2

"ALPINE SYMPHONY" AGAIN WINS FAVOR

The eleventh symphony concert yesterday was an occasion of unusual euphony, which began with the opening bars of Berlioz's "Benvenuto Cellini" overture, that piece of music one longs to find beautiful if only out of response to Berlioz's persuasive words about it, and also from sympathy for his struggles to get his opera produced. It still sounds well; yesterday M. Koussevitzky, with his nicest taste to the fore and his finest cunning, saw to that.

It is well he did. The overture had yesterday little more than many varieties of beautiful sound to grace it; its force seemed spent, its stirring rhythm, too; its brilliancy. But who will forget the sound of it, above all the oboe solo, the splendor of the trumpets near the end? A fine sense of proportion can accomplish much.

Much that was exquisite Mr. Koussevitzky accomplished in the accompaniment to Haydn's concerto in D major for violoncello, for he made it, especially the first movement, as agreeable in sound as though it were being played where Haydn meant it to be played, in a small hall. Thus, free from harshness and not swollen up like the ambitious frog of the fable, the concerto could make its charm felt. Charm it has in plenty.

Pablo Casals played the solo part. In his strict adherence to the doctrine, he evidently holds that a performer when playing a classic should let the composer speak for himself, Mr. Casals throughout the first movement all but leaned over backward; though he played with lovely tone—very small, to be sure—and the utmost niceness of phrasing, he kept himself so modestly in the background that the performance lacked all life. As for the finale, it is hard to believe that Haydn imagined it so void of snap and bounce as Mr. Casals fancies it.

But in the adagio Mr. Casals proved the soundness of his doctrine. Putting firmly behind him the 'cellist's temptation to whine and sob and roll slow melodies in sugar, Mr. Casals, trusting confidently in Haydn, played the movement with a noble simplicity that in very truth "let the composer speak for himself." The grace of Haydn's music as Mr. Casals drew it from his instrument, the amazing beauty of Mr. Casals's tone, these are not to be soon forgotten. The artist was cordially applauded.

For a quite different sort of magnificent sound Mr. Koussevitzky had his golden opportunity in Richard Strauss's "Alpine Symphony," wisely repeated to let people really come to know it. The symphony may be very long; it may use in its length some themes that are ordinary, indulge in some episodes too obvious—those cowbells could not fail to sound silly to people who live in the country, nor could country folk ever be impressed with wind that comes from a churn, let it howl as loud as it likes.

Hats, nevertheless, should come off before Richard Strauss, who at the least of it was stirred to write of mountain tops and sunrise, brooks, forests, wide open spaces, storms, and who has so complete a mastery of his means that he can do it. How well he knows the advantage a climax has if it is properly prepared! How fully he understands the value of contrast! How rich and satisfying he makes his music sound. (The superb performance yesterday had a hand in that!)

Strauss must feel deep in his heart the appeal of mountain country. A sense of exhilaration, when the ascent began and the summit rose in view, swept over many a listener yesterday. The symphony gains much on acquaintance.

Michael Press will conduct the 12th pair of concerts, Jan. 15 and 16. There will be Wagner's "Flying Dutchman" overture, Sibelius's first symphony, and Jacques Thibaud will play Brahms's violin concerto.

R. R. G.

[illegible] to continue in Boston after the close of the season of next autumn, owing to his many business engagements and business affairs in Europe, and that in the event of his resignation occurring then the most enviable post will be taken over by Eugene Goossens. This, of course, means that Goossens will thus become a guest-conductor over here instead of over there. Well, well! Who can blame him? He is young and enthusiastic and capable—and fully occupied. Here he would be equally the first three, but alas! not the fourth.

Seemingly "the season" about which The Telegraph predicts is that of 1926-27. For a fact, Mr. Goossens will be guest-conductor at the Symphony Concerts next week. Praise be! he is both young and of modernist sympathies.

FINE PROGRAM AT SYMPHONY

Traveler Jan 23

First Broadcasting of the Beautiful Music in Boston Tonight

Those who are looking forward to listening in when the first Boston Symphony program is broadcast this evening will find their anticipations fully met. The program is an interesting one, representing a range of periods from Weber (contemporary of Beethoven) to the 32-year-old Goossens, who is also conductor for the day.

The opening piece is Weber's familiar "Overture" to the opera "Der Freischutz," composed 125 years ago. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums and strings. Its themes suggest the characters and plot of the acient novel on which the opera is based—the brave huntsman Max, who goes off into the mountains to prove his marksmanship, that he may be entitled to the hand of the beautiful Agatha; while she, amid preparations for her wedding to him, dreams she has been transformed into a dove and is killed by one of his shots.

The overture is followed by the Fourth Symphony, in E minor, by Brahms, written about 40 years ago. This is the symphony that was played at the last concert Brahms heard before his death, in 1897, when he was received with wild acclaim as a master. Wistfulness is perhaps its prevailing characteristic. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, kettledrums, triangle and strings.

The short intermission after the Brahms symphony is followed by Mr. Goossens's composition, written in 1912, which he calls a "symphonietta." The instruments used are three flutes (two interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, side drums, cymbals, triangle, glockenspiel, celesta, harp and the usual strings.

The piece was played in Boston for the first time yesterday, and a true estimate of it cannot be attempted now. This much may be ventured, however, that its three themes impress themselves on the ear more for their development than for their content—make an appeal more to the mind than to the emotions.

The next piece is another that was played in Boston for the first time yesterday, although some of the composer's other works have had places in Symphony programs here. It is entitled "On Hearing the First Cuckoo in Spring." It was written in 1912 by Frederick Delius, born in Yorkshire 63 years ago and now living in France. It has two themes, one suggesting the cuckoo and the other based on a Norwegian folk song describing the old woman who rings the church bells to break the spell over her son of the ogres who have kidnapped him. The piece is full of sentiment and forms a strong contrast to the preceding one.

The program ends with "Iberia—Images for Orchestra," by Debussy. It has three movements: "In the Streets and Byways," "The Fragrance of the Night," "The Morning of a Festival Day." It is scored for piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double bassoon, four horns, three trombones, bass tuba, kettledrums, side drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps and the usual strings.

This music, written about 20 years ago and first heard in Boston in 1911, sounds less novel now, after half a dozen hearings here, than when it was first produced. "Cacophanous" is an outworn description for the Debussy idiom. Yet the music has lost none of its color, none of its brilliance. It is different from that of the earlier eras, but it is no longer strange. It has its own beauty.

Mr. Eugene Goossens, guest conductor of this week's concerts, is a Belgian-Englishman, if he may so be termed. That is, he is of a Belgian family who settled in London two generations ago. He has been heralded as a modernist, but that term is perhaps more applicable to him as a composer than as conductor. Certainly his selections yesterday showed a wide interpretive range and no partiality for the composers of his own time.

It is hardly possible to give more than an impression of his conducting on hearing one program. His renderings are faithful and effective without being brilliant. He does not employ terse phrasing or subtle nuance. He seems more energetic than powerful.

He has a fine stage presence, and one feature of the concert of which his radio audience will be deprived is the kaleidoscopic series of dancing angles and curves which his slim, well tailored figure cuts in the course of his conducting. The audience yesterday afternoon was enthusiastic in its appreciation.

The concerts next week will again be conducted by Mr. Koussevitzky.

OTHER JAN. NOTICES WILL BE FOUND ON PAGE 206 - 207

JANUARY 20, 1926

Prov Journal 169

BOSTON SYMPHONY

Interest in the third concert by the Boston Symphony Orchestra give last evening at Infantry Hall centred in the appearance of Eugene Goossens who came as guest conductor. The usual big audience attended, intent upon hearing for the first time the orchestral leader who recently made such a fine impression in New York.

Mr. Goossens is conductor of the Rochester Philharmonic Orchestra, a post he has held since he came to this country a few years ago. His splendid success with the New York Spmphony this season at the first of a series of apeparances with that organization brought him more prominently before the American musical public. He is an Englishman, and for many years previous to his coming here was a noted figure in England's musical life.

Last evening Mr. Goossens gave Providence music lovers a decided treat in a programme that held the Brahms Symphony in E-minor as principal number. It it said that he has a special fondness for the great classicists. In the Brahms work he found a rich field for the display of interpretive talent and he was no less successful in the remainder of the nicely balanced programme.

Upon appearance for the opening overture he was accorded a warm greeting, but before the concert ended interest and polite recognition grew into stormy applause of appreciation of his unusual gifts. From beginning to end of the programme the audience seemed greatly impressed by his power and the players went to their task with an enthusiasm which could have but one result—a delightful concert.

The programme was played in the following order:

Overture to "Der Freischutz" ....Weber
Symphony in E-minor, No. 4, Op. 98...Brahms
  Allegro non troppo.
  Andante moderato.
  Allegro giocoso.
  Allegro energico e passionato.
Prelude and Liebestod from "Tristan and Isolde" ....Wagner
"On Hearing the First Cucoo in Spring" .... Delius
"Finlandia": Symphonic Poem for Orchestra, Op. 26, No. 7...........Sibelius

Providence patrons are accustomed to brilliant performances by the Boston Symphony under Mr. Koussevitzky and to rouse them to enthusiasm a conductor in the Russian leader's place must needs possess qualities of a high order. That Mr. Goossens has uch qualitie became evident in the firt number played, the Weber overture. This, however, was but the prelude to a richer and fuller display of musicianship which came in the playing of the Brahms symphony. There may be difference of opinion concerning the merits of the great symphonic works of the German master. The symphony played last evening may or may not be his finest effort, according to individual opinion, but the fact remains that it is a tremendously engrossing musical structure, a massive creation of imaginative thought that holds almost unlimited possibilities for the sympathetic and scholarly conductor.

The four movements perhaps owe their inspiration to Brahm's life experiences; they may be the offspring of his philosophic reflection or, mayhap, the tone picture of some admired literary masterpiece. It matters little to those who may now sit and listen to the wonderful flow of his harmonies so wonderfully wrought. And when his intent is so beautifully conceived as it is by Mr. Goossens we should have little quarrel with its real inspiration.

The players were at the height of responsiveness and the various instrumental voices lent their aid in pure and expressive manner throughout the symphony. From a technical viewpoint one of the most interesting features of Mr. Goossen's readings is the manner in which he reveals the little separate threads of melody as each individual instrument takes up the story in the harmonic tide. He has a sense of balance in adjusting the tonal power of his instruments that is a source of constant delight to the listener.

The Wagner excerpt again presented conductor and men in impressive manner. It was an uplifting performance difficult to adequately describe in detail being so filled with charming effects.

This was followed by the tone picture of Delius. Frederick Delius is a com-

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GOOSSENS AT SYMPHONY HALL

Herald Jan 23

Conducts Orchestra as Guest—Gives Brilliant Concert

PROGRAM TESTS HIS VERSATILITY

By PHILIP HALE

Eugene Goossens, as a guest, conducted the concert of the Boston Symphony orchestra yesterday afternoon in Symphony hall. He visited Boston this week for the first time. For his program he chose two unfamiliar works; his own Sinfonietta, produced in London in February, 1923, and performed at Rochester, N. Y., under his direction in the season of 1923-24; "On Hearing the First Cuckoo in Spring," by Delius, which was brought out in London two years ago. The program also included Weber's overture to "Der Freischuetz," Brahm's Fourth Symphony and Debussy's "Iberia."

The enviable reputation of Mr. Goossens as a conductor had long preceded him. Born in a family of musicians, he has had wide experience, having conducted operas, ballets, symphony concerts in England and on the European continent. It was said earlier in the season that, in coming to Boston, he would like to be judged first of all as a conductor, not as a composer, yet the list of his works is a long one, embracing music for the stage and the orchestra, chamber music, songs and piano pieces. He has been known here for some years as a composer of chamber music. His Scherzo "Tam o'Shanter," was played at a concert of the Boston Symphony orchestra in March, 1923.

His earlier compositions, by a certain audacity, by his not conforming to the august traditions of British academicians and doctors of music, were described in London as the musical excursions and adventures of an "enfant terrible." Of late, solemn writers about music in London have commended him for turning from the error of his ways. They have patted him on the head. We doubt if his conversion is so complete as these regarders of the rigid law and the aged prophets fondly believe. We certainly hope for his future that it is not.

The Program Book contained a short and modest description of the Sinfonietta by the composer. He ended by saying that he was "a poor estimator of his own work." Thus he did himself injustice. Though he may not look at all that he has done and pronounce it good, he shows in this music that he can criticise himself, that he is not verbose, that he is not intoxicated by his facility. The Sinfonietta is singularly compact, without superfluities. The first movement is practically a fantasia on a persistent little rhythmic figure, which, constantly occurring, is by ingenious treatment free from monotony. The second movement, introduced by a solo for the English horn, has original beauty. Mr. Goossens speaks of this movement, in an almost deprecatory manner, as "very sentimental." True, it has sentiment, but the expression is not too obvious; it is far from being mushy. By its poetic quality it is a charming interlude between two fiery sections. Mr. Goossens refers to the Finale as "hectic"; but the fever is soon over. Let us add that the orchestration of the Sinfonietta is ingenious.

Some regard Frederick Delius as the outstanding figure in the musical world of today. To many his idiom is foreign and unsympathetic. Boston knows only four of his orchestral works. It is not acquainted with his remarkable opera, "A Village Romeo and Juliet," his concertos, or his great choral works, "Sea Drift" (after Walt Whitman), "A Muss of Life" or his "Requiem" in memory of all young artists fallen in the war.

The short piece played yesterday is not an ornithological rhapsody. Like other music by Delius that we have heard, it has a strange reticence, sadness suggested, not emphasized; the music is acid-sweet; it is music that would grow on one, nor would the dangerous approach to monotony by the maintenence of subdued coloring be so noticeable as at a first hearing. Here is an example of how an indisputable impression may be made by the skilful use of the simplest orchestral resources. Mr. Heseltine, the biographer of Delius, reminds the hearer that spring is not to the composer a season of rioting nature and budding hope, but a sweet and tender vision so that "the old unrest of the soul is put to sleep. A pretty burst of rhetoric, but there is a quality in this music that is not so easily defined.

The concert was a brilliant one. The program tested the versatility of Mr. Goossens as a conductor. The romanticism of Weber, which is frank and dramatic, is not the romanticism of Brahms, which is tempered with austerity as perhaps befitted the last great composer of the German academic school. The moods of Delius and Debussy, as they were represented yesterday, are far apart. Yet Mr. Goossens in each instance interpreted as if for the time being he was the sworn champion of that particular school. His technical equipment was at once manifest; his clean and commanding beat, his ability to gain precision of attack in every choir of instruments, his skill in presenting dynamic gradations, stirring contrasts, and in preparing climaxes. More than this, he caught the spirit of the composer, was imbued by it, nor in his varied interpretation was he conscious of himself. The members of the orchestra played as if they rejoiced in being led by him.

The concert will be repeated tonight. Mr. Koussevitzky will conduct the concerts of next week. The [illegible] will be as follows: Moussor[illegible] on Bald Mountain"; [illegible]

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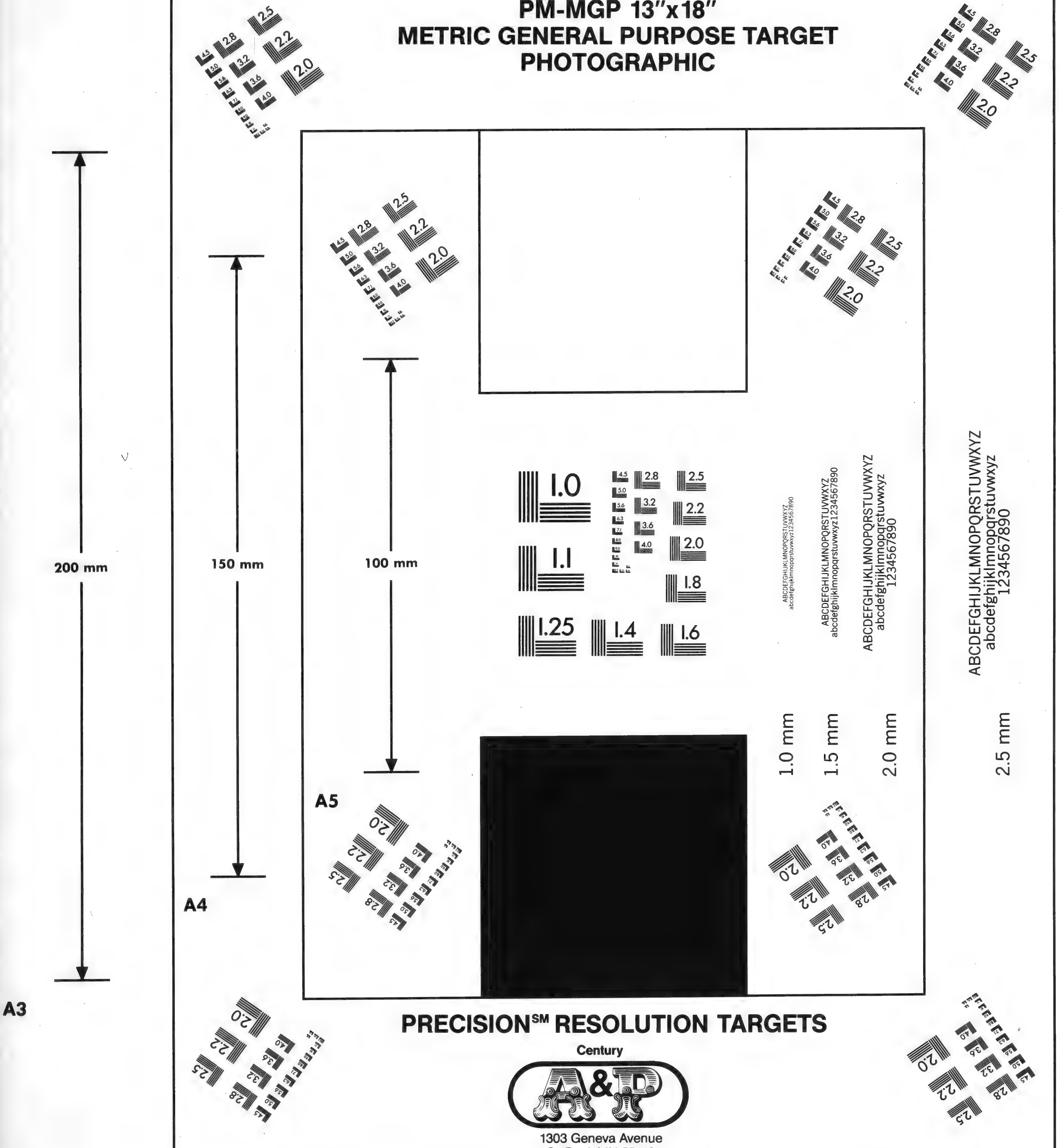

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INFORMATION OBSCURED

TRANSCRIPT, THURSDAY, JANUARY 28, 1926

ROOM FOR PROKOVIEV

The Composer and Pianist at the Symphony Concert Tomorrow—As He Looks, as He Plays, as He Writes Music—Various Forewords

A NEW RUSSIAN comes this week to the Symphony Concerts as guest—Serge Prokoviev. Hitherto Bostonian ears have known him only by his "Scythian Suite" and his Concerto for Violin, both played at Symphony Hall last season; or by incidental songs and piano-pieces slipped briefly into a passing recital. Now he may be seen in his own person and heard in his own music. As pianist he will play the solo-part in his third, and most recent, Concerto. By no more than that piece, however, may his audiences renew acquaintance. Seemingly, he and Mr. Koussevitzky were not minded to a repetition of the "Scythian Suite"; while they also put by a March and Scherzo from Prokoviev's fantastic opera, "The Love for Three Oranges," originally produced in Chicago where the great house of McCormick once viewed him kindly. In fact, while the list of Prokoviev's published music is substantial, it contains relatively few symphonic numbers without a voice, a solo-part or similar accessory. Consequently with this Third Piano-Concerto must we listeners be content.

Though Mr. Prokoviev is stranger to Boston, twice at least he has visited the United States and given concerts in both New York and Chicago. In those days "impressions" were written of the man, one or two of which may now serve for introduction. In The Transcript, for example, Mr. Borowski sketched him: "To the outer eye he is tall, blonde, big-boned, short-haired, thick-featured—a thorough Muscovite. In manner he is quick, businesslike, composed. He did not look any more like an 'anarchist' than did any of the gentlement who, in the first division of the concert, appeared from behind the stage to wheel the piano to a convenient place from which Mr. Prokoviev might deliver his concerto to the house.

"Serge Sergievich Prokoviev belongs still to the younger generation. He was born April 24, 1891, at Sontsovka, in the south of Russia. His mother, musically inclined, taught the boy all that she knew and having come to the end of her resources, confided his artistic training to Glière and Taneiev, in Moscow. There can have been very little doubt in the minds of Prokoviev's parents or of his teachers as to the profession which ultimately he would choose; for at the age of five he was beginning to compose. At a period in which most children are reading fairy tales in words of one syllable Prokoviev was writing them—in sound. He was attracted early by the glare of footlights. When only seven he composed an opera entitled 'The Giant' and he was only nine when he set down another dramatic composition, 'The Deserted Islands.' The youngster had not yet swallowed the secrets of orchestral virtuosity that were beginning to be too well known to Russian composers to be secrets any longer, so these youthful inspirations were laid out—as to the instrumental portion—for the colorless keyboard of the piano.

"By the time he was eleven Prokoviev had picked up more or less valuable information about instrumentation and he contributed a symphony in G major to the literature of that form. After that the stage reached out for the embryo composer once again. The year following the completion of the symphony found him engaged on 'The Feast,' an opera based upon a story by Poushkin. He was thirteen when another and a four-act opera 'Undine,' was composed. One must believe that Giliere and Taneive looked at each other portentiously when the boy tottered into the class room in Moscow with four acts of the orchestral score of 'Undine' clasped in his little arms.

"In 1903 Prokoviev betook himself to Leningrad, there to enter the Imperial Conservatory as a pupil of Mme. Essipov in piano-playing, and of Lyadov and Rimsky- theory and composi- bold like radi- ning pulse Rim- e an- t, a oug

when his pupil Stravinsky played to him the music of 'The Fire-Bird,' Rimsky said, 'Stop playing that, for I might begin to like it,' that master was not one who would stifle the individuality of his students. He concerned himself more with their technique than with their style. Almost certainly the present accomplishments of Serge Prokoviev owe much to the guidance of Rimsky.'

"So great as Prokoviev's industry during his period of study at Leningrad that he set down more than a hundred pieces, some of which—like a symphony in E minor and various sonatas for piano—belonged to the larger forms. Apparently he has no illusions as to their quality; for with the exception of a sonata for piano which he recomposed later all these scholastic efforts remain unpublished." As Prokoviev matured—he is now thirty-five—he wrote abundantly; but not a few of his manuscripts were lost or abandoned in the turmoil of the Russian Revolution and the earlier years of the Soviet Government. Yet as it is, he can array three operas; two ballets—one, "Chout," produced in Paris by Mr. Dyaghilev; a "classic symphony"; a symphonic poem or two; the "Scythian Suite"; three concertos for piano; a concerto for violin; "They are Seven," choral and orchestral "incantation" suggested by an ancient Akkadian inscription. As publisher and as conductor, in Europe and now in America, Mr. Koussevitzky has often encouraged him.

Of Prokoviev as man, composer and pianist, Mr. W. B. Murray also wrote in The Transcript, saying: "Like Prokoviev or dislike him; accept or reject his music. It matters little. Ridicule will not hurt or dismay Prokoviev; the sarcastic criticism of the elderly will not subdue or stay him. In him rather is the driving force that laughs at obstacles. He never half-says his thoughts; he is happy or he is sad in superlatives of youthful intensity. Like the young painters and other young musicans of Russia, Prokoviev is economical of means. Simple, straightforward themes tell his thoughts, and they are developed quickly, vigorously and without over-elaboration. Conventional harmonies mean nothing to him. He will tell you what he has to say in the first and most convenient language. His only consideration is the full and immediate expression of the thought in hand. If the usages of the past will answer his purpose, well and good; if not he will find new and direct means.

"As a pianist Prokoviev possesses a remarkable finger-technique, without which his music might have gone for years without an interpreter. For the exactions of it are such as only few pianists could master. Add to this amazing dexterity of fingers pedalling that colors every tone; a rhythmic precision that stings and bites; a wide range of dynamics that builds a crescendo from the mildest of pianissimi into the most raging of fortissimi, the kind of dynamic control that enables the pianist to orchestrate a piano composition and at the same time keep it within the bounds of the instrument—the power Busoni uses in his transcription of Bachs's organ fugues—and you may have some concepion of Prokoviev's playing. He is never sentimental, never sweetly songful. Merely with a piano, he might easily override an orchestra."

Transcript Feb 3

De Boston à Paris

Le Temps Prints the News About Mr. Koussevitzky

THE POPULARITY of the celebrated conductor, Serge Koussevitsky, increases steadily in the United States. Subscriptions for every concert of the Boston Symphony Orchestra, which he leads, were exhausted several months beforehand—in New York as well as in Boston—an unprecedented event "over there." The management asked Mr. Koussevitzky to undertake several supplementary concerts. He was obliged to decline the proposal since he must sail for Europe at the beginning of May to give, in Paris and London, the usual series of "Koussevitzky Concerts."

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

FEB 3 1926

BOSTON SYMPHONY

When ~~the famous~~ Boston Symphony orchestra appears in the Capitol theater next Sunday afternoon in its only concert of the season, the personnel will number 107 of the world's finest musicians and will be conducted by Serge Koussevitsky, a gigantic personality in the world of music.

The occasion marks Mr. Koussevitsky's second local appearance ~~and may~~ be regarded as one of the principle musical events of the season. Mr. Koussevitsky's programs are always interesting and his list for Sunday is no exception. The symphony is Scriabin's third, "The Divine Poem," an opus new to local audiences. The program will open brilliantly with Berlioz's overture to "Benvenuto Cellini" and followed by Debussy's "Prelude a l'Apres-Midi d'un Faun," which in turn is followed by Wagner's prelude to "The Meistersingers of Nuremberg."

The seats and boxes for this veritable musical feast are no on sale at McCoy's inc., No. 89 Asylum street. Reservations may be made by calling 2-6147.

Symphony to Play Russian Music

Prov. Journal Feb 7

A Russian programme with a Russian composer as soloist will mark the fourth Boston Symphony concert in Providence to be given in Infantry Hall a week from Tuesday evening. Serge Prokofieff, who is considered the most important of the younger generation of Russian composers and one of the finest piano virtuosos of the day, will appear as soloist in his own Third Pianoforte Concerto. Prokofieff has played this concerto with this orchestra in Boston, New York and Brooklyn.

Serge Koussevitzky will open the programme with the orchestral fantasy of Moussorgsky, "A Night on Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the programme will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities.

A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of this "mystic in tones." The conductor first gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga river, Scriabin accompanying him on one of his voyages. The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 3 1926

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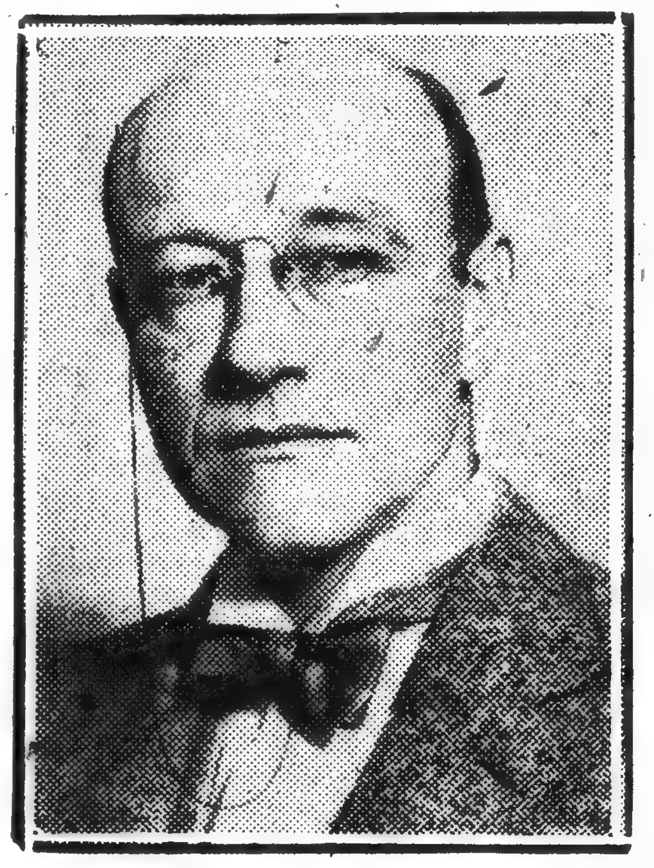
In making this announcement last night, President W. H. P. Faunce of Brown said

SERGE KOUSSEVITZKY

that the convocation had been specially called because neither M. Kossevitzky, who leads European orchestras each summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

Visiting Day, which has heretofore taken place the first Wednesday in March, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, made up of delegates from Brown Clubs in all parts of the United States, will also convene at this time. It will have its first session Tuesday evening, Feb. 23, at the University Club, and will finish its business Wednesday morning in the alumni offices, John Hay Library.



ROY CHAPMAN ANDREWS

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The academic procession will form at 4 o'clock for the march to Sayles Hall, where the honorary degrees will be conferred upon M. Koussevitzky and Mr. Andrews.

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Phenomenal Rejuvenatio Old Organ'zation Demonstr by Koussevitzky at Academy

GIVES NOTABLE CONCER

The dynamic Serge Koussevitsk overflowing with personality and mus cal feeling, at the head of the rejuv nated Boston Symphony Orchestr gave the first public concert of the o ganization for several years in th Academy of Music last night. Th ~~audience~~ was not so large as it shou have been, considering Mr. Koussevi zky's eminence, ~~but it was exceeding~~ enthusiastic. Incidentally, it heard o of the finest concerts of the season.

What Mr. Koussevitzky has accon plished with the Boston Symphony Or chestra in the brief space of his leade ship is little short of phenomenal. I a little more than a season he hs transformed it from an organization o very moderate ability into a great vir tuoso orchestra of amazing flexibility The tone of the strings recalls the Bos ton Orchestra of the days of Kneise Loeffler, Svecenski and Schroeder, whil the brass is wonderfully beautiful in it balance and in its ability to play wit an extremely soft and beautiful to quality as well as with the require sonority in the louder passages.

The organization is highly disciplin the equal of our own orchestra in tha respect, and is under the absolute dom nation of Mr. Koussevitzky and respo sive to his slightest wish, the dimi uendos, the most difficult effect in a music to be obtained with a large e semble being especially beautiful a effective. At the same time the to is tremendous in the climaxes and e cellent through all the gradations.

The program opened with the co certo grosso in D minor of Handel f strings alone, a work which gave t string section an opportunity to demo strate its admirable quality of tone a balance. This was followed by a "sym phonic picture," entitled "From th Apocalypse," by Liadoff, for full o chestra. It is a work of tremendou tonal and dynamic contrasts which wa played with the utmost brilliancy an effect, despite its manifestly religiou character, an element which M Koussevitzky did not fail to introduce i ~~his interpretation~~.

The virtuoso side of the organizatio was perhaps best illustrated in th Ravel suite, "Daphnis et Chloe," ~~which was introduced to Philadelphia b Fritz Reiner and the Cincinnati Orches tra a few weeks ago.~~ Mr. Koussevitzky whose understanding of the Frenc moderns is exceptionally complete, gav a delicate and thoroughly characteristi reading of the lovely suite, and th orchestra performed the difficult musi with great beauty and skill. The com position was in some ways the mos effective of the program. The co cert closed with Scriabin's Third Sy phony, the "Poeme Divin," a wo which has not been performed in th city since the season of 1916-17, wh Mr. Stokowski played it. Mr. Kou sevitsky is an acknowledged authori in the works of Scriabin, and the sym phony, which is exceedingly complicat in composition and elaborate in c chestration, was given a splend reading. The first movement is t finest musically and also the mo effective.

One of Mr. Koussevitzky's chara teristics as a conductor is his ability create different atmospheres, both the orchestra and the audience, acco ing to the composition being perform In the Handel number, it was one pure classicism; in Liadoff the atm phere was that of a Russian church, the work is religious music in the chestral instead of the vocal form; Ravel number was pure French and Scriabin had an unearthly atmosphe admirably fitting the meaning of program and of the music. The Bost Orchestra leader is undoubtedly a v tuoso conductor, but he never for moment loses sight of the musical co tent of the work, at the same ti giving all the detail with the great clearness and a perfect relation theme to accompaniment—a diffic thing in the complicated music of t modern composers. In his seating the orchestra, he used the stage pl forms to the great gain of the tone the orchestra and the clarity of de of the composition played. S. L. L

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Boston Symphony Orchestra.

The second visit to this city of Boston Symphony Orchestra, under t direction of Serge Koussevitzky, at t Lyric last night served in a way classify the conductor more definitel than seemed possible on the first appearance.

On his debut there was a certain manner, almost as of posture, which tended to leave an impression that somehow the Russian did not bring to his work that absolute sincerity and that conviction which are essential to an altogether vitalized performance. This impression, indefinite as it was, the second appearance served to dissipate.

Whether one agrees with Koussevitzky's interpretation of a certain work, with his conception of its precise meaning and import, or not, one cannot help according to him originality, force, vitality and a certain rugged, picturesque impressiveness, which invest his offering with commanding and even compelling interest.

How else could the rapt attention manifest by the audience last night, in the performance of compositions which lacked very distinctly the element of novelty and at least one of which, the Rimsky-Korsakoff "Scheherazade," because of its obviousness and a certain simplicity now regarded as very much out of date, is often spoken of lightly, be accounted for?

There was nothing subtle or sophisticated about this interpretation. It told the story of the sea and of Sinbad's ship, of the Kalandar Prince, of the young Prince and Princess, and of the Festival at Bagdad and the shipwreck, in plain language. To use another simile, the several pictures were painted with bold strokes, especially in the shipwreck, where Koussevitzky gives the brasses and percussions their head, in vivid coloring, but it was an entrancing picture that retained the old "Thousand and One Nights" spell.

Similarly, in the Debussy "Afternoon with a Faun," which has been presented by every conductor of note with an orchestra sufficiently large to give it with any chance of effectiveness, there was a directness savoring of realism in the interpretation.

The feeling of nebulosity, of dreaminess, of diaphanous delicacy, was largely wanting, and in its place appeared a definiteness of outline, a distinctness that made the figures and the sylvan scenes assume a quality almost as of life itself.

The gambolings of fauns and satyrs, the enchanting presence of nymphs and dryads, was almost seen rather than felt, and the work thus took on a more substantial character than is usually given it.

As for the novelties of the evening the Galliard Sonata in G mayor, freely transcribed for small orchestra by Maximilian Steinberg, a modern Russian composer, and the Dukas "Sorcerer's Apprentice," the former retained in the transcription all of the stateliness and the nobility of the original work.

It was played with a broad sweep, and its four short movements were splendidly differentiated. There was dignity in the first movement, lightness in the second, old-fashioned pathos and gloom in the third and sprightliness and buoyancy in the last. The transacription, it appears, still exists only in manuscript.

The Dukas opus, which has not been heard here before, proved to be a fascinating conception. It was played in brilliant style, and one could fairly visualize the owls, the bats, the witches and the broom spirit dashing out to the pool and filling the bath.

The blow with the axe which split the uncanny servant in two was indicated strikingly, and the horror of the apprentice following the discovery that each half again became a separate entity found adequate expression. One of the most unusual effects was the use made of the bassoons.

In this number Koussevitsky again showed that he is less concerned about infinite details than about general impressions, and the same vigor that he displayed in other places distinguished the production.

The audience left no doubt that it was with the Russian conductor in his ideas, and the first violinist came in for special approbation for the delicacy and the fluency with which he played the various motives introduced in the "Scheherazade." Nicholas Avierino, viola player, who was at the Peabody Conservatory last season, appeared with the orchestra.

The Grachur Glee Club will give its annual benefit concert this evening at the Maryland Casualty Auditorium and an interesting program has been arranged for the occasion.

The event is for the advancement of the work carried on by organizations connected with Grace Methodist Episcopal, St. Mark's Episcopal, St. John's Episcopal, Elderslie Methodist Episcopal, Waverly Methodist Episcopal and Grace Lutheran churches and the Mothers' Club of McDonogh School. A large attendance is expected.

Included among the numbers to be given are Parker's "Cossack War Song," Gibson's "Lullaby," Nevin's "The Bells of Shannon," and Protheroe's "Shadow Song," and the same composer's "Song of Marching Men," by the Glee Club; a selection of attractive lyrics by Anne Baugher Marks, contralto; some numbers by a quartet, and Clark's "Blind Plowman," Sanderson's "Until," and Guion's "De Old Ark's A'movin'," by John L. Wilbourne, tenor. The quarte is made up of Edward Jendrek, tenor John L. Wilbourne, tenor; C. Conn baritone, and Walter Linth Turner cum, bass.

Hobart Smith
Norman B. Cole

INFORMATION OBSCURED

TRANSCRIPT, THURSDAY, JANUARY 28, 1926

ROOM FOR PROKOVIEV

The Composer and Pianist at the Symphony Concert Tomorrow—As He Looks, as He Plays, as He Writes Music—Various Forewords

A NEW RUSSIAN comes this week to the Symphony Concerts as guest—Serge Prokoviev. Hitherto Bostonian ears have known him only by his "Scythian Suite" and his Concerto for Violin, both played at Symphony Hall last season; or by incidental songs and piano-pieces slipped briefly into a passing recital. Now he may be seen in his own person and heard in his own music. As pianist he will play the solo-part in his third, and most recent, Concerto. By no more than that piece, however, may his audiences renew acquaintance. Seemingly, he and Mr. Koussevitzky were not minded to a repetition of the "Scythian Suite"; while they also put by a March and Scherzo from Prokoviev's fantastic opera, "The Love for Three Oranges," originally produced in Chicago where the great house of McCormick once viewed him kindly. In fact, while the list of Prokoviev's published music is substantial, it contains relatively few symphonic numbers without a voice, a solo-part or similar accessory. Consequently with this Third Piano-Concerto must we listeners be content.

Though Mr. Prokoviev is stranger to Boston, twice at least he has visited the United States and given concerts in both New York and Chicago. In those days "impressions" were written of the man, one or two of which may now serve for introduction. In The Transcript, for example, Mr. Borowski sketched him: "To the outer eye he is tall, blonde, big-boned, short-haired, thick-featured—a thorough Muscovite. In manner he is quick, businesslike, composed. He did not look any more like an 'anarchist' than did any of the gentlement who, in the first division of the concert, appeared from behind the stage to wheel the piano to a convenient place from which Mr. Prokoviev might deliver his concerto to the house.

"Serge Sergievich Prokoviev belongs still to the younger generation. He was born April 24, 1891, at Sontsovka, in the south of Russia. His mother, musically inclined, taught the boy all that she knew and having come to the end of her resources, confided his artistic training to Glière and Taneiev, in Moscow. There can have been very little doubt in the minds of Prokoviev's parents or of his teachers as to the profession which ultimately he would choose; for at the age of five he was beginning to compose. At a period in which most children are reading fairy tales in words of one syllable Prokoviev was writing them—in sound. He was attracted early by the glare of footlights. When only seven he composed an opera entitled 'The Giant' and he was only nine when he set down another dramatic composition. "The Deserted Islands.' The youngster had not yet swallowed the secrets of orchestral virtuosity that were beginning to be too well known to Russian composers to be secrets any longer, so these youthful inspirations were laid out—as to the instrumental portion—for the colorless keyboard of the piano.

"By the time he was eleven Prokoviev had picked up more or less valuable information about instrumentation and he contributed a symphony in G major to the literature of that form. After that the stage reached out for the embryo composer once again. The year following the completion of the symphony found him engaged on 'The Feast,' an opera based upon a story by Poushkin. He was thirteen when another and a four-act opera 'Undine,' was composed. One must believe that Giliere and Taneive looked at each other portentiously when the boy tottered into the class room in Moscow with four acts of the orchestral score of 'Undine' clasped in his little arms.

"In 1903 Prokoviev betook himself to Leningrad, there to enter the Imperial Conservatory as a pupil of Mme. Essipov in piano-playing, and of Lyadov and Rimsky-Korsakov in musical theory and composi- [illegible] bold [illegible] like [illegible]radi- [illegible]ning [illegible]pulse Rim- [illegible] an- [illegible]t, a [illegible]ough when his pupil Stravinsky played to him the music of 'The Fire-Bird,' Rimsky said, 'Stop playing that, for I might begin to like it,' that master was not one who would stifle the individuality of his students. He concerned himself more with their technique than with their style. Almost certainly the present accomplishments of Serge Prokoviev owe much to the guidance of Rimsky.

"So great as Prokoviev's industry during his period of study at Leningrad that he set down more than a hundred pieces, some of which—like a symphony in E minor and various sonatas for piano—belonged to the larger forms. Apparently he has no illusions as to their quality; for with the exception of a sonata for piano which he recomposed later all these scholastic efforts remain unpublished." As Prokoviev matured—he is now thirty-five—he wrote abundantly; but not a few of his manuscripts were lost or abandoned in the turmoil of the Russian Revolution and the earlier years of the Soviet Government. Yet as it is, he can array three operas; two ballets—one, "Chout," produced in Paris by Mr. Dyaghilev; a "classic symphony"; a symphonic poem or two; the "Scythian Suite"; three concertos for piano; a concerto for violin; "They are Seven," choral and orchestral "incantation" suggested by an ancient Akkadian inscription. As publisher and as conductor, in Europe and now in America, Mr. Koussevitzky has often encouraged him.

Of Prokoviev as man, composer and pianist, Mr. W. B. Murray also wrote in The Transcript, saying: "Like Prokoviev or dislike him; accept or reject his music It matters little. Ridicule will not hurt or dismay Prokoviev; the sarcastic criticism of the elderly will not subdue or stay him. In him rather is the driving force that laughs at obstacles. He never [illegible] his thoughts; he is happy or he is sad in superlatives of youthful intensity. Like the young painters and other young musicians of Russia, Prokoviev is economical of means. Simple, straightforward themes tell his thoughts, and they are developed quickly, vigorously and without over-elaboration. Conventional harmonies mean nothing to him. He will tell you what he has to say in the first and most convenient language. His only consideration is the full and immediate expression of the thought in hand. If the usages of the past will answer his purpose, well and good; if not he will find new and direct means.

"As a pianist Prokoviev possesses a remarkable finger-technique, without which his music might have gone for years without an interpreter. For the exactions of it are such as only few pianists could master. Add to this amazing dexterity of fingers pedalling that colors every tone; a rhythmic precision that stings and bites; a wide range of dynamics that builds a crescendo from the mildest of pianissimi into the most raging of fortissimi, the kind of dynamic control that enables the pianist to orchestrate a piano composition and at the same time keep it within the bounds of the instrument—the power Busoni uses in his transcription of Bachs's organ fugues—and you may have some concepion of Prokoviev's playing. He is never sentimental, never sweetly songful. Merely with a piano, he might easily override an orchestra."

TRANSCRIPT FEB 3

De Boston à Paris

Le Temps Prints the News About Mr. Koussevitzky

THE POPULARITY of the celebrated conductor, Serge Koussevitsky, increases steadily in the United States. Subscriptions for every concert of the Boston Symphony Orchestra, which he leads, were exhausted several months beforehand—in New York as well as in Boston—an unprecedented event "over there." The management asked Mr. Koussevitzky to undertake several supplementary concerts. He was obliged to decline the proposal since he must sail for Europe at the beginning of May to give, in Paris and London, the usual series of "Koussevitzky Concerts."

THIS CLIPPING FROM
TIMES
HARTFORD, CONN.

FEB 3 1926

BOSTON SYMPHONY

When ~~the~~ famous Boston Symphony orchestra appears in the Capitol theater next Sunday afternoon in its only concert of the season, the personnel will number 107 of the world's finest musicians and will be conducted by Serge Koussevitsky, a gigantic personality in the world of music.

The occasion marks Mr. Koussevitsky's second local appearance and may be regarded as one of the principle musical events of the season. Mr. Koussevitsky's programs are always interesting and his list for Sunday is no exception. The symphony is Scriabin's third, "The Divine Poem," an opus new to local audiences. The program will open brilliantly with Berlioz's overture to "Benvenuto Cellini" and followed by Debussy's 'Prelude a l'Apres-Midi d'un Faun," which in turn is followed by Wagner's prelude to "The Meistersingers of Nuremberg."

The seats and boxes for this veritable musical feast are no on sale at McCoy's inc., No. 89 Asylum street. Reservations may be made by calling 2-6147.

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Included among the numbers to be given are Parker's "Cossack War Song," Gibson's "Lullaby," Nevin's "The Bells of Shannon," and Protheroe's "Shadow Song," and the same composer's "Song of Marching Men," by the Glee Club; a selection of attractive lyrics by Anne Baugher Marks, contralto; some numbers by a quartet, and Clark's "Blind Plowman," Sanderson's "Until," and Guion's "De Old Ark's A'movin'," by John L. Wilbourne, tenor. The quarte is made up of Edward Jendrek, tenor John L. Wilbourne, tenor; C. Conn [illegible] barytone, and Walter Linth[illegible] Turner[illegible] cum, bass. Hobart Smith [illegible] Norman B. Cole [illegible] accompaniments.

TRANSCRIPT, THURSDAY, JANUARY 28, 1926

ROOM FOR PROKOVIEV

The Composer and Pianist at the Symphony Concert Tomorrow—As He Looks, as He Plays, as He Writes Music—Various Forewords

A NEW RUSSIAN comes this week to the Symphony Concerts as guest—Serge Prokoviev. Hitherto Bostonian ears have known him only by his "Scythian Suite" and his Concerto for Violin, both played at Symphony Hall last season; or by incidental songs and piano-pieces slipped briefly into a passing recital. Now he may be seen in his own person and heard in his own music. As pianist he will play the solo-part in his third, and most recent, Concerto. By no more than that piece, however, may his audiences renew acquaintance. Seemingly, he and Mr. Koussevitzky were not minded to a repetition of the "Scythian Suite"; while they also put by a March and Scherzo from Prokoviev's fantastic opera, "The Love for Three Oranges," originally produced in Chicago where the great house of McCormick once viewed him kindly. In fact, while the list of Prokoviev's published music is substantial, it contains relatively few symphonic numbers without a voice, a solo-part or similar accessory. Consequently with this Third Piano-Concerto must we listeners be content.

Though Mr. Prokoviev is stranger to Boston, twice at least he has visited the United States and given concerts in both New York and Chicago. In those days "impressions" were written of the man, one or two of which may now serve for introduction. In The Transcript, for example, Mr. Borowski sketched him: "To the outer eye he is tall, blonde, big-boned, short-haired, thick-featured—a thorough Muscovite. In manner he is quick, businesslike, composed. He did not look any more like an 'anarchist' than did any of the gentlement who, in the first division of the concert, appeared from behind the stage to wheel the piano to a convenient place from which Mr. Prokoviev might deliver his concerto to the house.

"Serge Sergievich Prokoviev belongs still to the younger generation. He was born April 24, 1891, at Sontsovka, in the south of Russia. His mother, musically inclined, taught the boy all that she knew and having come to the end of her resources, confided his artistic training to Glière and Taneiev, in Moscow. There can have been very little doubt in the minds of Prokoviev's parents or of his teachers as to the profession which ultimately he would choose; for at the age of five he was beginning to compose. At a period in which most children are reading fairy tales in words of one syllable Prokoviev was writing them—in sound. He was attracted early by the glare of footlights. When only seven he composed an opera entitled 'The Giant' and he was only nine when he set down another dramatic composition. 'The Deserted Islands.' The youngster had not yet swallowed the secrets of orchestral virtuosity that were beginning to be too well known to Russian composers to be secrets any longer, so these youthful inspirations were laid out—as to the instrumental portion—for the colorless keyboard of the piano.

"By the time he was eleven Prokoviev had picked up more or less valuable information about instrumentation and he contributed a symphony in G major to the literature of that form. After that the stage reached out for the embryo composer once again. The year following the completion of the symphony found him engaged on 'The Feast,' an opera based upon a story by Poushkin. He was thirteen when another and a four-act opera 'Undine,' was composed. One must believe that Giliere and Taneive looked at each other portentiously when the boy tottered into the class room in Moscow with four acts of the orchestral score of 'Undine' clasped in his little arms.

"In 1903 Prokoviev betook himself to Leningrad, there to enter the Imperial Conservatory as a pupil of Mme. Essipov in piano-playing, and of Lyadov and Rimsky-Korsakov in musical theory and composition. Lyadov was not one of the bold spirits of the time. He wrote music like a gentleman, with no yearnings for 'radical' ideas. Possibly he laid a restraining finger on young Mr Prokoviev's impulse to rush into the music of the future. Rimsky-Korsakov, never a member of the anarchistic brotherhood in art, was not, at the same time, a reactionary. Although when his pupil Stravinsky played to him the music of 'The Fire-Bird,' Rimsky said, 'Stop playing that, for I might begin to like it,' that master was not one who would stifle the individuality of his students. He concerned himself more with their technique than with their style. Almost certainly the present accomplishments of Serge Prokoviev owe much to the guidance of Rimsky.'

"So great as Prokoviev's industry during his period of study at Leningrad that he set down more than a hundred pieces, some of which—like a symphony in E minor and various sonatas for piano—belonged to the larger forms. Apparently he has no illusions as to their quality; for with the exception of a sonata for piano which he recomposed later all these scholastic efforts remain unpublished." As Prokoviev matured—he is now thirty-five—he wrote abundantly; but not a few of his manuscripts were lost or abandoned in the turmoil of the Russian Revolution and the earlier years of the Soviet Government. Yet as it is, he can array three operas; two ballets—one, "Chout," produced in Paris by Mr. Dyaghilev; a "classic symphony"; a symphonic poem or two; the "Scythian Suite"; three concertos for piano; a concerto for violin; "They are Seven," choral and orchestral "incantation" suggested by an ancient Akkadian inscription. As publisher and as conductor, in Europe and now in America, Mr. Koussevitzky has often encouraged him.

Of Prokoviev as man, composer and pianist, Mr. W. B. Murray also wrote in The Transcript, saying: "Like Prokoviev or dislike him; accept or reject his music. It matters little. Ridicule will not hurt or dismay Prokoviev; the sarcastic criticism of the elderly will not subdue or stay him. In him rather is the driving force that laughs at obstacles. He never [illegible] his thoughts; he is happy or he is [illegible] in superlatives of youthful intensity. Like the young painters and other young musicians of Russia, Prokoviev is economical of means. Simple, straightforward themes tell his thoughts, and they are developed quickly, vigorously and without over-elaboration. Conventional harmonies mean nothing to him. He will tell you what he has to say in the first and most convenient language. His only consideration is the full and immediate expression of the thought in hand. If the usages of the past will answer his purpose, well and good; if not he will find new and direct means.

"As a pianist Prokoviev possesses a remarkable finger-technique, without which his music might have gone for years without an interpreter. For the exactions of it are such as only few pianists could master. Add to this amazing dexterity of fingers pedalling that colors every tone; a rhythmic precision that stings and bites; a wide range of dynamics that builds a crescendo from the mildest of pianissimi into the most raging of fortissimi, the kind of dynamic control that enables the pianist to orchestrate a piano composition and at the same time keep it within the bounds of the instrument—the power Busoni uses in his transcription of Bachs's organ fugues—and you may have some concepion of Prokoviev's playing. He is never sentimental, never sweetly songful. Merely with a piano, he might easily override an orchestra."

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gigantic personality in the world of music.

The occasion marks Mr. Koussevitsky's second local appearance and may be regarded as one of the principle musical events of the season. Mr. Koussevitsky's programs are always interesting and his list for Sunday is no exception. The symphony is Scriabin's third, "The Divine Poem," an opus new to local audiences. The program will open brilliantly with Berlioz's overture to "Benvenuto Cellini" and followed by Debussy's 'Prelude a l'Apres-Midi d'un Faun," which in turn is followed by Wagner's prelude to "The Meistersingers of Nuremberg."

The seats and boxes for this veritable musical feast are no on sale at McCoy's inc., No. 89 Asylum street. Reservations may be made by calling 2-6147.

Transcript Feb 3

De Boston à Paris

Le Temps Prints the News About Mr. Koussevitzky

THE POPULARITY of the celebrated conductor, Serge Koussevitsky, increases steadily in the United States. Subscriptions for every concert of the Boston Symphony Orchestra, which he leads, were exhausted several months beforehand—in New York as well as in Boston—an unprecedented event "over there." The management asked Mr. Koussevitzky to undertake several supplementary concerts. He was obliged to decline the proposal since he must sail for Europe at the beginning of May to give, in Paris and London, the usual series of "Koussevitzky Concerts."

Symphony to Play Russian Music

Prov. Journal Feb 7

A Russian programme with a Russian composer as soloist will mark the fourth Boston Symphony concert in Providence to be given in Infantry Hall a week from Tuesday evening. Serge Prokofieff, who is considered the most important of the younger generation of Russian composers and one of the finest piano virtuosos of the day, will appear as soloist in his own Third Pianoforte Concerto. Prokofieff has played this concerto with this orchestra in Boston, New York and Brooklyn.

Serge Koussevitzky will open the programme with the orchestral fantasy of Moussorgsky, "A Night on Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the programme will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities.

A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of this "mystic in tones." The conductor first gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga river, Scriabin accompanying him on one of his voyages. The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 3 1926

BROWN WILL HONOR ASIATIC EXPLORER AND HUB MUSICIAN

Honorary Degrees to Be Conferred Upon Koussevitzky and Andrews at University's Special Convocation Feb. 24, Faunce Announces.

Brown University will hold a special convocation on Wednesday, Feb. 24, at which time it will confer honorary degrees upon Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, the famous Asiatic explorer.

In making this announcement last night, President W. H. P. Faunce of Brown said that the convocation had been specially called because neither M. Kossevitzky, who leads European orchestras each summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

SERGE KOUSSEVITZKY

Visiting Day, which has heretofore taken place the first Wednesday in March, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, made up of delegates from Brown Clubs in all parts of the United States, will also convene at this time. It will have its first session Tuesday evening, Feb. 23, at the University Club, and will finish its business Wednesday morning in the alumni offices, John Hay Library.

ROY CHAPMAN ANDREWS

There will be a special chapel service for Visiting Day. At 12 o'clock noon, members of the visiting committees, together with the corporation and faculty and Associated Alumni delegates, will assemble at the Faculty Club to hear a review of the year given by President Faunce. Luncheon will follow and at 2 o'clock the visiting committee will confer with the officers of instruction at the offices of the various departments of the university.

The academic procession will form at 4 o'clock for the march to Sayles Hall, where the honorary degrees will be conferred upon M. Koussevitzky and Mr. Andrews.

INFORMATION OBSCURED

BOSTON SYMPHONY HAS HAPPY RET

[redacted]

Phila Ledger Fe

Phenomenal Rejuvenatio Old Organ'zation Demonstr by Koussevitzky at Academy

GIVES NOTABLE CONCER

The dynamic Serge Koussevitsk overflowing with personality and mus cal feeling, at the head of the rejuv nated Boston Symphony Orchestr gave the first public concert of the o ganization for several years in t Academy of Music last night. Th audience was not so large as it shou have been, considering Mr. Koussevi zky's eminence, but it was exceeding enthusiastic. Incidentally, it heard o of the finest concerts of the season.

What Mr. Koussevitzky has accon plished with the Boston Symphony O chestra in the brief space of his leade ship is little short of phenomenal. I a little more than a season he h transformed it from an organization o very moderate ability into a great vir tuoso orchestra of amazing flexibilit The tone of the strings recalls the Bo ton Orchestra of the days of Kneise Loeffler, Svecenski and Schroeder, whil the brass is wonderfully beautiful in it balance and in its ability to play wit an extremely soft and beautiful to quality as well as with the require sonority in the louder passages.

The organization is highly discipline the equal of our own orchestra in th respect, and is under the absolute dom nation of Mr. Koussevitzky and respo sive to his slightest wish, the dimi uendos, the most difficult effect in a music to be obtained with a large e semble being especially beautiful a effective. At the same time the to is tremendous in the climaxes and e cellent through all the gradations.

The program opened with the co certo grosso in D minor of Handel f strings alone, a work which gave t string section an opportunity to demo strate its admirable quality of tone a balance. This was followed by a "sym phonic picture," entitled "From t Apocalypse," by Liadoff, for full o chestra. It is a work of tremendou tonal and dynamic contrasts which w played with the utmost brilliancy an effect, despite its manifestly religiou character, an element which M Koussevitzky did not fail to introduce i his interpretation.

The virtuoso side of the organizatio was perhaps best illustrated in th Ravel suite. "Daphnis et Chloe," ~~which~~ was introduced to Philadelphia b Fritz Reiner and the Cincinnati Orches tra a few weeks ago. Mr. Koussevitzky whose understanding of the Frenc moderns is exceptionally complete, gav a delicate and thoroughly characteristi reading of the lovely suite, and th orchestra performed the difficult musi with great beauty and skill. The co position was in some ways the mos effective of the program. The co cert closed with Scriabin's Third Sy phony, the "Poeme Divin," a wo which has not been performed in th city since the season of 1916-17, wh Mr. Stokowski played it. Mr. Kou sevitsky is an acknowledged authorit in the works of Scriabin, and the sy phony, which is exceedingly complicat in composition and elaborate in c chestration, was given a splend reading. The first movement is t finest musically and also the mo effective.

One of Mr. Koussevitzky's chara teristics as a conductor is his ability create different atmospheres, both the orchestra and the audience, acco ing to the composition being perform In the Handel number, it was one pure classicism; in Liadoff the atmo phere was that of a Russian church, the work is religious music in the chestral instead of the vocal form; Ravel number was pure French and Scriabin had an unearthly atmosphe admirably fitting the meaning of program and of the music. The Bost Orchestra leader is undoubtedly a tuoso conductor, but he never for moment loses sight of the musical c tent of the work, at the same ti giving all the detail with the great clearness and a perfect relation theme to accompaniment—a diffic thing in the complicated music of modern composers. In his seating the orchestra, he used the stage p forms to the great gain of the tone the orchestra and the clarity of de of the composition played. S. L. L

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Boston Symphony Orchestra.

The second visit to this city of the ~~Boston Symphony~~ Orchestra, under the direction of Serge Koussevitzky, at the Lyric last night served in a way to classify the conductor more definitely than seemed possible on the first appearance.

On his debut there was a certain manner, almost as of posture, which tended to leave an impression that somehow the Russian did not bring to his work that absolute sincerity and that conviction which are essential to an altogether vitalized performance. This impression, indefinite as it was, the second appearance served to dissipate.

Whether one agrees with Koussevitzky's interpretation of a certain work, with his conception of its precise meaning and import, or not, one cannot help according to him originality, force, vitality and a certain rugged, picturesque impressiveness, which invest his offering with commanding and even compelling interest.

How else could the rapt attention manifest by the audience last night, in the performance of compositions which lacked very distinctly the element of novelty and at least one of which, the Rimsky-Korsakoff "Scheherazade," because of its obviousness and a certain simplicity now regarded as very much out of date, is often spoken of lightly, be accounted for?

There was nothing subtle or sophisticated about this interpretation. It told the story of the sea and of Sinbad's ship, of the Kalandar Prince, of the young Prince and Princess, and of the Festival at Bagdad and the shipwreck, in plain language. To use another simile, the several pictures were painted with bold strokes, especially in the shipwreck, where Koussevitzky gives the brasses and percussions their head, in vivid coloring, but it was an entrancing picture that retained the old "Thousand and One Nights" spell.

Similarly, in the Debussy "Afternoon with a Faun," which has been presented by every conductor of note with an orchestra sufficiently large to give it with any chance of effectiveness, there was a directness savoring of realism in the interpretation.

The feeling of nebulosity, of dreaminess, of diaphanous delicacy, was largely wanting, and in its place appeared a definiteness of outline, a distinctness that made the figures and the sylvan scenes assume a quality almost as of life itself.

The gambolings of fauns and satyrs, the enchanting presence of nymphs and dryads, was almost seen rather than felt, and the work thus took on a more substantial character than is usually given it.

As for the novelties of the evening the Galliard Sonata in G mayor, freely transcribed for small orchestra by Maximilian Steinberg, a modern Russian composer, and the Dukas "Sorcerer's Apprentice," the former retained in the transcription all of the stateliness and the nobility of the original work.

It was played with a broad sweep, and its four short movements were splendidly differentiated. There was dignity in the first movement, lightness in the second, old-fashioned pathos and gloom in the third and sprightliness and buoyancy in the last. The transcription, it appears, still exists only in manuscript.

The Dukas opus, which has not been heard here before, proved to be a fascinating conception. It was played in brilliant style, and one could fairly visualize the owls, the bats, the witches and the broom spirit dashing out to the pool and filling the bath.

The blow with the axe which split the uncanny servant in two was indicated strikingly, and the horror of the apprentice following the discovery that each half again became a separate entity found adequate expression. One of the most unusual effects was the use made of the bassoons.

In this number Koussevitsky again showed that he is less concerned about infinite details than about general impressions, and the same vigor that he displayed in other places distinguished the production.

The audience left no doubt that it was with the Russian conductor in his ideas, and the first violinist came in for special approbation for the delicacy and the fluency with which he played the various motives introduced in the "Scheherazade." Nicholas Avierino, viola player, who was at the Peabody Conservatory last season, appeared with the orchestra.

The Grachur Glee Club will give its annual benefit concert this evening at the Maryland Casualty Auditorium and an interesting program has been arranged for the occasion.

The event is for the advancement of the work carried on by organizations connected with Grace Methodist Episcopal, St. Mark's Episcopal, St. John's Episcopal, Elderslie Methodist Episcopal, Waverly Methodist Episcopal and Grace Lutheran churches and the Mothers' Club of McDonogh School. A large attendance is expected.

Included among the numbers to be given are Parker's "Cossack War Song," Gibson's "Lullaby," Nevin's "The Bells of Shannon," and Protheroe's "Shadow Song," and the same composer's "Song of Marching Men," by the Glee Club; a selection of attractive lyrics by Anne Baugher Marks, contralto; some numbers by a quartet, and Clark's "Blind Plowman," Sanderson's "Until," and Guion's "De Old Ark's A'movin'," by John L. Wilbourne, tenor. The quarte is made up of Edward Jendrek, tenor John L. Wilbourne, tenor; C. Conn barytone, and Walter Linth Turner, cum, bass.

Hobart Smith Norman B. Cole accompaniments.

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
FEB 3 1926

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, famous Russian conductor, gave the first of the two concerts scheduled for Washington for the present season at Poli's Theater yesterday afternoon before a large audience that showed marked enthusiasm. German, French and Russian music was presented. Music of Teutonic composers, widely varied, opened and closed the program. The overture was Carl Maria von Weber's overture to "Euryanthe," given original and painstaking shading of tone with an effect of recitatives for different groups of instruments in the various passages. The violins would announce a theme that was embroidered and varied by the cellos and other instruments. It was as though Mr. Koussevitzky turned an imaginary spotlight of concentration on first one group of instruments and then on another.

In decided contrast to the Von Weber work was Debussy's prelude to "The Afternoon of a Faun," full of soft, nebulous imageries, with the wind and harp instruments dominating. Mr. Koussevitzky's interpretation of this work may not prove the most popular reading of it, but it is certainly distinctive. At the end of the work the conductor insisted that M. Laurent, flutist, take part of the warm applause separately from the rest of the performers.

Again the nationality and mood of the music changed decidedly as the orchestra began the suite from Rimsky-Korsakov's "Tsar Saltan," with a military flourish and swung into musical narrative touched with the eerie quality that prevades a fairy tale. In the second part of the suite the pizzicato music of the first violins was swept into a sea of strident orchestral volume most descriptive of the story told, and in the last part an entirely different quality of pizzicato was used in portraying the happy ending of the story of fairy enchantment. The whole orchestra received an ovation following this work.

It is small wonder that there are so many admirers of the music of Johannes Brahms that the title "Brahmsians" has long since been coined. He is indeed one of the master composers. Probably never has his "Symphony in C Minor" appeared to better advantage than it did yesterday when played as the real feature of the Boston Orchestra's program. The four movements were played with only a short pause between them, unusual for a symphony in Washington. It has been noticed that even in Boston Mr. Koussevitzky's method of doing this has aroused much discussion and even argument as to its effectiveness. In the case of the Brahms work yesterday this plan was most effective, building up the music without any of the detrimental breaks caused so frequently by applause. Of course, it did make a long stretch of attentive listening for those inclined to be restless and also gave those who always seem to have to leave early no opportunity to do so gracefully. On the whole, however, it proved an admirable idea and the performance won continued ovations for both leader and orchestra at the symphony's conclusion.

The beautiful themes of this symphony, which rise with the effect of instrumental chants with a sonorous hymn-like quality, were given fine reading. The angry chattering of the pizzicato passages in the latter part

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
FEB 3 1926

Brown Will Confer Honorary Degrees

Koussevitzky, Orchestra Leader, and Andrews, Explorer, To Be Honored

Honorary degrees will be conferred upon Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, noted Asiatic explorer, a a special convocation to be held at Brown University on Wednesday, Feb. 24.

President Faunce, in making the announcement, explained that the special convocation is to be held because neither of the men to be honored will be in this country in the summer. In conjunction with the convocation visiting day will be held at the university and the advisory board of the Associated Alumni will convene.

There will be a special chapel service, and at noon members of the visiting committees will head a review of the year to be given by Dr. Faunce at the Faculty Club.

The academic procession will form at 4 p. m. for the march to Sayles Hall where the honorary degrees will be conferred.

Brown University to Honor Noted Musician and Explorer

Monitor — Feb 3

PROVIDENCE, R. I., Feb. 3 (Special)—Brown University has called a special convocation to be held on February 24 for the purpose of conferring honorary degrees upon Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, Asiatic explorer.

Dr. W. H. P. Faunce, president of the university, in making this announcement, said that a special convocation had been called because the fact that the recipients-elect ould not be in this country during ommencement exercises in June. onductor Koussevitsky will be in urope and Mr. Andrews is to leave on March 1 for exploration in Turkestan.

© Bain News Service
ROY CHAPMAN ANDREWS
Asiatic Explorer

SERGE KOUSSEVITZKY
Conductor of Boston Symphony Orchestra

In conjunction with the convocation, Visiting Day, which ordinarily comes on the first Wednesday in March, will be held and the advisory board of the Associated Alumni will convene. The board's opening session will be held on the evening of Feb. 23.

On Visiting Day the visiting committees, the corporation and faculty and the Associated Alumni delegates will gather at the Faculty club and there listen to a review of the year fr The [illegible] Faunce. Luncheon
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BROWN HONORS KOUSSEVITZKY

Post — Feb 3

Degrees for Conductor and Explorer Andrews

PROVIDENCE, R. I., Feb. 2 (AP).—A special convocation of Brown University will be held Feb. 24 for the conferring of honorary degrees on Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, explorer, President W. H. P. Faunce announced tonight.

President Faunce said the convocation had been called at this time because neither M. Koussevitzky, who conducts European orchestras in the summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

At present London has a number of omen police, but they have actually power of arrest.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 3 1926

BROWN TO CONFER TWO SPECIAL DEGREES

Serge Koussevitzky and Explorer Andrews to Be Honored on Feb. 24

Sergt. Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews, Asiatic explorer, will receive honorary degrees from Brown University at a special convocation on Wednesday, Feb. 24, according to announcement by William H. P. Faunce, president of the university, which goes on to say that the degrees are confirmed at this time since neither of the recipients will be in the country in June.

Visiting day, usually the first Wednesday of the month, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, composed of delegates from Brown Clubs throughout the country, will be in session, convening here the night before and completing its business on Wednesday morning.

A special chapel service is planned for noon of visiting day. A luncheon will follow and at 2 o'clock the degrees will be conferred.

KOUSSEVITZKY HERE WITH BOSTON BAND

Remarkable Russian Gives Academy Audience a Swig of Musical Vodka

Phila Inquirer — Feb 2

Orchestra's First Public Appearance Here in Five Years Wins Enthusiasm

By LINTON MARTIN

It was good to welcome the Boston Symphony Orchestra back to town at the Academy last night for its first public concert here in five years. And it was good because the return was as festive as the previous departure was funereal—because the Orchestra "comes back," in a double sense, as a band of vital virtuosos instead of varied vagrants, and, first and foremost, because in the Russian Serge Koussevitzky it has a conductor who is more than a human metronome beating time over black dots on paper.

Koussevitzky took no chances last night on leaving the audience free to form what are called sane and sober judgments. He evidently doesn't believe that the Volstead law applies to musical matters. For, at the end, he poured a forty-minute swig of Russian musical vodka down the aural gullets of those present, and then sent them reeling out into the night after a hearing of Skryabin's "The Divine Poem," that seemed at times more demoniacal than divine, but was certainly often delirious.

It was in this number that Koussevitzky's most striking and most sensational qualities were emphasized on an old but arresting programme that had previously been changed oftener than twenty wild women could change one mind between them. The programme began sedately enough with the Haendel Concerto Grosso in D minor, Opus 6, No. 10, by an orchestra reduced to classic size. But that was merely to take the audience unaware later, for with the next number the canny Koussevitzky cut loose with his tonal thunders. Since the piece—Liadoff's symphonic picture, "From the Apocalypse"—is Biblical in inspiration, it might be in order to speculate whether the proverbial last trump of Gabriel on the Judgment Day may sound like a tin horn beside this resounding and pretentious tonal tempest. Koussevitzky worked his orchestra up to a veritable spasm, but the essential emptiness of the music could not be hid. The other numbers were the second "Daphnis and Chloe" Ballet Suite of Ravel, which is graceful but artificial music, and the Skryabin "Divine Poem," already mentioned.

The Boston band has again been brought, under Koussevitzky's conducting, to a very high point. It is sonorous and smooth; the brasses impress by their weight, the drums are dramatic, and the strings have tension and elasticity. But it is the conducting that counts, and Koussevitzky has the admirable faculty of being always aflame. He can maintain a sense of climax, and then push it still higher, yet with musicianly balance. It was enlivening and epochal to hear him

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BOSTON SYMPHONY SHOWS NEW VIGOR

Rejuvenated Orchestra Under Koussevitsky Gives Demonstration at Academy

CONCERT A NOTABLE ONE

The dynamic Serge Koussevitsky, overflowing with personality and musical feeling, at the head of the rejuvenated Boston Symphony Orchestra, gave the first public concert of the organization for several years in the Academy of Music last night. The audience was not so large as it should have been, considering Mr. Koussevitzky's eminence, but it was exceedingly enthusiastic. Incidentally, it heard one of the finest concerts of the season.

What Mr. Koussevitzky has accomplished with the Boston Symphony Orchestra in the brief space of his leadership is little short of phenomenal. In a little more than a season he hsa transformed it from an organization of very moderate ability into a great virtuoso orchestra of amazing flexibility. The tone of the strings recalls the Boston Orchestra of the days of Kneisel, Loeffler, Svecenski and Schroeder, while the brass is wonderfully beautiful in its balance and in its ability to play with an extremely soft and beautiful tone quality as well as with the required sonority in the louder passages.

The organization is highly disciplined the equal of our own orchestra in that respect, and is under the absolute domination of Mr. Koussevitzky and responsive to his slightest wish, the diminuendos, the most difficult effect in all music to be obtained with a large ensemble being especially beautiful and effective. At the same time the tone is tremendous in the climaxes and excellent through all the gradations.

The program opened with the concerto grosso in D minor of Handel for strings alone, a work which gave the string section an opportunity to demonstrate its admirable quality of tone and balance. This was followed by a "symphonic picture," entitled "From the Apocalypse," by Liadoff, for full orchestra. It is a work of tremendous tonal and dynamic contrasts which was played with the utmost brilliancy and effect, despite its manifestly religious character, an element which Mr. Koussevitzky did not fail to introduce in his interpretation.

The virtuoso side of the organization was perhaps best illustrated in the Ravel suite, "Daphnis et Chloe," which was introduced to Philadelphia by Fritz Reiner and the Cincinnati Orchestra a few weeks ago. Mr. Koussevitzky, whose understanding of the French moderns is exceptionally complete, gave a delicate and thoroughly characteristic reading of the lovely suite, and the orchestra performed the difficult music with great beauty and skill. The composition was in some ways the most effective of the program. The concert closed with Scriabin's Third Symphony, the "Poeme Divin," a work which has not been performed in this city since the season of 1916-17, when Mr. Stokowski played it. Mr. Koussevitsky is an acknowledged authority in the works of Scriabin, and the symphony, which is exceedingly complicated in composition and elaborate in orchestration, was given a splendid reading. The first movement is the finest musically and also the most effective.

One of Mr. Koussevitzky's characteristics as a conductor is his ability to create different atmospheres, both for the orchestra and the audience, according to the composition being performed. In the Handel number, it was one of pure classicism; in Liadoff the atmosphere was that of a Russian church, as the work is religious music in the orchestral instead of the vocal form; the Ravel number was pure French and the Scriabin had an unearthly atmosphere, admirably fitting the meaning of the program and of the music. The Boston Orchestra leader is undoubtedly a virtuoso conductor, but he never for a moment loses sight of the musical content of the work, at the same time giving all the detail with the greatest clearness and a perfect relation of theme to accompaniment—a difficult thing in the complicated music of the modern composers. In his seating of the orchestra, he used the stage platforms to the great gain of the tone of the orchestra and the clarity of detail of the composition played. S. L. L.

Boston Symphony Goes on the Air

Prov. Journal Feb 7

Long anxious to broadcast some of its concerts, but unable to do so because of the expense involved, the Boston Symphony Orchestra finally went on the air recently through the generosity of a friend, and the very first night ran up against the copyright snag. Listeners were forced to stand by for 15 minutes while the orchestra played a number which is held under exclusive copyright by a concern which refused to let it be broadcast.

This frequently encountered problem involving the broadcasting of music held under exclusive copyright bobbed up at a peculiarly annoying time. It was the orchestra's debut on the air, thousands of listeners who had tuned in were displeased at the wait, and the number which caused the trouble was "Sinfonietta" by Eugene Goossens, who was appearing that evening as guest conductor, and who was anxious that his work should be made available to the radio audience as well as to those in Symphony Hall.

As a result of the difficulty, thousands of letters from music lovers and radio fans throughout New England poured in with the request that some arrangement be made to obviate similar interruptions in future concerts. It happened that Serge Koussevitsky had arranged a programme for the second broadcast which included no music with exclusive copyrights, and it seems probable now that all broadcast programmes will be so arranged in the future.

Confronted with the same problem, Walter Damrosch, conductor of the New York Symphony Orchestra, which broadcasts concerts from New York frequently, has omitted all music with an exclusive copyright when he has not been able to obtain permission to broadcast it. Orchestras in Philadelphia and Cincinnati

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TWO SYMPHONY CONCERTS NEXT WEEK

Traveler — Feb 6

Third of New Series to Be Given Tuesday Afternoon

The Boston Symphony orchestra, Serge Koussevitsky, conductor, will give the third concert of the new historical Tuesday afternoon series next Tuesday in Symphony hall at 3:15. The works to be played will include Wagner's prelude to "The Mastersingers of Nuremberg"; Saint-Saens' Symphonic Poem "Omphale's Spinning Wheel"; Tchaikowsky's overture-fantasia "Romeo and Juliet," and Brahms' First Symphony in C Minor.

Next Friday afternoon and Saturday evening Respighi's new score, "The Pines of Rome," will be performed for the first time in Boston. Other numbers will be a concerto in E minor for string orchestra by Vivaldi, a contrapuntal fantasy on a folk song of Liege by Lekeu and Beethoven's First Symphony in C Major.

The People's Symphony Orchestra will give its 14th concert of the season tomorrow afternoon at 3:30 in the Hollis Street Theatre, Stuart Mason conducting. The assisting artist will be Mieczyslaw Munz, pianist, and the program is as follows: Mendelssohn's overture "Ruy Blas"; Chadwick's Symphony No. 2 in B Flat Major, Op. 21; Liszt's Concerto in A Major for Piano and Orchestra; Berlioz's Danse des Sylphes et Marche Hongroise from "La Damnation de Faust."

HIS CLIPPING FROM THE
CAMDEN,
N. J.
FEB 2 1926

BOSTON SYMPHONY WINS NEW TRIUMPH

Koussevitzky Leads Brilliant Orchestra in Stimulating Program

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The Boston Symphony Orchestra of the palmy days of Karl Muck, was recalled when the Boston Symphony of today, under the leadership of the brilliant Serge Koussevitzky, made its first public appearance in several years at the Academy of Music last night.

Mr. Koussevitzky's transformation of this orchestra is a feat that demands superlatives. From the second-rate, wobbly and musically uncertain organization that worked under the batons of Rabaud and Monteux, this towering Russian has molded a symphonic body the equal of any, bar none, that has played in the Quaker City this season—and the superior of all but one.

The string tone has the bland, warm quality, and marvelous unanimity and balance that made the orchestra of 1914 famous while the playing of the other choirs is of the highest order. Koussevitzky gets from this ensemble a responsiveness that none but Stokowski can boast. The conductor's somewhat affected gestures are quickly forgotten in the great things which they seem to call forth, tonal shading of the most delicate sort and instrumental details that ordinarily one would only know existed by reading the score.

The opening work was the Concerto Grosso, in D Minor of Handel, which gave the strings full chance to shine. A composition new to Philadelphia followed, Liadoff's "From the Apocalypse." Based upon a scriptural quotation, the work proved a brilliant piece of orchestral writing, shimmering in tonal color, despite its underlying religious character. It was given a virtuoso performance.

The most beautiful moments of the evening, however, were the "Daphnis et Chloe" suite of Ravel. This work was introduced to Philadelphia recently by Fritz Reiner and the Cincinnati Symphony and is one of the most exquisite things I can recall from the pen of any modern French composer.

Of the "Divine Poem" of Scriabin, which closed the program, I found only that its moments of tedium far outweighed its moments of beauty. Mr. Koussevitzky conducted it with reverence and zeal. —A. D. P.

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
FEB 3 1926

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, famous Russian conductor, gave the first of the two concerts scheduled for Washington for the present season at Poli's Theater yesterday afternoon before a large audience that showed marked enthusiasm. German, French and Russian music was presented. Music of Teutonic composers, widely varied, opened and closed the program. The overture was Carl Maria von Weber's overture to "Euryanthe," given original and painstaking shading of tone with an effect of recitatives for different groups of instruments in the various passages. The violins would announce a theme that was embroidered and varied by the cellos and other instruments. It was as though Mr. Koussevitzky turned an imaginary spotlight of concentration on first one group of instruments and then on another.

In decided contrast to the Von Weber work was Debussy's prelude to "The Afternoon of a Faun," full of soft, nebulous imageries, with the wind and harp instruments dominating. Mr. Koussevitzky's interpretation of this work may not prove the most popular reading of it, but it is certainly distinctive. At the end of the work the conductor insisted that M. Laurent, flutist, take part of the warm applause separately from the rest of the performers.

Again the nationality and mood of the music changed decidedly as the orchestra began the suite from Rimsky-Korsakov's "Tsar Saltan," with a military flourish and swung into musical narrative touched with the eerie quality that prevades a fairy tale. In the second part of the suite the pizzicato music of the first violins was swept into a sea of strident orchestral volume most descriptive of the story told, and in the last part an entirely different quality of pizzicato was used in portraying the happy ending of the story of fairy enchantment. The whole orchestra received an ovation following this work.

It is small wonder that there are so many admirers of the music of Johannes Brahms that the title "Brahmsians" has long since been coined. He is indeed one of the master composers. Probably never has his "Symphony in C Minor" appeared to better advantage than it did yesterday when played as the real feature of the Boston Orchestra's program. The four movements were played with only a short pause between them, unusual for a symphony in Washington. It has been noticed that even in Boston Mr. Koussevitzky's method of doing this has aroused much discussion and even argument as to its effectiveness. In the case of the Brahms work yesterday this plan was most effective, building up the music without any of the detrimental breaks caused so frequently by applause. Of course, it did make a long stretch of attentive listening for those inclined to be restless and also gave those who always seem to have to leave early no opportunity to do so gracefully. On the whole, however, it proved an admirable idea and the performance won continued ovations for both leader and orchestra at the symphony's conclusion.

The beautiful themes of this symphony, which rise with the effect of instrumental chants with a sonorous hymn-like quality, were given fine reading. The angry chattering of the pizzicato passages in the latter part

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.
FEB 3 1926

Brown Will Confer Honorary Degrees

Koussevitzky, Orchestra Leader, and Andrews, Explorer, To Be Honored

Honorary degrees will be conferred upon Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, noted Asiatic explorer, at a special convocation to be held at Brown University on Wednesday, Feb. 24.

President Faunce, in making the announcement, explained that the special convocation is to be held because neither of the men to be honored will be in this country in the summer. In conjunction with the convocation visiting day will be held at the university and the advisory board of the Associated Alumni will convene.

There will be a special chapel service, and at noon members of the visiting committees will head a review of the year to be given by Dr. Faunce at the Faculty Club.

The academic procession will form at 4 p. m. for the march to Sayles Hall where the honorary degrees will be conferred.

Brown University to Honor Noted Musician and Explorer

Monitor Feb 3

PROVIDENCE, R. I., Feb. 3 (Special)—Brown University has called a special convocation to be held on February 24 for the purpose of conferring honorary degrees upon Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, Asiatic explorer.

Dr. W. H. P. Faunce, president of the university, in making this announcement, said that a special convocation had been called because the fact that the recipients-elect ould not be in this country during ommencement exercises in June. onductor Koussevitsky will be in urope and Mr. Andrews is to leave on March 1 for exploration in Turkestan.

© Bain News Service
ROY CHAPMAN ANDREWS
Asiatic Explorer

SERGE KOUSSEVITZKY
Conductor of Boston Symphony Orchestra

In conjunction with the convocation, Visiting Day, which ordinarily comes on the first Wednesday in March, will be held and the advisory board of the Associated Alumni will convene. The board's opening session will be held on the evening of Feb. 23.

On Visiting Day the visiting committees, the corporation and faculty and the Associated Alumni delegates will gather at the Faculty club and there listen to a review of the year fr
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BROWN HONORS KOUSSEVITZKY

Post Feb 3

Degrees for Conductor and Explorer Andrews

PROVIDENCE, R. I., Feb. 2 (AP).—A special convocation of Brown University will be held Feb. 24 for the conferring of honorary degrees on Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, explorer, President W. H. P. Faunce announced tonight.

President Faunce said the convocation had been called at this time because neither M. Koussevitzky, who conducts European orchestras in the summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

At present London has a number of omen police, but they have actually power of arrest.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 3 1926

BROWN TO CONFER TWO SPECIAL DEGREES

Serge Koussevitzky and Explorer Andrews to Be Honored on Feb. 24

Sergt. Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews, Asiatic explorer, will receive honorary degrees from Brown University at a special convocation on Wednesday, Feb. 24, according to announcement by William H. P. Faunce, president of the university, which goes on to say that the degrees are confirmed at this time since neither of the recipients will be in the country in June.

Visiting day, usually the first Wednesday of the month, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, composed of delegates from Brown Clubs throughout the country, will be in session, convening here the night before and completing its business on Wednesday morning.

A special chapel service is planned for noon of visiting day. A luncheon will follow and at 2 o'clock the degrees will be conferred.

KOUSSEVITZKY HERE WITH BOSTON BAND

Remarkable Russian Gives Academy Audience a Swig of Musical Vodka

Phila Inquirer. Feb 2

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THIS CLIPPING FROM
WASHINGTON, D. C.
STAR
FEB 3 1926

BOSTON SYMPHONY CONCERT.

The Boston Symphony Orchestra, under the leadership of Serge Koussevitzky, famous Russian conductor, gave the first of the two concerts scheduled for Washington for the present season at Poli's Theater yesterday afternoon before a large audience that showed marked enthusiasm. German, French and Russian music was presented. Music of Teutonic composers, widely varied, opened and closed the program. The overture was Carl Maria von Weber's overture to "Euryanthe," given original and painstaking shading of tone with an effect of recitatives for different groups of instruments in the various passages. The violins would announce a theme that was embroidered and varied by the cellos and other instruments. It was as though Mr. Koussevitzky turned an imaginary spotlight of concentration on first one group of instruments and then on another.

In decided contrast to the Von Weber work was Debussy's prelude to "The Afternoon of a Faun," full of soft, nebulous imageries, with the wind and harp instruments dominating. Mr. Koussevitzky's interpretation of this work may not prove the most popular reading of it, but it is certainly distinctive. At the end of the work the conductor insisted that M. Laurent, flutist, take part of the warm applause separately from the rest of the performers.

Again the nationality and mood of the music changed decidedly as the orchestra began the suite from Rimsky-Korsakov's "Tsar Saltan," with a military flourish and swung into musical narrative touched with the eerie quality that prevades a fairy tale. In the second part of the suite the pizzicato music of the first violins was swept into a sea of strident orchestral volume most descriptive of the story told, and in the last part an entirely different quality of pizzicato was used in portraying the happy ending of the story of fairy enchantment. The whole orchestra received an ovation following this work.

It is small wonder that there are so many admirers of the music of Johannes Brahms that the title "Brahmsians" has long since been coined. He is indeed one of the master composers. Probably never has his "Symphony in C Minor" appeared to better advantage than it did yesterday when played as the real feature of the Boston Orchestra's program. The four movements were played with only a short pause between them, unusual for a symphony in Washington. It has been noticed that even in Boston Mr. Koussevitzky's method of doing this has aroused much discussion and even argument as to its effectiveness. In the case of the Brahms work yesterday this plan was most effective, building up the music without any of the detrimental breaks caused so frequently by applause. Of course, it did make a long stretch of attentive listening for those inclined to be restless and also gave those who always seem to have to leave early no opportunity to do so gracefully. On the whole, however, it proved an admirable idea and the performance won continued ovations for both leader and orchestra at the symphony's conclusion.

The beautiful themes of this symphony, which rise with the effect of instrumental chants with a sonorous hymn-like quality, were given fine reading. The angry chattering of the pizzicato passages in the latter part was a vivid bit. Above all, the rising of the musical climax into an inspired outburst of melody that was almost poignant to the listener's ears in its beauty gave an aurical picture that can never be quite obliterated.

The orchestra appeared under the auspices of Mrs. Wilson-Greene and will be presented in the other concert here this year on April 13.

H. F.

President Faunce, in making the announcement, explained that the special convocation is to be held because neither of the men to be honored will be in this country in the summer. In conjunction with the convocation visiting day will be held at the university and the advisory board of the Associated Alumni will convene.

There will be a special chapel service, and at noon members of the visiting committees will head a review of the year to be given by Dr. Faunce at the Faculty Club.

The academic procession will form at 4 p. m. for the march to Saylee Hall where the honorary degrees will be conferred.

Brown University to Honor Noted Musician and Explorer

Monitor Feb 3

PROVIDENCE, R. I., Feb. 3 (Special)—Brown University has called a special convocation to be held on February 24 for the purpose of conferring honorary degrees upon Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, Asiatic explorer.

Dr. W. H. P. Faunce, president of the university, in making this announcement, said that a special convocation had been called because the fact that the recipients-elect ould not be in this country during ommencement exercises in June. onductor Koussevitsky will be in urope and Mr. Andrews is to leave on March 1 for exploration in Turkestan.

© Bain News Service

ROY CHAPMAN ANDREWS
Asiatic Explorer

SERGE KOUSSEVITZKY
Conductor of Boston Symphony Orchestra

In conjunction with the convocation, Visiting Day, which ordinarily comes on the first Wednesday in March, will be held and the advisory board of the Associated Alumni will convene. The board's opening session will be held on the evening of Feb. 23.

On Visiting Day the visiting committees, the corporation and faculty and the Associated Alumni delegates will gather at the Faculty club and there listen to a review of the year from President Faunce. Luncheon will be followed by conferences and at 4 o'clock the academic procession will form for the march to Sayles Hall where the honorary degrees will be conferred.

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BOSTON SYMPHONY SHOWS NEW VIGOR

Rejuvenated Orchestra Under Koussevitsky Gives Demonstration at Academy

CONCERT A NOTABLE ONE

The dynamic Serge Koussevitsky, overflowing with personality and musical feeling, at the head of the rejuvenated Boston Symphony Orchestra, gave the first public concert of the organization for several years in the Academy of Music last night. The audience was not so large as it should have been, considering Mr. Koussevitzky's eminence, but it was exceedingly enthusiastic. Incidentally, it heard one of the finest concerts of the season.

What Mr. Koussevitzky has accomplished with the Boston Symphony Orchestra in the brief space of his leadership is little short of phenomenal. In a little more than a season he hsa transformed it from an organization of very moderate ability into a great virtuoso orchestra of amazing flexibility. The tone of the strings recalls the Boston Orchestra of the days of Kneisel, Loeffler, Svecenski and Schroeder, while the brass is wonderfully beautiful in its balance and in its ability to play with an extremely soft and beautiful tone quality as well as with the required sonority in the louder passages.

The organization is highly disciplined the equal of our own orchestra in that respect, and is under the absolute domination of Mr. Koussevitzky and responsive to his slightest wish, the diminuendos, the most difficult effect in all music to be obtained with a large ensemble being especially beautiful and effective. At the same time the tone is tremendous in the climaxes and excellent through all the gradations.

The program opened with the concerto grosso in D minor of Handel for strings alone, a work which gave the string section an opportunity to demonstrate its admirable quality of tone and balance. This was followed by a "symphonic picture," entitled "From the Apocalypse," by Liadoff, for full orchestra. It is a work of tremendous tonal and dynamic contrasts which was played with the utmost brilliancy and effect, despite its manifestly religious character, an element which Mr. Koussevitzky did not fail to introduce in his interpretation.

The virtuoso side of the organization was perhaps best illustrated in the Ravel suite, "Daphnis et Chloe," which was introduced to Philadelphia by Fritz Reiner and the Cincinnati Orchestra a few weeks ago. Mr. Koussevitzky, whose understanding of the French moderns is exceptionally complete, gave a delicate and thoroughly characteristic reading of the lovely suite, and the orchestra performed the difficult music with great beauty and skill. The composition was in some ways the most effective of the program. The concert closed with Scriabin's Third Symphony, the "Poeme Divin," a work which has not been performed in this city since the season of 1916-17, when Mr. Stokowski played it. Mr. Koussevitsky is an acknowledged authority in the works of Scriabin, and the symphony, which is exceedingly complicated in composition and elaborate in orchestration, was given a splendid reading. The first movement is the finest musically and also the most effective.

One of Mr. Koussevitzky's characteristics as a conductor is his ability to create different atmospheres, both for the orchestra and the audience, according to the composition being performed. In the Handel number, it was one of pure classicism; in Liadoff the atmosphere was that of a Russian church, as the work is religious music in the orchestral instead of the vocal form; the Ravel number was pure French and the Scriabin had an unearthly atmosphere, admirably fitting the meaning of the program and of the music. The Boston Orchestra leader is undoubtedly a virtuoso conductor, but he never for a moment loses sight of the musical content of the work, at the same time giving all the detail with the greatest clearness and a perfect relation of theme to accompaniment—a difficult thing in the complicated music of the modern composers. In his seating of the orchestra, he used the stage platforms to the great gain of the tone of the orchestra and the clarity of detail of the composition played. S. L. L.

BROWN HONORS KOUSSEVITZKY

Post Feb 3

Degrees for Conductor and Explorer Andrews

PROVIDENCE, R. I., Feb. 2 (AP).—A special convocation of Brown University will be held Feb. 24 for the conferring of honorary degrees on Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, explorer, President W. H. P. Faunce announced tonight.

President Faunce said the convocation had been called at this time because neither M. Koussevitzky, who conducts European orchestras in the summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

At present London has a number of women police, but they have actually no power of arrest.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.
FEB 3 1926

BROWN TO CONFER TWO SPECIAL DEGREES

Serge Koussevitzky and Explorer Andrews to Be Honored on Feb. 24

Sergt. Koussevitzky, conductor of the Boston Symphony Orchestra, and Roy Chapman Andrews, Asiatic explorer, will receive honorary degrees from Brown University at a special convocation on Wednesday, Feb. 24, according to announcement by William H. P. Faunce, president of the university, which goes on to say that the degrees are confirmed at this time since neither of the recipients will be in the country in June.

Visiting day, usually the first Wednesday of the month, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, composed of delegates from Brown Clubs throughout the country, will be in session, convening here the night before and completing its business on Wednesday morning.

A special chapel service is planned for noon of visiting day. A luncheon will follow and at 2 o'clock the degrees will be conferred.

Orchestra's First Public Appearance Here in Five Years Wins Enthusiasm

By LINTON MARTIN

It was good to welcome the Boston Symphony Orchestra back to town at the Academy last night for its first public concert here in five years. And it was good because the return was as festive as the previous departure was funereal—because the Orchestra "comes back," in a double sense, as a band of vital virtuosos instead of varied vagrants, and, first and foremost, because in the Russian Serge Koussevitzky it has a conductor who is more than a human metronome beating time over black dots on paper.

Koussevitzky took no chances last night on leaving the audience free to form what are called sane and sober judgments. He evidently doesn't believe that the Volstead law applies to musical matters. For, at the end, he poured a forty-minute swig of Russian musical vodka down the aural gullets of those present, and then sent them reeling out into the night after a hearing of Skryabin's "The Divine Poem," that seemed at times more demoniacal than divine, but was certainly often delirious.

It was in this number that Koussevitzky's most striking and most sensational qualities were emphasized on an old but arresting programme that had previously been changed oftener than twenty wild women could change one mind between them. The programme began sedately enough with the Haendel Concerto Grosso in D minor, Opus 6, No. 10, by an orchestra reduced to classic size. But that was merely to take the audience unaware later, for with the next number the canny Koussevitzky cut loose with his tonal thunders. Since the piece—Liadoff's symphonic picture, "From the Apocalypse"—is Biblical in inspiration, it might be in order to speculate whether the proverbial last trump of Gabriel on the Judgment Day may sound like a tin horn beside this resounding and pretentious tonal tempest. Koussevitzky worked his orchestra up to a veritable spasm, but the essential emptiness of the music could not be hid. The other numbers were the second "Daphnis and Chloe" Ballet Suite of Ravel, which is graceful but artificial music, and the Skryabin "Divine Poem," already mentioned.

The Boston band has again been brought, under Koussevitzky's conducting, to a very high point. It is sonorous and smooth; the brasses impress by their weight, the drums are dramatic, and the strings have tension and elasticity. But it is the conducting that counts, and Koussevitzky has the admirable faculty of being always aflame. He can maintain a sense of climax, and then push it still higher, yet with musicianly balance. It was enlivening and epochal to hear him

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Boston Symphony Goes on the Air

Prov. Journal Feb 7

Long anxious to broadcast some of its concerts, but unable to do so because of the expense involved, the Boston Symphony Orchestra finally went on the air recently through the generosity of a friend, and the very first night ran up against the copyright snag. Listeners were forced to stand by for 15 minutes while the orchestra played a number which is held under exclusive copyright by a concern which refused to let it be broadcast.

This frequently encountered problem involving the broadcasting of music held under exclusive copyright bobbed up at a peculiarly annoying time. It was the orchestra's debut on the air, thousands of listeners who had tuned in were displeased at the wait, and the number which caused the trouble was "Sinfonietta" by Eugene Goossens, who was appearing that evening as guest conductor, and who was anxious that his work should be made available to the radio audience as well as to those in Symphony Hall.

As a result of the difficulty, thousands of letters from music lovers and radio fans throughout New England poured in with the request that some arrangement be made to obviate similar interruptions in future concerts. It happened that Serge Koussevitsky had arranged a programme for the second broadcast which included no music with exclusive copyrights, and it seems probable now that all broadcast programmes will be so arranged in the future.

Confronted with the same problem, Walter Damrosch, conductor of the New York Symphony Orchestra, which broadcasts concerts from New York frequently, has omitted all music with an exclusive copyright when he has not been able to obtain permission to broadcast it. Orchestras in Philadelphia and Cincinnati have followed his example.

Despite protests of radio stations and listeners throughout the country, a ruling was made about a year ago in favor of the American Society of Authors, Composers and Publishers to prevent matter controlled by then to be broadcast without their permission. When permission cannot be obtained, the microphone must be shut off while the piece is being rendered. It is felt by those interested in the broadcasting of the symphony concerts that if long breaks in the programme occur there will be considerably less interest in the concerts among radio fans.

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evening Respighi's new score, "The Pines of Rome," will be performed for the first time in Boston. Other numbers will be a concerto in E minor for string orchestra by Vivaldi, a contrapuntal fantasy on a folk song of Liege by Lekeu and Beethoven's First Symphony in C Major.

The People's Symphony Orchestra will give its 14th concert of the season tomorrow afternoon at 3:30 in the Hollis Street Theatre, Stuart Mason conducting. The assisting artist will be Mieczyslaw Munz, pianist, and the program is as follows: Mendelssohn's overture "Ruy Blas"; Chadwick's Symphony No. 2 in B Flat Major, Op. 21; Liszt's Concerto in A Major for Piano and Orchestra; Berlioz's Danse des Sylphes et Marche Hongroise from "La Damnation de Faust."

HIS CLIPPING FROM THE
CAMDEN,
N. J.

FEB 2 - 192

BOSTON SYMPHONY WINS NEW TRIUMPH

Koussevitzky Leads Brilliant Orchestra in Stimulating Program

The Boston Symphony Orchestra of the palmy days of Karl Muck, was recalled when the Boston Symphony of today, under the leadership of the brilliant Serge Koussevitzky, made its first public appearance in several years at the Academy of Music last night.

Mr. Koussevitzky's transformation of this orchestra is a feat that demands superlatives. From the second-rate, wobbly and musically uncertain organization that worked under the batons of Rabaud and Monteux, this towering Russian has molded a symphonic body the equal of any, bar none, that has played in the Quaker City this season—and the superior of all but one.

The string tone has the bland, warm quality, and marvelous unanimity and balance that made the orchestra of 1914 famous while the playing of the other choirs is of the highest order. Koussevitzky gets from this ensemble a responsiveness that none but Stokowski can boast. The conductor's somewhat affected gestures are quickly forgotten in the great things which they seem to call forth, tonal shading of the most delicate sort and instrumental details that ordinarily one would only know existed by reading the score.

The opening work was the Concerto Grosso, in D Minor of Handel, which gave the strings full chance to shine. A composition new to Philadelphia followed, Lladoff's "From the Apocalypse." Based upon a scriptural quotation, the work proved a brilliant piece of orchestral writing, shimmering in tonal color, despite its underlying religious character. It was given a virtuoso performance.

The most beautiful moments of the evening, however, were the "Daphnis et Chloe" suite of Ravel. This work was introduced to Philadelphia recently by Fritz Reiner and the Cincinnati Symphony and is one of the most exquisite things I can recall from the pen of any modern French composer.

Of the "Divine Poem" of Scriabin, which closed the program, I found only that its moments of tedium far outweighed its moments of beauty. Mr. Koussevitzky conducted it with reverence and zeal. —A. D. P.

THIS CLIPPING FROM
HERALD
WASH. D. C.

FEB 3 1926

1172

BOSTON SYMPHONY AGAIN PLEASES HERE

The Boston Symphony Orchestra, Serge Koussevitzky conducting, made its annual appearance here at Poli's Theater yesterday afternoon, presenting a program of varied interest in which Symphony No. 1 in C minor, by Brahms, and a Suite from Rimsky-Korsakoff's opera, "Tsar Saltan," were featured.

The orchestra under Koussevitzky is a quite different organization from that heard here in recent years under Pierre Montreux. This great symphony, which, in the days of Karl Muck, was probably the foremost organization of its kind in the country, has suffered numerous vicissitudes, but is now well on the way to recovery.

Muck was removed from the conductorship and was followed out by other members. Also, in the post-war days, the musicians sought higher wages and the recalcitrants were removed.

The result was that practically a new orchestra had to be built. Koussevitzky has succeeded in large measure, and the Boston Symphony is now among the finest musical organizations.

The Suite from Rimsky-Korsakoff's opera, a colorful, exotic work which Koussevitzky interpreted with amazing intuition, was by far his most inspired reading of the afternoon and was splendidly received.

The Brahms Symphony naturally attracted much interest as the principal work presented. Its stirring finale and pleasing first movement were most delightful.—LEE SOMERS.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.

FEB 3 1926

Koussevitsky Here Tonight

Sergei Koussevitsky will direct the only performance here this season of the Boston Symphony Orchestra at the Lyric tonight. This will mark the second local appearance of the Russian conductor who succeeded Monteux as director of the Boston forces.

Sergei Koussevitsky

A suite by the conductor's fellow countryman, Rimcky-Korsakov, will be the feature

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 7 1926

Symphony to Play Russian Music

A Russian programme with a Russian composer as soloist will mark the fourth Boston Symphony concert in Providence to be given in Infantry Hall a week from Tuesday evening. Serge Prokofieff, who is considered the most important of the younger generation of Russian composers and one of the finest piano virtuosos of the day, will appear as soloist in his own Third Pianoforte Concerto. Prokofieff has played this concerto with this orchestra in Boston, New York and Brooklyn.

Serge Koussevitzky will open the programme with the orchestral fantasy of Moussorgsky, "A Night on Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the programme will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities.

A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of the "mystic in tones." The conductor gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga river, Scriabin accompanying him on one of his voyages. The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," the final, triumphant realization of the [illegible] expressed.

ROTOGRAVURE SECTION

HERALD MAR 21-26

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 7 1926

Plight of Symphony Orchestra Looking for an Auditorium

To the Editor of the Sunday Journal:

So Mr. Koussintzky is to be honored by Brown University! Splendid! How proud the people of Providence ought to be of its own Brown University which so honors itself by being the first American college to confer an honor upon the world's greatest living orchestral conductor.

Apropos to this, the very serious question arises whether or not Providence will be honored by the regular series of five concerts by the Boston Symphony Orchestra next season, which have been for so many years a vital part of the city's artistic life.

With the razing of Infantry Hall in the spring to make room for the proposed garage, there seems to be at this time not a single auditorium, theatre or hall available to engage for next season's concerts.

The Boston Symphony Orchestra does not make a practice of giving Sunday concerts. The Majestic and Albee Theatres are available only on Sundays. The armory is unsuitable. The Elks Auditorium and Opera House are much too small. The above-mentioned places comprise the complete list of the city's facilities to house concerts of the first magnitude with the possible exception of the new skating rink on North Main street, which cannot be judged until completed and tried out for accoustic properties.

As the years pass, Providence finds itself more and more in disgrace over the fact that it has no suitable auditorium for first-class visiting or home organizations to give its people pleasure and education.

Will the people of Providence be indifferent to the situation and allow an obelisk or monument to be placed in Exchange place or Market square and viewed occasionally as they pass by individually or will they use and demand the much needed auditorium as their war memorial?

Such a structure can be useful as well as ornamental; a work of art in which the finest principles of American ideals can be taught to our cosmopolitan audiences, and the best in universal art can be enjoyed.

Cannot the committee on the war memorial see that this would be the combined wish of the boys who never came back, could they but express themselves?

ANTOINETTE HALL-WHYTOCK.
Providence, Feb. 3.

THIS CLIPPING FROM
RECORD
PHILADELPHIA, PA.

FEB 2 1926

BOSTON SYMPHONY'S CONCERT AT ACADEMY

Koussevitzky Greeted Enthusiastically by Audience.

How delightful it seemed to enter the Academy of Music last night and to find in their accustomed places the familiar program books of the Boston Orchestra. Even more delightful was the realization, after a glance about the audience, of a survival of that interest and spirit which for many years—in fact, during much of the period in which musical taste in this city was being formed—made possible the annual series of concerts by what was then the country's finest musical organization—the Boston Symphony Orchestra. It was a great gratification last night to recognize in the splendid orchestra conducted by the present leader, Serge Koucsevitsky, a reincarnation of the past glories of that great body. The Boston musicians have been completely restored to their former high estate, and should recapture all the prestige so unfortunately lost some seasons ago.

The development since the visit of last season, when the orchestra played under the auspices of the Forum, is amazing and demonstrates the power of Koussevitzky even more thoroughly than did the remarkably beautiful program so ably conducted by him last night. A last-moment change substituted, as an opening number, the Haendel Concerto Grosso in D minor for the Galliard Sonata in G major. Otherwise, the program book list remained unchanged, and included a very interesting symphonic picture "From the Apocalypse" by Liadow, a work thoroughly Russian in type, employing some of the familiar ecclesiastical modes, and having real dramatic, even theatrical, feeling. The Ravel Ballet, from "Daphnis et Chloe," was so superbly presented the orchestra was given the first pronounced ovation of the evening, Koussevitzky being recalled several times, and the musicians rising to acknowledge the appreciation of their fine work. Following the intermission, the Third Symphony of Seriabin, "The Divine Poem," was played. This work, more than anything on the program, brought out the virtuosity of the orchestra and the meticulous control of the talented, interesting leader. It was beautiful playing, "The Divine Poem," despite its philosophical program, being music so richly melodious, so intense and so varied that it is quite possible to revel in its beauties, regardless of its obtruse idealism. The audience was stirred by the mastery of the conductor and the brilliancy and nobility of tone of the orchestra.

Hartford Courant 2/8/26

THE HARTF

BOSTON SYMPHONY IN SPLENDID FORM

Hundred Musicians Play Superlatively Well in Capitol Concert.

SERGE KOUSSEVITSKY CONSUMMATE ARTIST

Performs Upon Greatest of Instruments With Magnificent Skill.

The Boston Symphony Orchestra, under Serge Koussevitzky, played at the Capitol Theater yesterday afternoon, the concert being under the management of Frank A. Sedgwick. The occasion marked the only appearance of the Boston orchestra here this season and a capacity audience heard the playing, which was of the quality expected of the orchestra, highest and best. The program offered included the not over-familiar "Benvenuto Cellini" overture of Borlioz, the extremely familiar "Prelude a l'Apres-Midi d'un Faune" and "Metistersinger" overture, and the practically unknown Scriabin Third Symphony, "The Divine Poem." The audience was most enthusiastic and recalled Mr. Koussevitzky to the stage again and again, the members of the orchestra rising to share the applause with him after the Wagner number and at the close of the concert.

In Splendid Form.

The first few measures only of the Belioz work were necessary to prove the quality of yesterday's playing. The orchestra was in splendid form and its conductor seemingly at his best. It is a joy to watch him at work as well as to listen to what the orchestra has to say under his direction. He plays upon his five-score instruments as if they were one; he gets his effects of tremendous power and brilliance with ease and brings the merest whispers of tone seeping through the fingers of his lightly raised hand. They call him virtuoso, and some feel that the word is not wholly complimentary in its meaning when applied to an orchestrial conductor, but he is a performer of magnificent skill upon the greatest of instruments. the combined artistry of many men to make the orchestra certainly the title is well earned and a title indicating extraordinary merit well earned should never be considered other than complimentary.

Highly Individual.

He is highly individual in his conducting but he is not a gallery player. He knows what he wants of his men as an artist knows the colors he uses; his players in their combined skill paint the picture in sound that he desires to produce. The world could well use many virtuosi of the quality of this calm and self-possessed Russian.

Berlioz revelled in orchestral tone and the reading of his overture yesterday afternoon was a tonal delight. It was an exposition of the powers of the orchestra, the massive strength of the whole, the smoothness of the brasses, the splendid sweep of the strings, the delights of the woodwinds. And the Debussy number was given in all its supertonal graces. It is lovely, evanescent poetry in sound that Debussy wove in his fantastic work; and the playing was superb.

Of course the delights of the "Meistersinger" measures were appreciated, for even a moderately good orchestra can make this work pleasing and an orchestra of superlative merit like the Boston Symphony adds to the joys of Wagner's tremendous ingenuity as it is shown in the overture. The reading was sweeping and free yet perfect in every slightest detail; the humor of the music was there, too; nothing was lost yet every effect was gained with no perceptible effort. The overture made one long to hear the whole work done on the same splendid scale.

Scriabins Third Symphony.

In "The Divine Poem" the composer has created a work that needs more than a single hearing to establish its values no matter how great an interpretation is given. The idea of life that the composer would show in his music might be differently understood as the music became more familiar to the hearer. Most of those in yesterday's audience were listening to the Scriabin Symphony for the first time and many of them doubtless found their best enjoyment of the music in letting it take their thoughts where it would without much references to the program notes or to the titles allotted its three movements. And in that Mr. Koussevitzky elected to play the symphony without intermission this mental attitude towards the work was easy to hold.

There is splendid sweep of tone throughout, there is gorgeously complicated writing, there is fine melody and a great deal of it and every melodic measure was given its just due in the reading and the playing. The place one would give the Scriabin Third Symphony in symphonic literature is hardly to be considered after one hearing of the work. But a more brilliant, a more tonally satisfying reading of the work than that of yesterday afternoon could not well be asked.

Hartford Feb 8th 26

KOUSSEVITSKY SWAYS AUDIENCE

Conductor of Boston Symphony Thrills 3,000 Music Lovers in Concert Here.

ROMANTIC IMAGERY SUBTLY DISPLAYED

Orchestra Now Is a Perfected Organization—"Afternoon of a Faun" Given Glowing Reading.

The Boston Symphony orchestra, making its annual visit in Hartford, attracted a large audience at the Capitol theater yesterday afternoon, when a concert was given by this noted organization under the direction of its magnetic director, Serge Koussevitsky. The event was under the local managment of Frank A. Sedgwick and proved to be one of the most enjoyable events of the season in this city, which has been distinguished for its many notable recitals of different forms of music. With Mr. Koussevitsky, were more than one hundred members of his finely trained orchestra, which for many years has been one of the leading units of its kind throughout the entire musical world.

Concerts of the Boston Symphony orchestra in Hartford have always attracted much favorable attention and yesterproved no exception to the rule. Crowds attending these events gradually have increased. Formerly Parsons's theater was ample in size to accommodate all who wished to attend, but yesterday $3,000 lover of music were present and showed keen interest in a concert which proved enjoyable from start to finish. Hartford has seen many great conductors of the Boston Symphony, Muck, Fiedler, Monteux and others, but none with any more of a general appeal than that shown by Koussevitsky yesterday afternoon.

Under the direction of Koussevitsky, the orchestra has now reached what yesterday was to many one of the most interesting stages in its development. Changes have been made in the personnel of the organization, and many familiar faces were missing yesterday. But the genius of a Koussevitsky has improved and raised the musical standards of the orchestra until critics agree that it is now as near perfect as any organization of its kind can be under human supervision. Criticism of a performance such as yesterday's would be practically impossible, and for keen enjoyment of a harmonious presentation of masterpieces of orchestral writing it would be impossible to suggest any place where there might be any decided room for improvement. It was the glorified picturization of ensemble playing, and those present were not slow to realize that they were in the presence of a genius of the baton whose work was leaving a favorable impression which will be long remembered in this vicinity.

The program opened with a splendid depiction of the "Overture" to "Benvenuto Cellini" by Berlioz. This work was played with spirit, yet with a proper regard for the dramatic as well as the lyric passages which made its performance one of great interest. This overture has been heard in this city in the past years, but Mr. Koussevitsky presented it with a dignity and a comprehensiveness throughout which his really marvelous personality made most pronounced. Mr. Koussevitsky is a conductor who is always the absolute master of his players. They have been drilled to follow his every sign, and as a result he has a precision, yet a freedom which is always of a most interesting as well as of a most compelling character.

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WASH. D. C.

FEB 3 1926

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Muck was removed from the conductorship and was followed out by other members. Also, in the post-war days, the musicians sought higher wages and the recalcitrants were removed.

The result was that practically a new orchestra had to be built. Koussevitzky has succeeded in large measure, and the Boston Symphony is now among the finest musical organizations.

The Suite from Rimsky-Korsakoff's opera, a colorful, exotic work which Koussevitzky interpreted with amazing intuition, was by far his most inspired reading of the afternoon and was splendidly received.

The Brahms Symphony naturally attracted much interest as the principal work presented. Its stirring finale and pleasing first movement were most delightful.—LEI SOMERS.

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AMERICAN
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A suite by the conductor's fellow countryman, Rimcky-Korsakov, will be the feature here the

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 7 1926

Symphony to Play Russian Music

A Russian programme with a Russian composer as soloist will mark the fourth Boston Symphony concert in Providence to be given in Infantry Hall a week from Tuesday evening. Serge Prokofieff, who is considered the most important of the younger generation of Russian composers and one of the finest piano virtuosos of the day, will appear as soloist in his own Third Pianoforte Concerto. Prokofieff has played this concerto with this orchestra in Boston, New York and Brooklyn.

Serge Koussevitzky will open the programme with the orchestral fantasy of Moussorgsky, "A Night on Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the programme will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities.

A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of "mystic in tones." The conductor gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga river, Scriabin accompanying him on one of his voyages. The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," the final, triumphant realization of the [illegible] expressed.

ROTOGRAVURE SECTION
HERALD MAR 21-'26

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 7 1926

Plight of Symphony Orchestra Looking for an Auditorium

To the Editor of the Sunday Journal:

So Mr. Koussintzky is to be honored by Brown University! Splendid! How proud the people of Providence ought to be of its own Brown University which so honors itself by being the first American college to confer an honor upon the world's greatest living orchestral conductor.

Apropos to this, the very serious question arises whether or not Providence will be honored by the regular series of five concerts by the Boston Symphony Orchestra next season, which have been for so many years a vital part of the city's artistic life.

With the razing of Infantry Hall in the spring to make room for the proposed garage, there seems to be at this time not a single auditorium, theatre or hall available to engage for next season's concerts.

The Boston Symphony Orchestra does not make a practice of giving Sunday concerts. The Majestic and Albee Theatres are available only on Sundays. The armory is unsuitable. The Elks Auditorium and Opera House are much too small. The above-mentioned places comprise the complete list of the city's facilities to house concerts of the first magnitude with the possible exception of the new skating rink on North Main street, which cannot be judged until completed and tried out for accoustic properties.

As the years pass, Providence finds itself more and more in disgrace over the fact that it has no suitable auditorium for first-class visiting or home organizations to give its people pleasure and education.

Will the people of Providence be indifferent to the situation and allow an obelisk or monument to be placed in Exchange place or Market square and viewed occasionally as they pass by individually or will they use and demand the much needed auditorium as their war memorial.

Such a structure can be useful as well as ornamental; a work of art in which the finest principles of American ideal can be taught to our cosmopolitan audiences, and the best in universal art can be enjoyed.

Cannot the committee on the war memorial see that this would be the combined wish of the boys who never came back, could they but express themselves?

ANTOINETTE HALL-WHYTOCK.
Providence, Feb. 3.

THIS CLIPPING FROM
RECORD
PHILADELPHIA, PA.

FEB 2 1926

BOSTON SYMPHONY'S CONCERT AT ACADEMY

Koussevitzky Greeted Enthusiastically by Audience.

How delightful it seemed to enter the Academy of Music last night and to find in their accustomed places the familiar program books of the Boston Orchestra. Even more delightful was the realization, after a glance about the audience, of a survival of that interest and spirit which for many years—in fact, during much of the period in which musical taste in this city was being formed—made possible the annual series of concerts by what was then the country's finest musical organization—the Boston Symphony Orchestra. It was a great gratification last night to recognize in the splendid orchestra conducted by the present leader, Serge Koucsevitsky, a reincarnation of the past glories of that great body. The Boston musicians have been completely restored to their former high estate, and should recapture all the prestige so unfortunately lost some seasons ago.

The development since the visit of last season, when the orchestra played under the auspices of the Forum, is amazing and demonstrates the power of Koussevitzky even more thoroughly than did the remarkably beautiful program so ably conducted by him last night. A last-moment change substituted, as an opening number, the Haendel Concerto Grosso in D minor for the Galliard Sonata in G major. Otherwise, the program book list remained unchanged, and included a very interesting symphonic picture "From the Apocalypse" by Liadow, a work thoroughly Russian in type, employing some of the familiar ecclesiastical modes, and having real dramatic, even theatrical, feeling. The Ravel Ballet, from "Daphnis et Chloe," was so superbly presented the orchestra was given the first pronounced ovation of the evening, Koussevitzky being recalled several times, and the musicians rising to acknowledge the appreciation of their fine work. Following the intermission, the Third Symphony of Scriabin, "The Divine Poem," was played. This work, more than anything on the program, brought out the virtuosity of the orchestra and the meticulous control of the talented, interesting leader. It was beautiful playing, "The Divine Poem," despite its philosophical program, being music so richly melodious, so intense and so varied that it is quite possible to revel in its beauties, regardless of its obtruse idealism. The audience was stirred by the mastery of the conductor and the brilliancy and nobility of tone of the orchestra.

Hartford Courant 2/18/26

THE HARTF

BOSTON SYMPHONY IN SPLENDID FORM

Hundred Musicians Play Superlatively Well in Capitol Concert.

SERGE KOUSSEVITSKY CONSUMMATE ARTIST

Performs Upon Greatest of Instruments With Magnificent Skill.

The Boston Symphony Orchestra, under Serge Koussevitzky, played at the Capitol Theater yesterday afternoon, the concert being under the management of Frank A. Sedgwick. The occasion marked the only appearance of the Boston orchestra here this season and a capacity audience heard the playing, which was of the quality expected of the orchestra, highest and best. The program offered included the not over-familiar "Benvenuto Cellini" overture of Borlioz, the extremely familiar "Prelude a l'Apres-Midi d'un Faune" and "Metistersinger" overture, and the practically unknown Scriabin Third Symphony, "The Divine Poem." The audience was most enthusiastic and recalled Mr. Koussevitzky to the stage again and again, the members of the orchestra rising to share the applause with him after the Wagner number and at the close of the concert.

In Splendid Form.

The first few measures only of the Belioz work were necessary to prove the quality of yesterday's playing. The orchestra was in splendid form and its conductor seemingly at his best. It is a joy to watch him at work as well as to listen to what the orchestra has to say under his direction. He plays upon his five-score instruments as if they were one; he gets his effects of tremendous power and brilliance with ease and brings the merest whispers of tone seeping through the fingers of his lightly raised hand. They call him virtuoso, and some feel that the word is not wholly complimentary in its meaning when applied to an orchestrial conductor, but he is a performer of magnificent skill upon the greatest of instruments. the combined artistry of many men to make the orchestra certainly the title is well earned and a title indicating extraordinary merit well earned should never be considered other than complimentary.

Highly Individual.

He is highly individual in his conducting but he is not a gallery player. He knows what he wants of his men as an artist knows the colors he uses; his players in their combined skill paint the picture in sound that he desires to produce. The world could well use many virtuosi of the quality of this calm and self-possessed Russian.

Berlioz revelled in orchestral tone and the reading of his overture yesterday afternoon was a tonal delight. It was an exposition of the powers of the orchestra, the massive strength of the whole, the smoothness of the brasses, the splendid sweep of the strings, the delights of the woodwinds. And the Debussy number was given in all its supertonal graces. It is lovely, evanescent poetry in sound that Debussy wove in his fantastic work; and the playing was superb.

Of course the delights of the "Meistersinger" measures were appreciated, for even a moderately good orchestra can make this work pleasing and an orchestra of superlative merit like the Boston Symphony adds to the joys of Wagner's tremendous ingenuity as it is shown in the overture. The reading was sweeping and free yet perfect in every slightest detail; the humor of the music was there, too: nothing was lost yet every effect was gained with no perceptible effort. The overture made one long to hear the whole work done on the same splendid scale.

Scriabins Third Symphony.

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A suite by the conductor's fellow countryman, Rimcky-Korsakov, will be the feature of the program. The "Scheherezade" suite has four sections, "The Sea," "The Story of the Kalendar Prince," "The Young Prince and the Young Princess" and "Festival at Bagdad."

Other numbers on the program will include Galliard's Sonata in G Major, transcribed for orchestra by Maximilian; Debussy's "Afternoon" and a scherzo, by Dukas.

Serge Koussevitzky will open the programme with the orchestral fantasy of Moussorgsky, "A Night on Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the programme will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities.

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ROTOGRAVURE SECTION

HERALD MAR 21-'26

Serge Koussevitsky, conductor of the Boston Symphony orchestra, who was given the degree of doctor of music by Brown University on Feb. 24. President Faunce called a special session for the purpose. Dr. Koussevitsky responded by playing upon the double bass. The conductor began his career as a virtuoso upon this instrument, but never before had played it in America. (Bachrach)

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Hartford Feb 8th 26

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Under the direction of Koussevitsky, the orchestra has now reached what yesterday was to many one of the most interesting stages in its development. Changes have been made in the personnel of the organization, and many familiar faces were missing yesterday. But the genius of a Koussevitsky has improved and raised the musical standards of the orchestra until critics agree that it is now as near perfect as any organization of its kind can be under human supervision. Criticism of a performance such as yesterday's would be practically impossible, and for keen enjoyment of a harmonious presentation of masterpieces of orchestral writing it would be impossible to suggest any place where there might be any decided room for improvement. It was the glorified picturization of ensemble playing, and those present were not slow to realize that they were in the presence of a genius of the baton whose work was leaving a favorable impression which will be long remembered in this vicinity.

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THIS CLIPPING FROM
HERALD
WASH. D. C.

FEB 3 1926

1172

BOSTON SYMPHONY AGAIN PLEASES HERE

The Boston Symphony Orchestra, Serge Koussevitzky conducting, made its annual appearance here at Poli's Theater yesterday afternoon, presenting a program of varied interest in which Symphony No. 1 in C minor, by Brahms, and a Suite from Rimsky-Korsakoff's opera, "Tsar Saltan," were featured.

The orchestra under Koussevitzky is a quite different organization from that heard here in recent years under Pierre Montreux. This great symphony, which, in the days of Karl Muck, was probably the foremost organization of its kind in the country, has suffered numerous vicissitudes, but is now well on the way to recovery.

Muck was removed from the conductorship and was followed out by other members. [illegible] the postwar days, the [illegible] sought higher wages [illegible] recalcitrants were removed.

The result [illegible] practically [illegible] new orchest[illegible] to be built. Koussevitzk[illegible] [illegible] ceeded in large measure, [illegible] Boston Symphony is [illegible] among th[illegible] finest musical or[illegible].

The Suite from Rimsky-Korsakoff's opera, [illegible] colorful, exotic work which Koussevitzky interpreted with amazing intuition, was by far his most inspired reading of the afternoon and was splendidly received.

The Brahms Symphony naturally attracted [illegible] interest as the principal work presented. Its stirring finale and pleasing first movement were most delightful.—LEI SOMERS.

THIS CLIPPING FROM
AMERICAN
BALTIMORE, MD.

FEB 3 1926

Koussevitsky Here Tonight

Sergei Koussevitsky will direct the only performance here this season of the Boston Symphony Orchestra at the Lyric tonight. This will mark the second local appearance of the Russian conductor who succeeded Monteux as director of the Boston forces.

Sergei Koussevitsky

A suite by the conductor's fellow countryman, Rimsky-Korsakov, will be the feature of the program. The "Scheherezade" suite has four sections, "The Sea," "The Story of the Kalendar Prince," "The Young Prince and the Young Princess" and "Festival at Bagdad."

Other numbers on the program will include Galliard's Sona[illegible] Major, transcribed for [illegible] chestra by Maximilian [illegible] Debussy's "Afterno[illegible] nd a scherzo, "[illegible] y Dukas.

ROTOGRAVURE SECTION

HERALD MAR 21-'26

Serge Koussevitsky, conductor of the Boston Symphony orchestra, who was given the degree of doctor of music by Brown University on Feb. 24. President Faunce called a special session for the purpose. Dr. Koussevitsky responded by playing upon the double bass. The conductor began his career as a virtuoso upon this instrument, but never before had played it in America. (Bachrach)

[illegible] by the Boston Symphony Orchestra next season, which have been for so many years a vital part of the city's artistic life.

With the razing of Infantry Hall in the spring to make room for the proposed garage, there seems to be at this time not a single auditorium, theatre or hall available to engage for next season's concerts.

The Boston Symphony Orchestra does not make a practice of giving Sunday concerts. The Majestic and Albee Theatres are available only on Sundays. The armory is unsuitable. The Elks Auditorium and Opera House are much too small. The above-mentioned places comprise the complete list of the city's facilities to house concerts of the first magnitude with the possible exception of the new skating rink on North Main street, which cannot be judged until completed and tried out for acoustic properties.

As the years pass, Providence finds itself more and more in disgrace over the fact that it has no suitable auditorium for first-class visiting or home organizations to give its people pleasure and education.

Will the people of Providence be content to the dilation [illegible] an obelisk or monument to be placed in Exchange place or Market square and viewed occasionally as they pass by incidentally or will they use and demand the much needed auditorium as their war memorial?

Such a structure can be useful as well as ornamental; a work of art in which the finest principles of American ideals can be taught to our cosmopolitan audiences, and the best in universal art can be enjoyed.

Cannot the committee on the war memorial see that this would be the combined wish of the boys who never came back, could they but express themselves?

ANTOINETTE HALL-WHYTOCK
Providence, Feb. 3.

A[illegible] in their accustomed places the familiar program books of the Boston Orchestra. Even more delightful was the realization, after a glance about the audience, of a survival of that interest and spirit which for many years, in fact during much of the period in which musical taste in this city was being formed, made possible the annual series of concerts by what was then the country's finest musical organization—the Boston Symphony Orchestra.

It was a great gratification last night to recognize in the splendid orchestra conducted by the present leader, Serge Koussevitsky, a reincarnation of the past glories of that great body. The Boston musicians have been completely restored to their former high estate, and should recapture all the prestige so unfortunately lost some seasons ago.

The development since the visit of last season, when the orchestra played under the auspices of the Forum, is amazing and demonstrates the power of Koussevitzky even more thoroughly than did the remarkably beautiful program so ably conducted by him last night. A last-moment change substituted, as an opening number, the Haendel Concerto Grosso in B minor for the Galliard Sonata in G major. Otherwise, the program book list remained unchanged, and included a very interesting symphonic picture "From the Apocalypse" by Liadow, a work thoroughly Russian in type, employing some of the familiar ecclesiastical modes, and having real dramatic, even theatrical, feeling. The Ravel Ballet, from "Daphnis et Chloe," was so superbly presented the orchestra was given the first pronounced ovation of the evening, Koussevitzky being recalled several times, and the musicians rising to acknowledge the appreciation of their fine work. Following the intermission the Third Symphony of Scriabin "The Divine Poem," was played. This work, more than anything on the program, brought out the virtuosity of the orchestra and the meticulous control of the talented, interesting leader. It was beautiful playing. "The Divine Poem," despite its philosophical program, being music so richly melodious, so intense and so varied that it is quite possible to revel in its beauties, regardless of its obtruse idealism. The audience was stirred by the mastery of the conductor and the brilliancy and nobility of tone of the orchestra.

[illegible]stra

Serge Koussevitzky will open the programme with the orchestral fantasy of Moussorgsky, "A Night on Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the programme will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities.

A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of [illegible] "mystic in tones." The conductor gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga river, Scriabin accompanying him on one of his voyages. The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," [illegible] final, triumphant realization of the [illegible] expressed.

Hartford 2-[illegible]-6

THE HARTF

BOSTON SYMPHONY IN SPLENDID FORM

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The Boston Symphony Orchestra, under Serge Koussevitzky, played at the Capitol Theater yesterday afternoon, the concert being under the management of Frank A. Sedgwick. The occasion marked the only appearance of the Boston orchestra here this season and a capacity audience heard the playing, which was of the quality expected of the orchestra, highest and best. The program offered included the not over-familiar "Benvenuto Cellini" overture of Berlioz, the extremely familiar "Prelude a l'Apres-Midi d'un Faune" and "Metistersinger" overture, and the practically unknown Scriabin Third Symphony, "The Divine Poem." The audience was most enthusiastic and recalled Mr. Koussevitzky to the stage again and again, the members of the orchestra rising to share the applause with him after the Wagner number and at the close of the concert.

In Splendid Form.

The first few measures only of the Berlioz work were necessary to prove the quality of yesterday's playing. The orchestra was in splendid form and its conductor seemingly at his best. It is a joy to watch him at work as well as to listen to what the orchestra has to say under his direction. He plays upon his five-score instruments as if they were one; he gets his effects of tremendous power and brilliance with ease and brings the merest whispers of tone seeping through the fingers of his lightly raised hand. They call him virtuoso, and some feel that the word is not wholly complimentary in its meaning when applied to an orchestrial conductor, but he is a performer of magnificent skill upon the greatest of instruments. the combined artistry of many men to make the orchestra certainly the title is well earned and a title indicating extraordinary merit well earned should never be considered other than complimentary.

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MUSICIAN AND EXPLORER TO BE HONORED BY BROWN

KOUSSEVITZKY, ANDREWS TO GET DEGREES

Event to Be Held in Conjunction With Visiting Day, Feb. 24

Brown University will hold a special convocation on Wednesday, Feb. 24, at which time it will confer honorary degrees upon Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, the famous Asiatic explorer.

In making this announcement last night, President W. H. P. Faunce of Brown said that the convocation had been specially called because neither M. Kossevitzky, who leads European orchestras each summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

Visiting Day, which has heretofore taken place the first Wednesday in March, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, made up of delegates from Brown Clubs in all parts of the United States, will also convene at this time. It will have its first session Tuesday evening, Feb. 23, at the University Club, and will finish its business Wednesday morning in the alumni offices, John Hay Library.

There will be a special chapel service for Visiting Day. At 12 o'clock noon, members of the visiting committees, together with the corporation and faculty and Associated Alumni delegates, will assemble at the Faculty Club to hear a review of the year given by President Faunce. Luncheon will follow and at 2 o'clock the visiting committee will confer with the officers of instruction at the of... the ... at

SERGE KOUSSEVITZKY

Boston Symphony Leader and Internationally Known Musician Who Will be Honored by Brown.

ROY C. ANDREWS

Also ...rom

THIS CLIPPING FROM
NEW YORK AMERICAN
FEB 5 1926

BOSTON SYMPHONY IN RUSSIAN MUSIC

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1926

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Beethoven's "Pastoral" and the "Pulcinella" Suite Are on Klemperer Program.

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This is true of parts of the work, but not of the ribald pages in which the jazz trombone and the modernist double bass disport themselves. It is, however, indisputable that, as the same writer declares, after much contention between the two composers Stravinsky is triumphant in the end. And it is a jolly suite too. Mr. Klemperer knew every bar of it and conducted it without a score and with great gusto. The 'Meistersinger" vorspiel was the other orchestral number.

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There was also at the end of the list the continuous "Scheherzade" of Rimsky-Korsakov, which received an admirable performance. In the middle stood the third piano concerto of Serge Prokofieff, who manipulated the keyboard in person. The concerto was first disclosed to New York on January 26, 1922, when it left a considerable confusion of mind. Just why it is difficult to say now.

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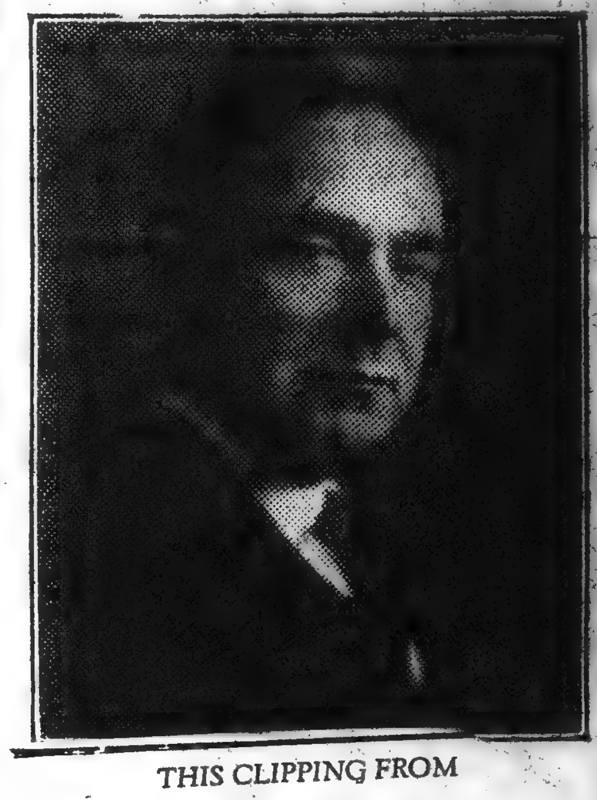

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It will be a ... seats and box... McCoy's, Inc. ...

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BOSTON SYMPHONY IN SPLENDID FORM

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Hundred Musicians Play Superlatively Well in Capitol Concert.

SERGE KOUSSEVITSKY CONSUMMATE ARTIST

Performs Upon Greatest of Instruments With Magnificent Skill.

The Boston Symphony Orchestra, under Serge Koussevitzky, played at the Capitol Theater yesterday afternoon, the concert being under the management of Frank A. Sedgwick. The occasion marked the only appearance of the Boston orchestra here this season and a capacity audience heard the playing, which was of the quality expected of the orchestra, highest and best. The program offered included the not overfamiliar "Benvenuto Cellini" overture of Borlioz, the extremely familiar "Prelude a l'Apres-Midi d'un Faune" and "Meitstersinger" overture, and the practically unknown Scriabin Third Symphony, "The Divine Poem." The audience was most enthusiastic and recalled Mr. Koussevitzky to the stage again and again, the members of the orchestra rising to share the applause with him after the Wagner number and at the close of the concert.

In Splendid Form.

The first few measures only of the Belioz work were necessary to prove the quality of yesterday's playing. The orchestra was in splendid form and its conductor seemingly at his best. It is a joy to watch him at work as well as to listen to what the orchestra has to say under his direction. He plays upon his five-score instruments as if they were one; he gets his effects of tremendous power and brilliance with ease and brings the merest whispers of tone seeping through the fingers of his lightly raised hand. They call him virtuoso, and some feel that the word is not wholly complimentary in its meaning when applied to an orchestrial conductor, but he is a performer of magnificent skill upon the greatest of instruments. the combined artistry of many men to make the orchestra certainly the title is well earned and a title indicating extraordinary merit well earned should never be considered other than complimentary.

Highly Individual.

He is highly individual in his conducting but he is not a gallery player. He knows what he wants of his men as an artist knows the colors he uses; his players in their combined skill paint the picture in sound that he desires to produce. The world could well use many virtuosi of the quality of this calm and self-possessed Russian.

Berlioz revelled in orchestral tone and the reading of his overture yesterday afternoon was a tonal delight. It was an exposition of the powers of the orchestra, the massive strength of the whole, the smoothness of the brasses, the splendid sweep of the strings, the delights of the woodwinds. And the Debussy number was given in all its supertonal graces. It is lovely, evanescent poetry in sound that Debussy wove in his fantastic work; and the playing was superb.

Of course the delights of the "Meistersinger" measures were appreciated, for even a moderately good orchestra can make this work pleasing and an orchestra of superlative merit like the Boston Symphony adds to the joys of Wagner's tremendous ingenuity as it is shown in the overture. The reading was sweeping and free yet perfect in every slightest detail; the humor of the music was there, too; nothing was lost yet every effect was gained with no perceptible effort. The overture made one long to hear the whole work done on the same splendid scale.

Scriabins Third Symphony.

In "The Divine Poem" the composer has created a work that needs more than a single hearing to establish its values no matter how great an interpretation is given. The idea of life that the composer would show in his music might be differently understood as the music became more familiar to the hearer. Most of those in yesterday's audience were listening to the Scriabin Symphony for the first time and many of them doubtless found their best enjoyment of the music in letting it take their thoughts where it would without much references to the program notes or to the titles allotted its three movements. And in that Mr. Koussevitzky elected to play the symphony without intermission this mental attitude towards the work was easy to hold.

There is splendid sweep of tone throughout, there is gorgeously complicated writing, there is fine melody and a great deal of it and every melodic measure was given its just due in the reading and the playing. The place one would give the Scriabin Third Symphony in symphonic literature is hardly to be considered after one hearing of the work. But a more brilliant, a more tonally satisfying reading of the work than that of yesterday afternoon could not well be asked.

MUSICIAN AND EXPLORER TO BE HONORED BY BROWN

KOUSSEVITZKY, ANDREWS TO GET DEGREES

Event to Be Held in Conjunction With Visiting Day, Feb. 24

SERGE KOUSSEVITZKY

Boston Symphony Leader and Internationally Known Musician Who Will be Honored by Brown.

ROY C. ANDREWS

Brown University will hold a special convocation on Wednesday, Feb. 24, at which time it will confer honorary degrees upon Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews of New York, the famous Asiatic explorer.

In making this announcement last night, President W. H. P. Faunce of Brown said that the convocation had been specially called because neither M. Kossevitzky, who leads European orchestras each summer, nor Mr. Andrews, who leaves on March 1 for exploration in Turkestan, could be in this country in June.

Visiting Day, which has heretofore taken place the first Wednesday in March, will be held in conjunction with the convocation. The advisory board of the Associated Alumni, made up of delegates from Brown Clubs in all parts of the United States, will also convene at this time. It will have its first session Tuesday evening, Feb. 23, at the University Club, and will finish its business Wednesday morning in the alumni offices, John Hay Library.

There will be a special chapel service for Visiting Day. At 12 o'clock noon, members of the visiting committees, together with the corporation and faculty and Associated Alumni delegates, will assemble at the Faculty Club to hear a review of the year given by President Faunce. Luncheon will follow and at 2 o'clock the visiting committee will confer with the officers of instruction at the of-

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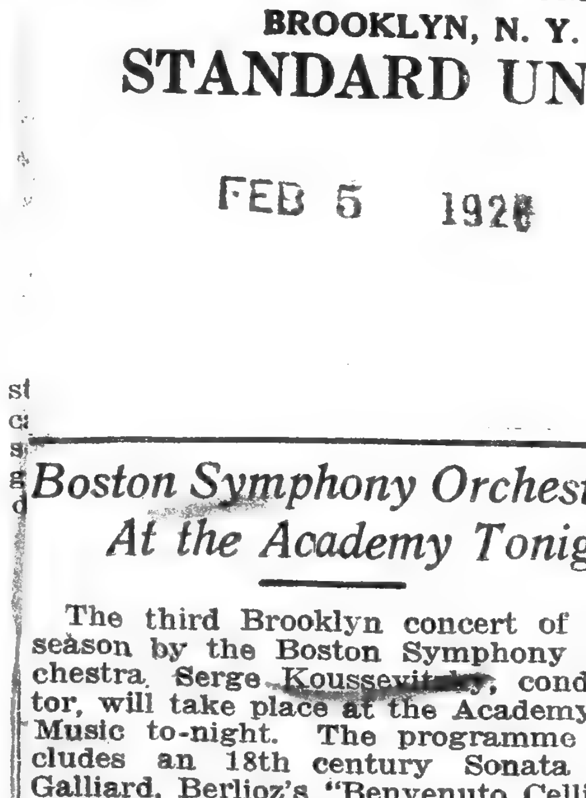

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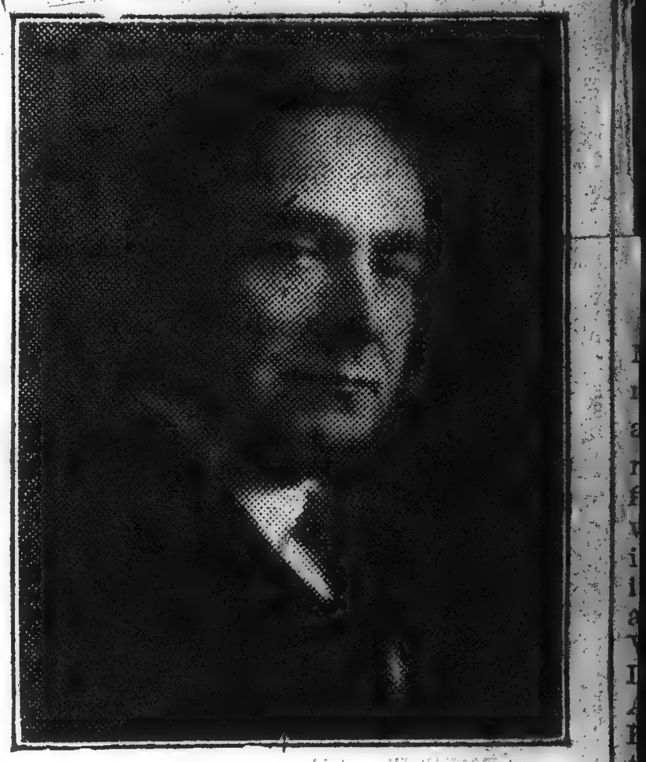

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The Toronto Mail of November 4, 1925, said of Serge Koussevitsky, who will conduct the Boston Symphony orchestra at the Capitol theater Sunday afternoon: "Serge Koussevitsky Thrilling Conductor. Concert of the Boston orchestra was an unforgetable event. Every regular concertgoer has, stored away in his memory, a number of experiences that he accounts as unforgetable—the first time he heard Paderewski play Chopin's Polonaise, the first time he heard Gerhardt sing some haunting German leider. To these events he will doubtless add the hearing of the fourth movement of Brahm's First Symphony, as played by the Boston orchestra in Massey hall last night. It was one of those occasions when all the senses seem completely satisfied, in the presence of absolute beauty, of subtle drama, of intense emotion exalted to the nth degree. No reviewer can possibly return to the office in cold blood to dissect such an experience. One impression of the concert remains

NEW YORK TIMES

FEB 5 19

MUSIC

BY OLIN DOWNES.

Boston Symphony Concert.

A Russian program calculated to display very well the capacities of the orchestra, and to exalt the conductor, if not invariably the audience, was given by Mr. Koussevitsky and the Boston Symphony Orchestra last night in Carnegie Hall. This program consisted of Moussorgsky's familiar and somewhat banal "Nuit sur la Mont Chauve," Serge Prokofieff's Third Piano Concerto, with the composer as soloist, and Scriabine's Third Symphony, otherwise known as the "Divine Poem."

Of these three compositions the most interesting, possibly on account of its novelty and its esprit, was Mr. Prokofieff's concerto. Conveniently enough for a reviewer forming his impressions of an unfamiliar score, this concerto will be repeated at the Boston Symphony concert of tomorrow afternoon, and that will be the right and proper occasion for a discussion of its value as music. It is enough to say at this time that it is a very brilliantly written work, full of rhythmical energy and interest, scintillant, youthful, audacious in its manner. Perhaps this audacity is skin deep. Future hearings will tell. At any rate, Mr. Prokofieff enjoyed a triumph with the virtuoso piece which he had provided himself. He played a very difficult and effective piano part most brilliantly, and for the moment at least was monarch of what he surveyed. There is a dangerous fluency in this concerto, as there is in a good deal that Prokofieff has written, but his fluency is seldom mere glibness; it seems to proceed from an excess of energy, whether or not the ideas are always sufficiently pruned and revised for expressive purposes. There were many recalls for Mr. Prokofieff.

Moussorgsky's "Nuit sur le Mont Chauve" owes much of its effect to the instrumentation of Rimsky-Korsakoff, for there is little body or worth in the ideas. It was given a highly effective performance. This also might be said of the "Divine Poem," interpreted to the excellent advantage of the score. The composer, in fact, could hardly have wished a more comprehending and sympathetic representation. Unfortunately, the "Divine Poem" is not of divine but of insufferable length. It is a kind of Wagnerian eau de cologne, much attenuated. It is swooning this moment and waxing furious the next. There is not enough contrast either of dynamics or instrumentation, and at last the ears become fatigued with the noise, the pother, the hot, sweltering orchestration.

All this gave Mr. Koussevitsky, as a conductor, an unusual opportunity, and of this opportunity he made much.

THIS CLIPPING FROM

COURANT

HARTFORD, CONN.

FEB 6 1926

BOSTON SYMPHONY.

A great orchestra and a great leader will be the attraction at the Capitol Theater tomorrow afternoon. The organization is the famous Boston Symphony Orchestra and the leader is that distinguished Russian Serge Koussevitsky. It is safe to predict that all those who are fortunate enough to obtain admission to the Capitol Theater tomorrow afternoon will hear a program of classic music that will linger in the memory for many a long day.

Mr. Koussevitsky's program will open with Berliez's overture to "Benvenute Cellini," which will be followed by Debussy's "Prelude to the Afternoon of a Faun," which in turn is followed by Wagner's Prelude to "The Master Singers of Nuremberg." The program will close with Scriabin's Third Symphony "The Devine Poem," an opus new to Hartford.

The seats and boxes will be on sale at McCoy's, Inc., 89 Asylum street today. The box office sale tomorrow at the theater will open at noon. Reservations by telephone may be made by calling 2-0375 after 9 a. m. The concert will begin promptly at 3 o'clock. The orchestra comes to Hartford under the management of Frank A. Sedgwick.

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REALM OF MUSIC

By Paul Morris

RUSSIAN scenic artists are noted for their cleverness in splashing jarring colors together in a way that excites but does not irritate the sense of sight. Serge Prokofieff, the Russian pianist who played his own third piano concerto with the Boston Symphony Orchestra last night in Carnegie Hall, has translated this particular flair of the decorative clan into tones. His concerto is full of clashing harmonies, rhythms, and tone colorings, but it is not half as shocking as it ought to be, considering its unconventionality. In fact, it contains some novel combinations of tone and color that please as well as startle. The concerto contains a Theme and Variations, one of the most objectionable of ancient musical forms, but so cleverly does Mr. Prokofieff conceal his variations that they seem even less strained than the theme itself. An Andante meditativo is a strikingly novel variant, and the final Allegro gusto is full of vitality, but its connection with the original theme is fortunately remote.

Mr. Prokofieff is one of those mod-

mentalities and replaced them with cleverness and novelty. There are few composer-pianists as clever as Prokofieff.

Last night's program was devoted entirely to Russian music. Under the guidance of Serge Koussevitsky, the orchestra gave a rousing performance of Scriabin's "Divine Poem," and there was a colorful, beautifully balanced presentation of Moussorgsky's "Night On a Bald Mountain."

A VANISHING AUDIENCE

The best receipt yet discovered for driving music lovers out of concert halls in New York is a symphony by Anton Bruckner, and Otto Klemperer fulfilled expectations when he presented one of the longest of these works to yesterday afternoon's Symphony Society audience in Carnegie Hall. The symphony in question was Bruckner's eighth. Most of the audience heard the first movement. But at its close the expected exodus started. After that there was an almost continual shuffling of feet down the aisles.

The performance was brilliant, better, in fact, than most performances of Bruckner's music in this city. The resounding passages for brasses were blown out triumphantly. The softer melodies were phrased and refined most skilfully. The tone of the strings was appealing and smooth. But Bruckner is not for New York, as other conductors

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A Profitless Concert.

The program building of Serge Koussevitzky continues as inscrutable as the ways of Providence. Last evening's visit of the Boston Symphony to the snowgirt fastnesses of Carnegie Hall supplied an additional case in point. That all the music proffered emanated from the Land of the Bear was of much less consequence than that the best of it was no better than second rate, while a good part of it was far below even that dispiriting station. The list assembled by Boston's eye comforting conductor comprised Moussorgsky's "Night on the Bald Mountain," Serge Prokofieff's third piano concerto (with the composer as soloist) and Scriabine's "Divine Poem." The last, for all its lusty racket, creaks dismally in the joints and carries its three and twenty years like the mortal burden of a century. Even the "Poem of Ecstasy" seems flushed with health in comparison. Not all the superb playing the Bostonians expended on it could restore its frayed and threadbare fabric.

Moussorgsky's hell broth has likewise cooled and caked until its flavor is as of month-old porridge. The best passages in it were all done much better in "Boris." Anyhow, why not leave the thing to stadium concerts and ambitious movie houses? Something might perhaps have been said in defence of its presence last night had Mr. Koussevitzky's performance been unwontedly vivid or acute. But it was eminently God-fearing. As for utilizing this piece to open a program—well, no doubt Isolde's Love Death or Bruennhilde's Immolation would be somewhat less to the

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The Boston Symphony appears at Carnegie Hall with Serge Koussevitzky as conductor and Serge Prokofieff as soloist. The following program was presented:

Night on the Bald Mountain....Moussorgsky

March and scherzo, from "The Love of the Three Oranges"..........Prokofieff

Piano concerto No. 3, Op. 26......Prokofieff

"The Divine Poem," symphony No. 3, Scriabin

At the same hall in the evening Mr. Koussevitzky led the Boston Orchestra in a strictly Russian program of Moussorgsky, Prokofieff and Scriabin. The Moussorgsky number, "A Night on Bald Mountain," Mr. Koussevitzky first revealed to local audiences at a concert last winter and last night's repetition of it didn't enhance its importance. It is based on a short doublebass figure which the composer also used in Varlaam's song in the tavern scene in "Boris." But that is about all there is of a resemblance between the Bald Mountain and the immortal opera.

The piece abounds in several cheap tunes, one of which is reiterated in the strings to exasperation. It might be cut in half without in the least impairing any essential part. It would be nice to discover that Moussorgsky really wrote it as a joke.

Mr. Prokofieff in his third piano concerto followed hard on the Bald Mountain. This seems to be a great season for the composer of "The Loves of Three Oranges." His violin concerto was performed recently by Mr. Kochanski and the Symphony Society. It may be that his piano concerto heard last night was the same violin concerto transcribed for the piano. There is no way of telling.

There was a semblance of a Russian tune at the very beginning, but that was abandoned hurriedly and there ensued at least fifteen minutes of meaningless cacophony. There was also a theme with variations which every once in a while struck out a decent spark. But the same thing always happened—each moment of sanity was at once engulfed in an ocean of noises.

Watching the intentness of the audience last night made me wonder what its attitude would have been if the Mr. Koussevitzky, through some whim, had elected to play, say "All Alone," by Irving Berlin, instead of the Prokofieff concerto. What a commotion there would have been! Yet they would have heard better music.

Mr. Koussevitzky, who plays the Russians better than he plays the Germans, played his program with authority and power, and the audience seemed well pleased with everything.

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Boston Symphony Offers Russian Program

Mr. Koussevitzky's all Russian seance with the Boston Symphony Orchestra in Carnegie Hall last evening plunged the audience into an extensive array of Slavic moods. The modern idiom was represented by the talented young Russian composer-pianist, Serge Prokofieff, who played his third concerto, for piano and orchestra. The concerto was also played by the Symphony Society on January 26, 1922. Full comment on last night's offering will be reserved for its Saturday performance. It is an interesting, colorful composition, leaning skillfully in the modern manner on rhythmic cross currents and contrasts, and its performance was received with genuine applause.

The rest of the program ranged from a more or less wild, satanic night on Moussorgsky's "Bald Mountain" to that delectable tidbit, Scriabin's third symphony, "The Divine Poem." A generation ago this would probably have been a most exciting evening, but fashions in wild parties and religious exultations have changed considerably in fifty years. Emotionally, at least, the evening's course was comparatively calm and uneventful.

The orchestra played brilliantly and provided excellent support for Mr. Prokofieff's difficult swirls of rushing rhythms. As for Scriabin's ecstasies, despite Mr. Koussevitzky's strenuous efforts and loving care, they tended to become soporific. The audience's ecstasy was restricted to polite attention and genuine applause for a brilliantly built finale.

Music—By Lawrence Gilman

The Boston Symphony Orchestra Plays an All-Russian Program

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; soloist, Serge Prokofieff, pianist. At Carnegie Hall.

PROGRAM

1. "A Night on Bald Mountain" Moussorgsky
2. Piano Concerto, No. 3, Op. 26...Prokofieff Mr. Prokofieff
3. Symphony No. 3, "The Divine Poem," Op. 15.........................Scriabin

Mr. Koussevitzky and the Boston Symphony Orchestra blew into town on the wings of the northeast storm and gave us last night a little lesson in the history of Russian music.

They went back to the sixties, to Moussorgsky's "Night on Bald Mountain," and worked forward through Scriabin's "Divine Poem," of the early twentieth century, to Prokofieff's Third Piano Concerto of 1918-1921; and it was amusing to observe that not one of these Russians could escape the huge shadow of Franz Liszt. You found him in the diabolism of Moussorgsky's Witches' Sabbath (a diabolism grown amiable and trite), in the inflated sentimentalism of the "Divine Poem" (how delightfully Lisztian is Scriabin's direction for his second theme: "Mystérieux, romantique, légendaire"!). Finally, you detected the glorious old showman in the platform tricks of Prokofieff's concerto. Scratch a Russian (save only Moussorgsky at his greatest) and you find a Lisztian wart.

* * *

None of this music represented its composers at their best. Moussorgsky's timid little excursion in romantic supernaturalism is one of his feeblest

Night on Bald Mountain," and the "Divine Poem" are very old stories hereabouts, and Mr. Prokofieff's concerts had been heard here at least once before. The composer played it at a New York Symphony concert, under Albert Coates, on January 26, 1922. Mr. Prokoffieff had completed it a few months before.

The concerto is in three movements, and one of them, the second, is a theme with variations—five only, a modest allowance, for which the haters of variations composed by any one will be properly grateful.

* * *

When Mr. Prokofieff played this concerto here four years ago it gave pain in certain quarters because the object of its harmonic structure seemed to be, it was said, "to avoid every succession of tones in which the ingenuous, unsophisticated musical ear might recognize obvious beauty." We cannot honestly lay claim to the possession of an "ingenuous" ear; nor do we think it important that an ear of that sort should be pleased. But certainly Mr. Prokofieff's music could not possibly, in our time, fail to please the least sophisticated of ears. Thus do the tonal problems of one day become the kindergarten frolics of the next.

Nothing could be more candid, more sunnily eupeptic, than Mr. Prokofieff's Muse as she chats with him in this concerto. What amiable and friendly patter this music is, with its high spirits, its vivacity, its pretty tricks and its untroubled externality, and its touch of Lisztian bombast at the end, which you forgive because of the obvious harmlessness of the whole thing!

* * *

Mr. Prokofieff played it with delight-

THIS CLIPPING FROM

PROVIDENCE, R. I.

BULLETIN

FEB 6 1926

BOSTON SYMPHONY CONCERT INCLUDES SCRIABIN WORKS

Director Koussevitsky Brings Russian Programme on Feb. 16.

Serge Koussevitsky will bring a Russian programme to Providence when he conducts the fourth Boston Symphony concert of the season in Infantry Hall on Tuesday evening, Feb. 16. The soloist will be Serge Prokofieff, regarded as the most significant of the younger Russian composers, Prokofieff, pianist, will appear in his own Third Pianoforte Concerto, which he has played with the Boston Symphony Orchestra recently in Boston and New York.

Koussevitzky will include, as the longest number on the programme, Scriabin's Third Symphony, "The Divine Poem." A friend of Scriabin, Koussevitzky was the first to bring forth his principal works in Russia. By virtue of his performance of this score in Boston, New York and Philadelphia in the last fortnight, Koussevitzky has been called the foremost living prophet of this Russian master.

The "Divine Poem" is in three parts.

THIS CLIPPING FROM

TRIBUNE

PROVIDENCE, R. I.

FEB 7 1926

RUSSIAN MUSIC BY KOUSSEVITZKY

A Russian program with a Russian composer as soloist will mark the fourth Boston Symphony concert in Providence to be given in Infantry Hall, Tuesday evening, Feb. 16th. Serge Prokofieff, who is generally considered the most important of the younger generation of Russian composers, and who is likewise one of the finest piano virtuosos of the day, will appear as soloist in his own Third Pianoforte Concento. Prokofieff has played this concerto with the orchestra, with conspicuous success, in Boston, New York and Brooklyn.

Serge Koussevitzky will open the program with the orchestral fantasy of Moussorgsky, "A Night On Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the program will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities. A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of this "mystic in tones." The conductor first gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga River, Scriabin accompanying him on one of his famous voyages. The "Divine Poem" is in three parts. The first, "Luttes," ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes" has been called "The spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

THIS CLIPPING FROM

EAGLE

BROOKLYN, N. Y.

FEB 6 1926

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Galliard, Sonata in G major (freely transcribed for small orchestra by Maximilian Steinberg); Berlioz, Overture, "Benvenuto Cellini"; Prokofieff, Third Piano Concerto; Rimsky-Korsakow, Suite, "Scheherazade." Soloist, Serge Prokofieff. At the Academy of Music, last evening.

* * *

WHEN the Third Piano Concerto of Serge Prokofieff was first performed in New York its composer assisted as the soloist and Albert Coates conducted the orchestra—that of the Symphony Society. How the Concerto "took" then, how it affected its hearers, I cannot tell, for I was not a member of Mr. Coates' audience. But Prokofieff could not have made in this particular work any very striking impression as a composer. It was not played a second time and had not been heard again by New York until Mr. Koussewitsky (with Mr. Prokofieff still at the piano) unfolded it Thursday evening in Carnegie Hall, again last evening in the Academy of Music and yet again—I understand—this afternoon on 57th st.

This Concerto is a frail, tenuous score, mechanical and labored in construction, lacking in musical ideas of even a faint distinction. I find it difficult to understand what could have induced Mr. Kossewitsky to waste nearly half an evening over it. Prokofieff at his best is clever, entertaining—never important. But in this Concerto he is obviously not at his best. His witticisms seem stale and awkwardly phrased. Evidently he needed a piano concerto to use as a vehicle for orchestral appearances. So he made one. It is so very distinctly made.

* * *

THE BALANCE of the evening might have been very pleasant—a charming orchestration by Maximilian Steinberg of an old Galliard Sonata "for bassoon or violincello with a thorough base for the harpsichord," the "Benvenuto Cellini" overture of Berlioz, and Rimsky's "Scheherazade"—had it not been for Mr. Koussewitsky, who insisted on placing himself between the music and the audience. Mr. Koussewitsky is an individualist, and no one would protest were his position as such achieved with less obvious strain and direct intention. Temperament for art's sake is one thing and temperament for temperament's sake is another. Mr. Kousgewitsky exhibits the latter motto conspicuously on his shield.

Of Rimsky's perennial excursion through lands of wonder and fantasy, he gave the most affected, exasperating reading within my experience. If as it has been remarked, Mr. Koussewitsky strives to make Schubert "sound like Rimsky-Korsakow," then let it also be said that he strives to make "Scheherazade" sound like Strawinsky. The results

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Boston Symphony Offers Russian Program

Mr. Koussevitzky's all Russian seance with the Boston Symphony Orchestra in Carnegie Hall last evening plunged the audience into an extensive array of Slavic moods. The modern idiom was represented by the talented young Russian composer-pianist, Serge Prokofieff, who played his third concerto, for piano and orchestra. The concerto was also played by the Symphony Society on January 26, 1922. Full comment on last night's offering will be reserved for its Saturday performance. It is an interesting, colorful composition, leaning skillfully in the modern manner on rhythmic cross currents and contrasts, and its performance was received with genuine applause.

The rest of the program ranged from a more or less wild, satanic night on Moussorgsky's "Bald Mountain" to that delectable tidbit, Scriabin's third symphony, "The Divine Poem." A generation ago this would probably have been a most exciting evening, but fashions in wild parties and religious exultations have changed considerably in fifty years. Emotionally, at least, the evening's course was comparatively calm and uneventful.

The orchestra played brilliantly and provided excellent support for Mr. Prokofieff's difficult swirls of rushing rhythms. As for Scriabin's ecstasies, despite Mr. Koussevitzky's strenuous efforts and loving care, they tended to become soporific. The audience's ecstasy was restricted to polite attention and genuine applause for a brilliantly built finale.

Music—By Lawrence Gilman

The Boston Symphony Orchestra Plays an All-Russian Program

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; soloist, Serge Prokofieff, pianist. At Carnegie Hall.

PROGRAM

1. "A Night on Bald Mountain" Moussorgsky
2. Piano Concerto, No. 3, Op. 26...Prokofieff
   Mr. Prokofieff
3. Symphony No. 3, "The Divine Poem," Op. 15.........................Scriabin

Mr. Koussevitzky and the Boston Symphony Orchestra blew into town on the wings of the northeast storm and gave us last night a little lesson in the history of Russian music.

They went back to the sixties, to Moussorgsky's "Night on Bald Mountain," and worked forward through Scriabin's "Divine Poem," of the early twentieth century, to Prokofieff's Third Piano Concerto of 1918-1921; and it was amusing to observe that not one of these Russians could escape the huge shadow of Franz Liszt. You found him in the diabolism of Moussorgsky's Witches' Sabbath (a diabolism grown amiable and trite), in the inflated sentimentalism of the "Divine Poem" (how delightfully Lisztian is Scriabin's direction for his second theme: "Mystérieux, romantique, légendaire"!). Finally, you detected the glorious old showman in the platform tricks of Prokofieff's concerto. Scratch a Russian (save only Moussorgsky at his greatest) and you find a Lisztian wart.

* * *

None of this music represented its composers at their best. Moussorgsky's timid little excursion in romantic supernaturalism is one of his feeblest invent Mr. Prokofieff's Third Concer his and its

Night on Bald Mountain," and the "Divine Poem" are very old stories hereabouts, and Mr. Prokofieff's concerts had been heard here at least once before. The composer played it at a New York Symphony concert, under Albert Coates, on January 26, 1922. Mr. Prokoffieff had completed it a few months before.

The concerto is in three movements, and one of them, the second, is a theme with variations—five only, a modest allowance, for which the haters of variations composed by any one will be properly grateful.

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When Mr. Prokofieff played this concerto here four years ago it gave pain in certain quarters because the object of its harmonic structure seemed to be, it was said, "to avoid every succession of tones in which the ingenuous, unsophisticated musical ear might recognize obvious beauty." We cannot honestly lay claim to the possession of an "ingenuous" ear; nor do we think it important that an ear of that sort should be pleased. But certainly Mr. Prokofieff's music could not possibly, in our time, fail to please the least sophisticated of ears. Thus do the tonal problems of one day become the kindergarten frolics of the next.

Nothing could be more candid, more sunnily eupeptic, than Mr. Prokofieff's Muse as she chats with him in this concerto. What amiable and friendly patter this music is, with its high spirits, its vivacity, its pretty tricks and its untroubled externality, and its touch of Lisztian bombast at the end, which you forgive because of the obvious harmlessness of the whole thing!

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Mr. Prokofieff played it with delight-

THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

FEB 6 1926

BOSTON SYMPHONY CONCERT INCLUDES SCRIABIN WORKS

Director Koussevitsky Brings Russian Programme on Feb. 16.

Serge Koussevitsky will bring a Russian programme to Providence when he conducts the fourth Boston Symphony concert of the season in Infantry Hall on Tuesday evening, Feb. 16. The soloist will be Serge Prokofieff, regarded as the most significant of the younger Russian composers, Prokofieff, pianist, will appear in his own Third Pianoforte Concerto, which he has played with the Boston Symphony Orchestra recently in Boston and New York.

Koussevitzky will include, as the longest number on the programme, Scriabin's Third Symphony, "The Divine Poem." A friend of Scriabin, Koussevitzky was the first to bring forth his principal works in Russia. By virtue of his performance of this score in Boston, New York and Philadelphia in the last fortnight, Koussevitzky has been called the foremost living prophet of this Russian master.

The "Divine Poem" is in three parts.

THIS CLIPPING FROM

TRIBUNE
PROVIDENCE, R. I.

FEB 7 1926

RUSSIAN MUSIC BY KOUSSEVITZKY

A Russian program with a Russian composer as soloist will mark the fourth Boston Symphony concert in Providence to be given in Infantry Hall, Tuesday evening, Feb. 16th. Serge Prokofieff, who is generally considered the most important of the younger generation of Russian composers, and who is likewise one of the finest piano virtuosos of the day, will appear as soloist in his own Third Pianoforte Concerto. Prokofieff has played this concerto with the orchestra, with conspicuous success, in Boston, New York and Brooklyn.

Serge Koussevitzky will open the program with the orchestral fantasy of Moussorgsky, "A Night On Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the program will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities. A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of this "mystic in tones." The conductor first gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga River, Scriabin accompanying him on one of his famous voyages. The "Divine Poem" is in three parts. The first, "Luttes," ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes" has been called "The spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

THIS CLIPPING FROM

EAGLE
BROOKLYN, N. Y.

FEB 6 1926

MUSIC OF THE DAY

By EDWARD CUSHING

CONCERT by the Boston Symphony Orchestra, Serge Koussewitsky conducting. Program: Galliard, Sonata in G major (freely transcribed for small orchestra by Maximilian Steinberg); Berlioz, Overture, "Benvenuto Cellini"; Prokofieff, Third Piano Concerto; Rimsky-Korsakow, Suite, "Scheherazade." Soloist, Serge Prokofieff. At the Academy of Music, last evening.

* * *

WHEN the Third Piano Concerto of Serge Prokofieff was first performed in New York its composer assisted as the soloist and Albert Coates conducted the orchestra—that of the Symphony Society. How the Concerto "took" then, how it affected its hearers, I cannot tell, for I was not a member of Mr. Coates' audience. But Prokofieff could not have made in this particular work any very striking impression as a composer. It was not played a second time and had not been heard again by New York until Mr. Koussewitsky (with Mr. Prokofieff still at the piano) unfolded it Thursday evening in Carnegie Hall, again last evening in the Academy of Music and yet again—I understand—this afternoon on 57th st.

This Concerto is a frail, tenuous score, mechanical and labored in construction, lacking in musical ideas of even a faint distinction. I find it difficult to understand what could have induced Mr. Kossewitsky to waste nearly half an evening over it. Prokofieff at his best is clever, entertaining—never important. But in this Concerto he is obviously not at his best. His witticisms seem stale and awkwardly phrased. Evidently he needed a piano concerto to use as a vehicle for orchestral appearances. So he made one. It is so very distinctly made.

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THE BALANCE of the evening might have been very pleasant—a charming orchestration by Maximilian Steinberg of an old Galliard Sonata "for bassoon or violincello with a thorough base for the harpisichord," the "Benvenuto Cellini" overture of Berlioz, and Rimsky's "Scheherazade"—had it not been for Mr. Koussewitsky, who insisted on placing himself between the music and the audience. Mr. Koussewitsky is an individualist, and no one would protest were his position as such achieved with less obvious strain and direct intention. Temperament for art's sake is one thing and temperament for temperament's sake is another. Mr. Koussewitsky exhibits the latter motto conspicuously on his shield.

Of Rimsky's perennial excursion through lands of wonder and fantasy, he gave the most affected, exasperating reading within my experience. If as it has been remarked, Mr. Koussewitsky strives to make Schubert "sound like Rimsky-Korsakow," then let it also be said that he strives to make "Scheherazade" sound like Strawinsky. The results

INFORMATION OBSCURED

174

SERGE KOUSSEVITSKY

To Direct Boston Symphony at Capitol Theater Sunday.

The Toronto Mail of November 4, 1925, said of Serge Koussevitsky, who will conduct the Boston Symphony orchestra at the Capitol theater Sunday afternoon: "Serge Koussevitsky Thrilling Conductor. Concert of the Boston orchestra was an unforgetable event. Every regular concertgoer has, stored away in his memory, a number of experiences that he accounts as unforgetable—the first time he heard Paderewski play Chopin's Polonaise, the first time he heard Gerhardt sing some haunting German leider. To these events he will doubtless add the hearing of the fourth movement of Brahm's First Symphony, as played by the Boston orchestra in Massey hall last night. It was one of those occasions when all the senses seem completely satisfied, in the presence of absolute beauty, of subtle drama, of intense emotion exalted to the nth degree. No reviewer can possibly return to the office in cold blood to dissect such an experience. One impression of the concert remains indelibly fixed in the mind—it is that the Boston Symphony orchestra has at its head in Mr. Koussevitsky, one of the greatest personalities among the orchestral leaders now before the public."

The seats and boxes are now on sale at McCoy's, inc., No. 89 Asylum sreet. The concert will begin at 3 o'clock. The orchestra comes to Hartford under the

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A Russian program calculated to display very well the capacities of the orchestra, and to exalt the conductor, if not invariably the audience, was given by Mr. Koussevitsky and the Boston Symphony Orchestra last night in Carnegie Hall. This program consisted of Moussorgsky's familiar and somewhat banal "Nuit sur la Mont Chauve," Serge Prokofieff's Third Piano Concerto, with the composer as soloist, and Scriabine's Third Symphony, otherwise known as the "Divine Poem."

Of these three compositions the most interesting, possibly on account of its novelty and its esprit, was Mr. Prokofieff's concerto. Conveniently enough for a reviewer forming his impressions of an unfamiliar score, this concerto will be repeated at the Boston Symphony concert of tomorrow afternoon, and that will be the right and proper occasion for a discussion of its value as music. It is enough to say at this time that it is a very brilliantly written work, full of rhythmical energy and interest, scintillant, youthful, audacious in its manner. Perhaps this audacity is skin deep. Future hearings will tell. At any rate, Mr. Prokofieff enjoyed a triumph with the virtuoso piece which he had provided himself. He played a very difficult and effective piano part most brilliantly, and for the moment at least was monarch of what he surveyed. There is a dangerous fluency in this concerto, as there is in a good deal that Prokofieff has written, but his fluency is seldom mere glibness; it seems to proceed from an excess of energy, whether or not the ideas are always sufficiently pruned and revised for expressive purposes. There were many recalls for Mr. Prokofieff.

Moussorgsky's "Nuit sur le Mont Chauve" owes much of its effect to the instrumentation of Rimsky-Korsakoff, for there is little body or worth in the ideas. It was given a highly effective performance. This also might be said of the "Divine Poem," interpreted to the excellent advantage of the score. The composer, in fact, could hardly have wished a more comprehending and sympathetic representation. Unfortunately, the "Divine Poem" is not of divine but of insufferable length. It is a kind of Wagnerian eau de cologne, much attenuated. It is swooning this moment and waxing furious the next. There is not enough contrast either of dynamics or instrumentation, and at last the ears become fatigued with the noise, the pother, the hot, sweltering orchestration.

All this gave Mr. Koussevitsky, as a conductor, an unusual opportunity, and of this opportunity he made much. It was an excellent, indeed a masterly, performance of a score that has aged disagreeably in a few years, like a face rouged and cracked under the rouge; an effusion which should be forgotten and forgiven the composer. At this concert orchestra and conductor sustained their reputation, but Russia has produced better music than most of the program afforded.

…ian …are to predict that all those who are fortunate enough to obtain admission to the Capitol Theater tomorrow afternoon will hear a program of classic music that will linger in the memory for many a long day.

Mr. Koussevitsky's program will open with Berliez's overture to "Benvenute Cellini," which will be followed by Debussy's "Prelude to the Afternoon of a Faun," which in turn is followed by Wagner's Prelude to "The Master Singers of Nuremberg." The program will close with Scriabin's Third Symphony "The Devine Poem," an opus new to Hartford.

The seats and boxes will be on sale at McCoy's, Inc., 89 Asylum street today. The box office sale tomorrow at the theater will open at noon. Reservations by telephone may be made by calling 2-0375 after 9 a. m. The concert will begin promptly at 3 o'clock. The orchestra comes to Hartford under the management of …nk A. Sedgwick.

REALM OF MUSIC

By Paul Morris

RUSSIAN scenic artists are noted for their cleverness in splashing jarring colors together in a way that excites but does not irritate the sense of sight. Serge Prokofieff, the Russian pianist who played his own third piano concerto with the Boston Symphony Orchestra last night in Carnegie Hall, has translated this particular flair of the decorative clan into tones. His concerto is full of clashing harmonies, rhythms, and tone colorings, but it is not half as shocking as it ought to be, considering its unconventionality. In fact, it contains some novel combinations of tone and color that please as well as startle. The concerto contains a Theme and Variations, one of the most objectionable of ancient musical forms, but so cleverly does Mr. Prokofieff conceal his variations that they seem even less strained than the theme itself. An Andante meditativo is a strikingly novel variant, and the final Allegro gusto is full of vitality, but its connection with the original theme is fortunately remote.

Mr. Prokofieff is one of those modern pianists who discard the softer subtleties of piano tone which Chopin loved and exploited. A hard, brittle, sharp piano tone suits his music and his particular pianistic style. There is not much sentiment in his music or in his playing, but the younger moderns have long ago discarded sentimentalities and replaced them with cleverness and novelty. There are few composer-pianists as clever as Prokofieff.

Last night's program was devoted entirely to Russian music. Under the guidance of Serge Koussevitsky, the orchestra gave a rousing performance of Scriabin's "Divine Poem," and there was a colorful, beautifully balanced presentation of Moussorgsky's "Night On a Bald Mountain."

A VANISHING AUDIENCE

The best receipt yet discovered for driving music lovers out of concert halls in New York is a symphony by Anton Bruckner, and Otto Klemperer fulfilled expectations when he presented one of the longest of these works to yesterday afternoon's Symphony Society audience in Carnegie Hall. The symphony in question was Bruckner's eighth. Most of the audience heard the first movement. But at its close the expected exodus started. After that there was an almost continual shuffling of feet down the aisles.

The performance was brilliant, better, in fact, than most performances of Bruckner's music in this city. The resounding passages for brasses were blown out triumphantly. The softer melodies were phrased and refined most skilfully. The tone of the strings was appealing and smooth. But Bruckner is not for New York, as other conductors before Klemperer have discovered.

In the first half of the program Harold Bauer played Beethoven's fourth piano concerto with so much musical insight, precision and appropriate sentiment that the symphony sounded like an anti-climax.

…showed… supplied an additional … point. That all the music proffered emanated from the Land of the Bear was of much less consequence than that the best of it was no better than second rate, while a good part of it was far below even that dispiriting station. The list assembled by Boston's eye comforting conductor comprised Moussorgsky's "Night on the Bald Mountain," Serge Prokofieff's third piano concerto (with the composer as soloist) and Scriabine's "Divine Poem." The last, for all its lusty racket, creaks dismally in the joints and carries its three and twenty years like the mortal burden of a century. Even the "Poem of Ecstasy" seems flushed with health in comparison. Not all the superb playing the Bostonians expended on it could restore its frayed and threadbare fabric.

Moussorgsky's hell broth has likewise cooled and caked until its flavor is a… of month-old porridge. The best passages in it were all done much better … "Boris." Anyhow, why not leave th… thing to stadium concerts and ambitio… movie houses? Something might p… haps have been said in defence of its presence last night had Mr. Koussevitzky's performance been unwontedly vivid or acute. But it was eminently God-fearing. As for utilizing this piece to open a program—well, no doubt Isolde's Love Death or Bruennhilde's Immolation would be somewhat less to the purpose. But barring these and, perchance, Chabrier's "Espana" one does not readily think of a more inappropriate beginning.

Mr. Prokofieff's concerto was introduced here some years ago under the sovereignty of Albert Coates. There need, therefore, be no present alarms or excursions touching the affair. Its difficulties of performance are out of all proportion to the shallowness of its chatter and the exiguity of its ideas. Here is a bit suggesting folk-tune, there a snippet of the "Sacre," somewhere else a crumb of Tschaikowskian cantilena. The second movement, in the shape of a theme with five variations, has a few transient passages that sound like a discouraged attempt to rewrite the "Nutcracker" Suite. All told, the thing is glib prattle—profound, perhaps, as Chaminade but vapid as even that facile lady hardly dared be.

Mr. Lauri-Volpi returned to the Metropolitan in last night's "Andrea Chenier," winning vociferous plaudits. Florence Easton was the Madeleine.

H. F. P.

Mr. Kou… Orchestra in a su… gram of Moussorgsky, Prokofieff and Scriabin. The Moussorgsky number, "A Night on Bald Mountain," Mr. Koussevitzky first revealed to local audiences at a concert last winter and last night's repetition of it didn't enhance its importance. It is based on a short doublebass figure which the composer also used in Varlaam's song in the tavern scene in "Boris." But that is about all there is of a resemblance between the Bald Mountain and the immortal opera.

The piece abounds in several cheap tunes, one of which is reiterated in the strings to exasperation. It might be cut in half without in the least impairing any essential part. It would be nice to discover that Moussorgsky really wrote it as a joke.

Mr. Prokofieff in his third piano concerto followed hard on the Bald Mountain. This seems to be a great season for the composer of "The Loves of Three Oranges." His violin concerto was performed recently by Mr. Kochanski and the Symphony Society. It may be that his piano concerto heard last night was the same violin concerto transcribed for the piano. There is no way of telling.

There was a semblance of a Russian tune at the very beginning, but that was abandoned hurriedly and there ensued at least fifteen minutes of meaningless cacophony. There was also a theme with variations which every once in a while struck out a decent spark. But the same thing always happened—each moment of sanity was at once engulfed in an ocean of noises.

Watching the intentness of the audience last night made me wonder what its attitude would have been if the Mr. Koussevitzky, through some whim, had elected to play, say "All Alone," by Irving Berlin, instead of the Prokofieff concerto. What a commotion there would have been! Yet they would have heard better music.

Mr. Koussevitzky, who plays the Russians better than he plays the Germans, played his program with authority and power, and the audience seemed well pleased with everything.

Music—*By Lawrence Gilman*

The Boston Symphony Orchestra Plays an All-Russian Program

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; soloist, Serge Prokofieff, pianist. At Carnegie Hall.

PROGRAM

1. "A Night on Bald Mountain" Moussorgsky
2. Piano Concerto, No. 3, Op. 26...Prokofieff Mr. Prokofieff
3. Symphony No. 3, "The Divine Poem," Op. 15........................Scriabin

Mr. Koussevitzky and the Boston Symphony Orchestra blew into town on the wings of the northeast storm and gave us last night a little lesson in the history of Russian music.

They went back to the sixties, to Moussorgsky's "Night on Bald Mountain," and worked forward through Scriabin's "Divine Poem," of the early twentieth century, to Prokofieff's Third Piano Concerto of 1918-1921; and it was amusing to observe that not one of these Russians could escape the huge shadow of Franz Liszt. You found him in the diabolism of Moussorgsky's Witches' Sabbath (a diabolism grown amiable and trite), in the inflated sentimentalism of the "Divine Poem" (how delightfully Lisztian is Scriabin's direction for his second theme: "Mystérieux, romantique, légendaire"!). Finally, you detected the glorious old showman in the platform tricks of Prokofieff's concerto. Scratch a Russian (save only Moussorgsky at his greatest) and you find a Lisztian wart.

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None of this music represented its composers at their best. Moussorgsky's timid little excursion in romantic supernaturalism is one of his feeblest inventions; Mr. Prokofieff's Third Concerto cannot hold a candle to his "Scythian Suite," for instance; and Scriabin's "Divine Poem," with its boudoir mysticism, its distended prettiness, the image it evokes of the Cosmos in pink tulle, heavily perfumed, is far indeed from the reticent profundities and the sensitive, tragic beauty of his later piano pieces—but then, alas, those pieces can scarcely be put upon an orchestra.

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Not one of the works on last night's program was new to this town. "A Night on Bald Mountain," and the "Divine Poem" are very old stories hereabouts, and Mr. Prokofieff's concerts had been heard here at least once before. The composer played it at a New York Symphony concert, under Albert Coates, on January 26, 1922. Mr. Prokoffieff had completed it a few months before.

The concerto is in three movements, and one of them, the second, is a theme with variations—five only, a modest allowance, for which the haters of variations composed by any one will be properly grateful.

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* * *

Mr. Prokofieff played it with delightful insouciance, with admirable rhythmic crispness, and the audience rejoiced greatly in his performance. Mr. Koussevitzky directed the accompaniment with more gusto than precision. But he conducted Moussorgsky's tone-poem as if he were assisting at the revelation of a masterpiece—which is, of course, the way all music should be conducted, good or bad.

Of the intense conviction, the unquestioning devotion, the true ardor that Mr. Koussevitzky lavishes upon Scriabin's portentous trivialities, it is no longer needful to speak. If any one could give validity to them, Koussevitzky is the man. But not even his fire and vitality can do that—at least for some of us.

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The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

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A Russian program calculated to display very well the capacities of the orchestra, and to exalt the conductor, if not invariably the audience, was given by Mr. Koussevitsky and the Boston Symphony Orchestra last night in Carnegie Hall. This program consisted of Moussorgsky's familiar and somewhat banal "Nuit sur la Mont Chauve," Serge Prokofieff's Third Piano Concerto, with the composer as soloist, and Scriabine's Third Symphony, otherwise known as the "Divine Poem."

Of these three compositions the most interesting, possibly on account of its novelty and its esprit, was Mr. Prokofieff's concerto. Conveniently enough for a reviewer forming his impressions of an unfamiliar score, this concerto will be repeated at the Boston Symphony concert of tomorrow afternoon, and that will be the right and proper occasion for a discussion of its value as music. It is enough to say at this time that it is a very brilliantly written work, full of rhythmical energy and interest, scintillant, youthful, audacious in its manner. Perhaps this audacity is skin deep. Future hearings will tell. At any rate, Mr. Prokofieff enjoyed a triumph with the virtuoso piece which he had provided himself. He played a very difficult and effective piano part most brilliantly, and for the moment at least was monarch of what he surveyed. There is a dangerous fluency in this concerto, as there is in a good deal that Prokofieff has written, but his fluency is seldom mere glibness; it seems to proceed from an excess of energy, whether or not the ideas are always sufficiently pruned and revised for expressive purposes. There were many recalls for Mr. Prokofieff.

Moussorgsky's "Nuit sur le Mont Chauve" owes much of its effect to the instrumentation of Rimsky-Korsakoff, for there is little body or worth in the ideas. It was given a highly effective performance. This also might be said of the "Divine Poem," interpreted to the excellent advantage of the score. The composer, in fact, could hardly have wished a more comprehending and sympathetic representation. Unfortunately, the "Divine Poem" is not of divine but of insufferable length. It is a kind of Wagnerian eau de cologne, much attenuated. It is swooning this moment and waxing furious the next. There is not enough contrast either of dynamics or instrumentation, and at last the ears become fatigued with the noise, the pother, the hot, sweltering orchestration.

All this gave Mr. Koussevitsky, as a conductor, an unusual opportunity, and of this opportunity he made much. It was an excellent, indeed a masterly, performance of a score that has aged disagreeably in a few years, like a face rouged and cracked under the rouge; an effusion which should be forgotten and forgiven the composer. At this concert orchestra and conductor sustained their reputation, but Russia has produced better music than most of the program afforded.

…ate to predict that all those who are fortunate enough to obtain admission to the Capitol Theater tomorrow afternoon will hear a program of classic music that will linger in the memory for many a long day.

Mr. Koussevitsky's program will open with Berliez's overture to "Benvenute Cellini," which will be followed by Debussy's "Prelude to the Afternoon of a Faun," which in turn is followed by Wagner's Prelude to "The Master Singers of Nuremberg." The program will close with Scriabin's Third Symphony "The Devine Poem," an opus new to Hartford.

The seats and boxes will be on sale at McCoy's, Inc., 89 Asylum street today. The box office sale tomorrow at the theater will open at noon. Reservations by telephone may be made by calling 2-0375 after 9 a. m. The concert will begin promptly 2 o'clock. The orchestra comes to rtford under the management of ank A. Sedgwick.

REALM OF MUSIC

By Paul Morris

RUSSIAN scenic artists are noted for their cleverness in splashing jarring colors together in a way that excites but does not irritate the sense of sight. Serge Prokofieff, the Russian pianist who played his own third piano concerto with the Boston Symphony Orchestra last night in Carnegie Hall, has translated this particular flair of the decorative clan into tones. His concerto is full of clashing harmonies, rhythms, and tone colorings, but it is not half as shocking as it ought to be, considering its unconventionality. In fact, it contains some novel combinations of tone and color that please as well as startle. The concerto contains a Theme and Variations, one of the most objectionable of ancient musical forms, but so cleverly does Mr. Prokofieff conceal his variations that they seem even less strained than the theme itself. An Andante meditativo is a strikingly novel variant, and the final Allegro gusto is full of vitality, but its connection with the original theme is fortunately remote.

Mr. Prokofieff is one of those modern pianists who discard the softer subtleties of piano tone which Chopin loved and exploited. A hard, brittle, sharp piano tone suits his music and his particular pianistic style. There is not much sentiment in his music or in his playing, but the younger moderns have long ago discarded sentimentalities and replaced them with cleverness and novelty. There are few composer-pianists as clever as Prokofieff.

Last night's program was devoted entirely to Russian music. Under the guidance of Serge Koussevitsky, the orchestra gave a rousing performance of Scriabin's "Divine Poem," and there was a colorful, beautifully balanced presentation of Moussorgsky's "Night On a Bald Mountain."

A VANISHING AUDIENCE

The best receipt yet discovered for driving music lovers out of concert halls in New York is a symphony by Anton Bruckner, and Otto Klemperer fulfilled expectations when he presented one of the longest of these works to yesterday afternoon's Symphony Society audience in Carnegie Hall. The symphony in question was Bruckner's eighth. Most of the audience heard the first movement. But at its close the expected exodus started. After that there was an almost continual shuffling of feet down the aisles.

The performance was brilliant, better, in fact, than most performances of Bruckner's music in this city. The resounding passages for brasses were blown out triumphantly. The softer melodies were phrased and refined most skilfully. The tone of the strings was appealing and smooth. But Bruckner is not for New York, as other conductors before Klemperer have discovered.

In the first half of the program Harold Bauer played Beethoven's fourth piano concerto with so much musical insight, precision and appropriate sentiment that the symphony sounded like an anti-climax.

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showe[illegible] supplied an additional [illegible] point. That all the music proffered emanated from the Land of the Bear was of much less consequence than that the best of it was no better than second rate, while a good part of it was far below even that dispiriting station. The list assembled by Boston's eye comforting conductor comprised Moussorgsky's "Night on the Bald Mountain," Serge Prokofieff's third piano concerto (with the composer as soloist) and Scriabine's "Divine Poem." The last, for all its lusty racket, creaks dismally in the joints and carries its three and twenty years like the mortal burden of a century. Even the "Poem of Ecstasy" seems flushed with health in comparison. Not all the superb playing the Bostonians expended on it could restore its frayed and threadbare fabric.

Moussorgsky's hell broth has likewise cooled and caked until its flavor is as of month-old porridge. The best passages in it were all done much better f "Boris." Anyhow, why not leave th thing to stadium concerts and ambitio movie houses? Something might p haps have been said in defence of its presence last night had Mr. Koussevitzky's performance been unwontedly vivid or acute. But it was eminently God-fearing. As for utilizing this piece to open a program—well, no doubt Isolde's Love Death or Bruennhilde's Immolation would be somewhat less to the purpose. But barring these and, perchance, Chabrier's "Espana" one does not readily think of a more inappropriate beginning.

Mr. Prokofieff's concerto was introduced here some years ago under the sovereignty of Albert Coates. There need, therefore, be no present alarms or excursions touching the affair. Its difficulties of performance are out of all proportion to the shallowness of its chatter and the exiguity of its ideas. Here is a bit suggesting folk-tune, there a snippet of the "Sacre," somewhere else a crumb of Tschaikowskian cantilena. The second movement, in the shape of a theme with five variations, has a few transient passages that sound like a discouraged attempt to rewrite the "Nutcracker" Suite. All told, the thing is glib prattle—profound, perhaps, as Chaminade but vapid as even that facile lady hardly dared be.

Mr. Lauri-Volpi returned to the Metropolitan in last night's "Andrea Chenier," winning vociferous plaudits. Florence Easton was the Madeleine.

H. F. P.

Mr. Kou[illegible] Orchestra in a su[illegible] gram of Moussorgsky, Prokofieff and Scriabin. The Moussorgsky number, "A Night on Bald Mountain." Mr. Koussevitzky first revealed to local audiences at a concert last winter and last night's repetition of it didn't enhance its importance. It is based on a short doublebass figure which the composer also used in Varlaam's song in the tavern scene in "Boris." But that is about all there is of a resemblance between the Bald Mountain and the immortal opera.

The piece abounds in several cheap tunes, one of which is reiterated in the strings to exasperation. It might be cut in half without in the least impairing any essential part. It would be nice to discover that Moussorgsky really wrote it as a joke.

Mr. Prokofieff in his third piano concerto followed hard on the Bald Mountain. This seems to be a great season for the composer of "The Loves of Three Oranges." His violin concerto was performed recently by Mr. Kochanski and the Symphony Society. It may be that his piano concerto heard last night was the same violin concerto transcribed for the piano. There is no way of telling.

There was a semblance of a Russian tune at the very beginning, but that was abandoned hurriedly and there ensued at least fifteen minutes of meaningless cacophony. There was also a theme with variations which every once in a while struck out a decent spark. But the same thing always happened—each moment of sanity was at once engulfed in an ocean of noises.

Watching the intentness of the audience last night made me wonder what its attitude would have been if the Mr. Koussevitzky, through some whim, had elected to play, say "All Alone," by Irving Berlin, instead of the Prokofieff concerto. What a commotion there would have been! Yet they would have heard better music.

Mr. Koussevitzky, who plays the Russians better than he plays the Germans, played his program with authority and power, and the audience seemed well pleased with everything.

Music—*By Lawrence Gilman*

The Boston Symphony Orchestra Plays an All-Russian Program

Concert by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; soloist, Serge Prokofieff, pianist. At Carnegie Hall.

PROGRAM

1. "A Night on Bald Mountain" Moussorgsky
2. Piano Concerto, No. 3, Op. 26...Prokofieff
   Mr. Prokofieff
3. Symphony No. 3, "The Divine Poem," Op. 15..........................Scriabin

Mr. Koussevitzky and the Boston Symphony Orchestra blew into town on the wings of the northeast storm and gave us last night a little lesson in the history of Russian music.

They went back to the sixties, to Moussorgsky's "Night on Bald Mountain," and worked forward through Scriabin's "Divine Poem," of the early twentieth century, to Prokofieff's Third Piano Concerto of 1918-1921; and it was amusing to observe that not one of these Russians could escape the huge shadow of Franz Liszt. You found him in the diabolism of Moussorgsky's Witches' Sabbath (a diabolism grown amiable and trite), in the inflated sentimentalism of the "Divine Poem" (how delightfully Lisztian is Scriabin's direction for his second theme: "Mystérieux, romantique, légendaire"!). Finally, you detected the glorious old showman in the platform tricks of Prokofieff's concerto. Scratch a Russian (save only Moussorgsky at his greatest) and you find a Lisztian wart.

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None of this music represented its composers at their best. Moussorgsky's timid little excursion in romantic supernaturalism is one of his feeblest inventions; Mr. Prokofieff's Third Concerto cannot hold a candle to his "Scythian Suite," for instance; and Scriabin's "Divine Poem," with its boudoir mysticism, its distended prettiness, the image it evokes of the Cosmos in pink tulle, heavily perfumed, is far indeed from the reticent profundities and the sensitive, tragic beauty of his later piano pieces—but then, alas, those pieces can scarcely be put upon an orchestra.

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Not one of the works on last night's program was new to this town. "A Night on Bald Mountain," and the "Divine Poem" are very old stories hereabouts, and Mr. Prokofieff's concerts had been heard here at least once before. The composer played it at a New York Symphony concert, under Albert Coates, on January 26, 1922. Mr. Prokoffieff had completed it a few months before.

The concerto is in three movements, and one of them, the second, is a theme with variations—five only, a modest allowance, for which the haters of variations composed by any one will be properly grateful.

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When Mr. Prokofieff played this concerto here four years ago it gave pain in certain quarters because the object of its harmonic structure seemed to be, it was said, "to avoid every succession of tones in which the ingenuous, unsophisticated musical ear might recognize obvious beauty." We cannot honestly lay claim to the possession of an "ingenuous" ear; nor do we think it important that an ear of that sort should be pleased. But certainly Mr. Prokofieff's music could not possibly, in our time, fail to please the least sophisticated of ears. Thus do the tonal problems of one day become the kindergarten frolics of the next.

Nothing could be more candid, more sunnily eupeptic, than Mr. Prokofieff's Muse as she chats with him in this concerto. What amiable and friendly patter this music is, with its high spirits, its vivacity, its pretty tricks and its untroubled externality, and its touch of Lisztian bombast at the end, which you forgive because of the obvious harmlessness of the whole thing!

* * *

Mr. Prokofieff played it with delightful insouciance, with admirable rhythmic crispness, and the audience rejoiced greatly in his performance. Mr. Koussevitzky directed the accompaniment with more gusto than precision. But he conducted Moussorgsky's tone-poem as if he were assisting at the revelation of a masterpiece—which is, of course, the way all music should be conducted, good or bad.

Of the intense conviction, the unquestioning devotion, the true ardor that Mr. Koussevitzky lavishes upon Scriabin's portentous trivialities, it is no longer needful to speak. If any one could give validity to them, Koussevitzky is the man. But not even his fire and vitality can do that—at least for some of us

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his o[illegible] he has [illegible] Symphony Orchestra recently in Boston and New York.

Koussevitzky will include, as the longest number on the programme, Scriabin's Third Symphony, "The Divine Poem." A friend of Scriabin, Koussevitzky was the first to bring forth his principal works in Russia. By virtue of his performance of this score in Boston, New York and Philadelphia in the last fortnight, Koussevitzky has been called the foremost living prophet of this Russian master.

The "Divine Poem" is in three parts. The first, "Luttes" ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes," has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

The opening number will be Moussorgsky's grotesque score, descriptive of evil and good spirits, "A Night on Bald Mountain."

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gram w[illegible] Moussorgsky, "A Night On Bald Mountain," a music of sorcery and evil spirits which are dispelled by the coming of dawn. The latter part of the program will be taken up by Scriabin's Third Symphony, "The Divine Poem," of which Koussevitzky has proved himself an inspired interpreter at recent concerts in Boston, New York and other cities. A friend of Scriabin, Koussevitzky was in sympathetic understanding with the musical aims and philosophic ideals of this "mystic in tones." The conductor first gave performance to his principal works in Moscow and Petrograd. He even took them to the villages along the Volga River, Scriabin accompanying him on one of his famous voyages. The "Divine Poem" is in three parts. The first, "Luttes," ("Struggles"), depicts the soul as torn between confident affirmation and doubt. The second, "Voluptes" has been called "The spirit's ecstatic joy in merging into nature." The third, "Jeu divin," is a final, triumphant realization of the hopes first expressed.

[illegible] Concerto is a frail tenuous score, mechanical and labored in construction, lacking in musical ideas of even a faint distinction. I find it difficult to understand what could have induced Mr. Kossewitsky to waste nearly half an evening over it. Prokofieff at his best is clever, entertaining—never important. But in this Concerto he is obviously not at his best. His witticisms seem stale and awkwardly phrased. Evidently he needed a piano concerto to use as a vehicle for orchestral appearances. So he made one. It is so very distinctly made

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THE BALANCE of the evening might have been very pleasant—a charming orchestration by Maximilian Steinberg of an old Galliard Sonata "for bassoon or violincello with a thorough bass for the harpsichord," the "Benvenuto Cellini" overture of Berlioz, and Rimsky's "Scheherazade"—had it not been for Mr. Koussewitsky, who insisted on placing himself between the music and the audience. Mr. Koussewitsky is an individualist, and no one would protest were his position as such achieved with less obvious strain and direct intention. Temperament for art's sake is one thing and temperament for temperament's sake is another. Mr. Kousewitsky exhibits the latter motto conspicuously on his shield.

Of Rimsky's perennial excursion through lands of wonder and fantasy, he gave the most affected, exasperating reading within my experience. If as it has been remarked, Mr. Koussewitsky strives to make Schubert "sound like Rimsky-Korsakow," then let it also be said that he strives to make "Scheherazade" sound like Strawinsky. The results

175

Music : Olga Samaroff's Daily Column — Boston Symphony Orchestra

IN THE fifth book of the Kasidah, Haji Abdu El-yezdi, as Sir Richard Burton liked to call himself in his Oriental literary incarnation, writes:

There is no Good, there is no Bad;
These be the whims of mortal will:
What works me weal that I call "good";
What harms and hurts I hold as "ill";

They change with place, they shift with race;
And in the veriest span of Time,
Each Vice has worn a Virtue's crown;
All Good was banned as Sin or Crime.

Mme. Olga Samaroff

Sir Richard was undoubtedly thinking life and ethics, but as I listened to Prokofieff's piano concerto last night the lines came into my mind as highly applicable to art, for the thing I liked least in the work was a too frank and reminiscent return to "virtuous" diatonic romanticism in parts of the last movement, while the things which seemed vital, personal and stirring would have been considered highly iniquitous only a few years ago, and perhaps even today might invite some censure from the ultra-conservative. There seems no doubt, however, that Prokofieff in his third piano concerto, played last night at the concert of the Boston Symphony Orchestra with the composer at the piano, is much less dissonant and much less concerned with innovation than he was in his first concerto, which I heard some years ago in private. Prokofieff is concerned with making music, and, in my opinion, one thing which gives him his real importance among modern composers is the fact that his ideas and his idiom fit. He thinks and feels the way he writes and he could not express himself otherwise.

This sincerity is in itself convincing, but it has double value when the work in question contains as much force and imagination as Mr. Prokofieff's concerto, which, by the way, he played superbly, with intense musical feeling and a sweeping virtuosity, in the best sense of the word. I liked the second movement best. When a modern composer can succeed in making a movement in variation form interesting throughout, it seems to mean that he has something to say. The thematic and rhythmic shapes of which this whole concerto as a musical structure is built seemed to me highly individual and often exciting. It is a work I should very much like to hear again, and it was received with great warmth by the audience.

Fate has decreed that I should hear Mr. Koussevitzky only in modern or Russian music! I read accounts of his giving other programs, but whenever time and space permit

They seem to keep alive the vision of ecstasy which Scriabine undoubtedly had and put into the essence of the work, while the listener at certain points can scarcely escape the sense of length and repetition which are deadly enemies of ecstasy. For this reason, in spite of a strong admiration for the inherent sensuous beauty of the "Pœme de l'Extase," I usually come away from a performance of it with mixed and baffled feelings.

Mr. Koussevitzky condusted with an almost febrile ardor and an evident enthusiasm for the work. The orchestra displayed great beauty of tone and general polish of a high order. It is a pleasure to see the Boston Symphony restored to its high estate after the vicissitudes which at one time seemed to threaten the future of the famous organization which has played such a great part in American musical history.

A Criticism of Critics

In a recent editorial the Musical Courier, a weekly publication devoted to musical affairs, has some very unkind things to say about critics in general, and Mr. Henderson and Mr. Olin Downes, in particular. It is scarcely necessary for me to leap to the defense of these distinguished writers, but some of the statements made in the Musical Courier's editorial invite comment in a column which is supposed to be devoted to a frank and fearless discussion of musical affairs in general as well as the reviewing of specific performances.

The Musical Courier expresses with a goodly amount of contempt the opinion that a music critic is only a musical reporter and should keep his place. Obviously musical reporting is the only form of criticism which is practicable in the pages of a publication which derives its greatest revenue from the large advertising contracts with individual artists and organizations who would very probably withdraw their business if they encountered adverse criticism in the columns of the advertising publication. But it seems questionable, to say the least, whether musical reporting is the only function demanded of a critic employed on an important daily paper. I believe on the contrary, that his knowledge and experience should be placed at the disposal of a general reading public in the shape of throwing what light he can on things connected with the music he reviews.

The second point in the Musical Courier editorial was an attack upon two articles written recently by Mr. Henderson and Mr. Olin Downes on singing and conducting from memory respectively. The Musical Courier, to put it briefly, would have us believe these gentlemen did not know what they were writing about. I did not happen to read Mr. Henderson's article on singing, but his long record can speak for itself.

I did read Mr. Downes' article on conducting from memory. Now, it may be that the editorial staff of the Musical Courier contains a writer who knows much more about conducting than I do, but, judging from what modest knowledge I have been able to pick up during a long career as a professional musician, during which I have played with most of the leading orchestras of Europe and America, besides living close to orchestra affairs, I should say that the Musical Courier's statements about Mr. Downes' article are untrue and unjust. Mr. Downes' article contained personal opinions which were musically and psychologically perfectly sound, and the subject and its treatment were eminently calculated to interest a public in the life of which orchestras play such a large part.

I have always felt that individual artists who wished to condemn musical criticism

ner certainly not to attack an individ

THIS CLIPPING FROM
NEW YORK TIMES

FEB 7 - 1926

AGAINST CACOPHONY.

To the Editor of The New York Times:

Good for Mr. Higbie! His letter in a recent issue, that you brightly head "Driven Out of the Din," strikes a needed note of protest against the cheap and noisy "novelties" with which, as Mr. Higbie well says, New York audiences are being "bombarded." He uses an artilleryman's figure of speech, and he is right in so doing. The "music" is the music of bombshells!

I have been a subscriber to the concerts—for example—of the Boston Symphony Orchestra for a good many years (first in Boston, and for about seventeen years at Carnegie Hall); and I should like the privilege of saying that Beethoven, Brahms, Mozart, Tchaikovsky, Schubert, Handel and their compeers are plenty good enough for me.

Maybe I'm old-fashioned—so be it! I'm also old-fashioned enough to like good literature (never mind a lot of names—you know whom I mean), good food, good manners and good company.

A combination of steam whistles and barnyard outcries isn't music—it is just foolish noise. Let's stick to music—real music. There's quite sufficient for variety. Programs are not difficult. I join with Mr. Higbie in his disgust with deafening discord and his call for the melodies of the masters.

BOSTON SYMPHONY SUBSCRIBER.
New York, Jan. 25, 1926.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 7 - 1926

Boston Symphony Orchestra.

The concert given by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall introduced in New York a sonata by Galliard orchestrated by Maximilian Steinberg. The remainder of the program consisted of a repetition of Serge Prokofieff's third piano concerto, with the composer as pianist—the same work which had been played at the Boston Symphony concert of the preceding Thursday afternoon and Rimsky-Korsakoff's symphonic suite, "Scheherazade."

The Galliard sonata is delicious music. The introduction is somewhat conventional, though broad and melodious enough in the manner of the period, which is that of the early eighteenth century. The music that follows, in fast and slow tempi, is charming, full of spirit and rhythm in the fast movements, eloquent in a manner not vouchsafed to composers of today in the andante. The performance was expressive, polished, aglow with the life and beauty of the composer's ideas.

For the sonata of this Galliard—John Ernest Gailliard, son of a French wigmaker—Steinberg has employed a small orchestra. (The sonata was instrumentated at Mr. Koussevitzky's request, for him.) Is the instrumentation wholly fitting as the garment of the thought? For this writer, in spite of the modest dimensions of the orchestra, it is a little commonplace, lacking in certain passages the transparency and lightness associated with eighteenth century music. Be this as it may, the sonata is delightful music and well worth the hearing.

Perhaps, also, this sonata was designed to take the curse off modernism from the concerto of Mr. Prokofieff. If this was the case, it was hardly required, at least for those who heard the concerto the second time. For a second hearing of this composition is disillusionizing, both as to its modernity and its value. The score would have been ultra-modern twenty years ago, but it is not that today. The ideas, on close scrutiny, are thin and poor material for anything but virtuoso tricks. Dissonance? Yes! But dissonance in itself is commonplace as consonance, and these dissonances, as we have said, are out of style. That is one of the dangers of dissonance. The composer must go so fast if he would keep apace of the latest fashion.

What gives a superficial and temporary pleasure is the go, the bounce, the nervousness and flambuoyancy of Mr. Prokofieff's piece. Also, he is a very brilliant pianist, with wrists of steel. As at the previous performance, the audience applauded him with relish. They applauded exciting rhythms, scintillating combinations of instruments, dazzling feats of bravura. All the same the piece as a whole is bunkum. It is not to be concluded from this that Mr. Prokofieff writes nothing but bunkum. But it is probable that he writes too much, and he is constantly confronted with his special facility for effects and with the demoralizing modern appetite for such things.

As for Rimsky-Korsakoff's suite, it requires no comment here, save the remark, that with all the adventures of Russian composers in the Orient, few have returned with such fascinating accounts as Rimsky-Korsakoff in his ("Antar") symphony and "Scheherazade" suite, and still fewer employ Oriental idioms and colors with the masterly restraint, variety, and fi- hat

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THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES

FEB 7 1926

President and Mrs. Coolidge Attend Tea.

Mrs. Collidge accompanied the President to the tea given by the National Board of Farm Organizations, Charles S. Bennett, chairman and host, Wednesday afternoon in the historic old house recently purchased by the board for their headquarters. Mrs. Dawes, wife of the Vice President, headed the receiving line which had in it also Mrs. Kellogg, wife of the Secretary of State; Mrs. Jardine, wife of the Secretary of Agriculture; the wives of a number of justices of the Supreme Court, senators, representatives and residents. The presence of the President and Mrs. Collidge was a delightful surprise all around as their coming had been unheralded. When they left, Mrs. Coolidge dropped the President at the White House and she went on to the concert of the Boston Symphony, where she occupied the presidential box and had with her Mrs. Charles S. Deneen, wife of the senator from Illinois. The first lady's costume that day was of a brownish sand colored silk with a hat of medium brim with long ostrich plume reaching from one side to the opposite shoulder.

Mrs. Melvin B. Ericson, daughter of the Vice President, who came unexpectedly last month to visit her parents had a quiet little visit, not accepting invitations for entertainments, but just staying at home and enjoying her visit. She left a few days ago for New York and from there will return to her home in Evanston.

THIS CLIPPING FROM
NEW YORK AMERICAN

FEB 7 1926

ducted all afternoon.

CROWD HEARS BOSTON MEN.

At Carnegie Hall yesterday the Boston Symphony Orchestra was heard by a capacity matinee audience.

Koussevitzky, following his plan established earlier in the week, arranged a programme of decidedly Russian flavor. And while some of its music may have been caviar to the general, its performance was of decided appeal to practically the entire house.

The novelty on the list was a graceful, delicate and enticing sonata by Gailliard, an eighteenth century French composer, but arranged for small modern orchestra by Maximilian Steinberg, a Russian musician of considerable achievement.

The sonata was followed by Prokofieff's piano concerto, the composer at the piano, a work held over from Thursday night's programme.

THIS CLIPPING FROM
TRIBUNE

Herald N.Y.

FEB 7 1926

Boston Symphony Plays Under Baton Of Koussevitzky

Serge Prokofieff Displays Notable Pianistic Talent in Third Concerto Here; "Scheherazade" Played

By F. D. Perkins

Three Russians, of whom two, Serge Koussevitzky and Serge Prokofieff were present and actively employed, figured yesterday in the Boston Symphony Orchestra's third matinee of the season at Carnegie Hall. The third Russian was Rimsky-Korsakoff, whose "Scheherazade" made its first appearance upon one of Mr. Koussevitzky's Manhattan programs.

Mr. Prokofieff was again the soloist in his own third piano concerto, which followed an opening non-Russian number, a sonata in G minor, originally one of a set of six for cello or bassoon with a thorough bass for harpsichord by John Ernest Galliard, a contemporary of Handel, who, like Handel, was born in Germany, but pursued most of his career in England. But the free transcription for strings, flute, oboe and bassoon used yesterday is by a Russian, Maximilian Steinberg, pupil and son-in-law of Rimsky-Korsakoff. Steinberg, who made this transcription especially for Mr. Koussevitzky, has wrought discreetly and effectively, his orchestral version retained the atmosphere of the time and place of a work typical of its period. Not dry, and with a distinct liveliness in the allegros which followed respectively a lento and an andante, the work, heard at least in this version, for the first time here, seemed a useful addition to our eighteenth century orchestral repertoire.

The Serges fared very well in the Prokofieff concerto, but, in spite of the well applied vigor, technical brilliance and interpretative skill of Mr. Prokofieff's playing, the work did not seem very interesting. Its flavor, very mildly, almost sweetly acid, gave at least one hearer an impression of individuality, but lack of variety of color. But it gave Mr. Pokofieff ample chance to display his notable pianistic talent.

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A combination of steam whistles and barnyard outcries isn't music—it is just foolish noise. Let's stick to music—real music. There's quite sufficient for variety. Programs are not difficult. I join with Mr. Higbie in his disgust with deafening discord and his call for the melodies of the masters.

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New York, Jan. 25, 1926.

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The Galliard sonata is delicious music. The introduction is somewhat conventional, though broad and melodious enough in the manner of the period, which is that of the early eighteenth century. The music that follows, in fast and slow tempi, is charming, full of spirit and rhythm in the fast movements, eloquent in a manner not vouchsafed to composers of today in the andante. The performance was expressive, polished, aglow with the life and beauty of the composer's ideas.

For the sonata of this Galliard—John Ernest Gaillard, son of a French wigmaker—Steinberg has employed a small orchestra. (The sonata was instrumentated at Mr. Koussevitzky's request, for him.) Is the instrumentation wholly fitting as the garment of the thought? For this writer, in spite of the modest dimensions of the orchestra, it is a little commonplace, lacking in certain passages the transparency and lightness associated with eighteenth century music. Be this as it may, the sonata is delightful music and well worth the hearing.

Perhaps, also, this sonata was designed to take the curse off modernism from the concerto of Mr. Prokofieff. If this was the case, it was hardly required, at least for those who heard the concerto the second time. For a second hearing of this composition is disillusionizing, both as to its modernity and its value. The score would have been ultra-modern twenty years ago, but it is not that today. The ideas, on close scrutiny, are thin and poor material for anything but virtuoso tricks. Dissonance? Yes! But dissonance in itself is commonplace as consonance, and these dissonances, as we have said, are out of style. That is one of the dangers of dissonance. The composer must go so fast if he would keep apace of the latest fashion.

What gives a superficial and temporary pleasure is the go, the bounce, the nervousness and flambuoyancy of Mr. Prokofieff's piece. Also, he is a very brilliant pianist, with wrists of steel. As at the previous performance, the audience applauded him with relish. They applauded exciting rhythms, scintillating combinations of instruments, dazzling feats of bravura. All the same the piece as a whole is bunkum. It is not to be concluded from this that Mr. Prokofieff writes nothing but bunkum. But it is probable that he writes too much, and he is constantly confronted with his special facility for effects and with the demoralizing modern appetite for such things.

As for Rimsky-Korsakoff's suite, it requires no comment here, save the remark, that with all the adventures of Russian composers in the Orient, few have returned with such fascinating accounts as Rimsky-Korsakoff in his ("Antar") symphony and "Scheherazade" suite, and still fewer employ Oriental idioms and colors with the masterly restraint, variety, and fi-

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BUFFALO, N. Y. TIMES

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President and Mrs. Coolidge Attend Tea.

Mrs. Collidge accompanied the President to the tea given by the National Board of Farm Organizations, Charles S. Bennett, chairman and host, Wednesday afternoon in the historic old house recently purchased by the board for their headquarters. Mrs. Dawes, wife of the Vice President, headed the receiving line which had in it also Mrs. Kellogg, wife of the Secretary of State; Mrs. Jardine, wife of the Secretary of Agriculture; the wives of a number of justices of the Supreme Court, senators, representatives and residents. The presence of the President and Mrs. Collidge was a delightful surprise all around as their coming had been unheralded. When they left, Mrs. Coolidge dropped the President at the White House and she went on to the concert of the Boston Symphony, where she occupied the presidential box and had with her Mrs. Charles S. Deneen, wife of the senator from Illinois. The first lady's costume that day was of a brownish sand colored silk with a hat of medium brim with long ostrich plume reaching from one side to the opposite shoulder.

Mrs. Melvin B. Ericson, daughter of the Vice President, who came unexpectedly last month to visit her parents had a quiet little visit, not accepting invitations for entertainments, but just staying at home and enjoying her visit. She left a few days ago for New York and from there will return to her home in Evanston.

THIS CLIPPING FROM
TRIBUNE

FEB 7 1926

Boston Symphony Plays Under Baton Of Koussevitzky

Serge Prokofieff Displays Notable Pianistic Talent in Third Concerto Here; "Scheherazade" Played

By F. D. Perkins

Three Russians, of whom two, Serge Koussevitzky and Serge Prokofieff were present and actively employed, figured yesterday in the Boston Symphony Orchestra's third matinee of the season at Carnegie Hall. The third Russian was Rimsky-Korsakoff, whose "Scheherazade" made its first appearance upon one of Mr. Koussevitzky's Manhattan programs.

Mr. Prokofieff was again the soloist in his own third piano concerto, which followed an opening non-Russian number, a sonata in G minor, originally one of a set of six for cello or bassoon with a thorough bass for harpsichord by John Ernest Galliard, a contemporary of Handel, who, like Handel, was born in Germany, but pursued most of his career in England. But the free transcription for strings, flute, oboe and bassoon used yesterday is by a Russian, Maximilian Steinberg, pupil and son-in-law of Rimsky-Korsakoff. Steinberg, who made this transcription especially for Mr. Koussevitzky, has wrought discreetly and effectively, his orchestral version retained the atmosphere of the time and place of a work typical of its period. Not dry, and with a distinct liveliness in the allegros which followed respectively a lento and an andante, the work, heard at least in this version, for the first time here, seemed a useful addition to our eighteenth century orchestral repertoire.

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TIMES

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TELEGRAM

JUN 27

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What works me weal that I call "good";
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They change with place, they shift with race;
  And in the veriest span of Time,
Each Vice has worn a Virtue's crown;
  All Good was banned as Sin or Crime.

Mme. Olga Samaroff

Sir Richard was undoubtedly thinking life and ethics, but as I listened to Prokofieff's piano concerto last night the lines came into my mind as highly applicable to art, for the thing I liked least in the work was a too frank and reminiscent return to "virtuous" diatonic romanticism in parts of the last movement, while the things which seemed vital, personal and stirring would have been considered highly iniquitous only a few years ago, and perhaps even today might invite some censure from the ultra-conservative. There seems no doubt, however, that Prokofieff in his third piano concerto, played last night at the concert of the Boston Symphony Orchestra with the composer at the piano, is much less dissonant and much less concerned with innovation than he was in his first concerto, which I heard some years ago in private. Prokofieff is concerned with making music, and, in my opinion, one thing which gives him his real importance among modern composers is the fact that his ideas and his idiom fit. He thinks and feels the way he writes and he could not express himself otherwise.

This sincerity is in itself convincing, but it has double value when the work in question contains as much force and imagination as Mr. Prokofieff's concerto, which, by the way, he played superbly, with intense musical feeling and a sweeping virtuosity, in the best sense of the word. I liked the second movement best. When a modern composer can succeed in making a movement in variation form interesting throughout, it seems to mean that he has something to say. The thematic and rhythmic shapes of which this whole concerto as a musical structure is built seemed to me highly individual and often exciting. It is a work I should very much like to hear again, and it was received with great warmth by the audience.

Fate has decreed that I should hear Mr. Koussevitzky only in modern or Russian music! I read accounts of his giving other programs, but whenever time and space permit me to h[illegible] hap-

They seem to keep alive the vision of ecstasy which Scriabine undoubtedly had and put into the essence of the work, while the listener at certain points can scarcely escape the sense of length and repetition which are deadly enemies of ecstasy. For this reason, in spite of a strong admiration for the inherent sensuous beauty of the "Pœme de l'Extase," I usually come away from a performance of it with mixed and baffled feelings.

Mr. Koussevitzky condusted with an almost febrile ardor and an evident enthusiasm for the work. The orchestra displayed great beauty of tone and general polish of a high order. It is a pleasure to see the Boston Symphony restored to its high estate after the vicissitudes which at one time seemed to threaten the future of the famous organization which has played such a great part in American musical history.

A Criticism of Critics

In a recent editorial, the Musical Courier, a weekly publication devoted to musical affairs, has some very unkind things to say about critics in general, and Mr. Henderson and Mr. Olin Downes, in particular. It is scarcely necessary for me to leap to the defense of these distinguished writers, but some of the statements made in the Musical Courier's editorial invite comment in a column which is supposed to be devoted to a frank and fearless discussion of musical affairs in general as well as the reviewing of specific performances.

The Musical Courier expresses with a goodly amount of contempt the opinion that a music critic is only a musical reporter and should keep his place. Obviously musical reporting is the only form of criticism which is practicable in the pages of a publication which derives its greatest revenue from the large advertising contracts with individual artists and organizations who would very probably withdraw their business if they encountered adverse criticism in the columns of the advertising publication. But it seems questionable, to say the least, whether musical reporting is the only function demanded of a critic employed on an important daily paper. I believe on the contrary, that his knowledge and experience should be placed at the disposal of a general reading public in the shape of throwing what light he can on things connected with the music he reviews.

The second point in the Musical Courier editorial was an attack upon two articles written recently by Mr. Henderson and Mr. Olin Downes on singing and conducting from memory respectively. The Musical Courier, to put it briefly, would have us believe these gentlemen did not know what they were writing about. I did not happen to read Mr. Henderson's article on singing, but his long record can speak for itself.

I did read Mr. Downes' article on conducting from memory. Now, it may be that the editorial staff of the Musical Courier contains a writer who knows much more about conducting than I do, but, judging from what modest knowledge I have been able to pick up during a long career as a professional musician, during which I have played with most of the leading orchestras of Europe and America, besides living close to orchestra affairs, I should say that the Musical Courier's statements about Mr. Downes' article are untrue and unjust. Mr. Downes' article contained personal opinions which were musically and psychologically perfectly sound, and the subject and its treatment were eminently calculated to interest a public in the life of which orchestras play such a large part.

I have always felt that individual artists who wished to condemn musical criticism [illegible] from ad- [illegible] ows upon [illegible] mment is [illegible] at an ad- [illegible] are filled [illegible] es would [illegible] ts adver- [illegible] n around [illegible] centers, [illegible] Mr. Downes in a manner certainly not to attack an individu[illegible]

THIS CLIPPING FROM
NEW YORK TIMES

FEB 7 - 1926

AGAINST CACOPHONY.

To the Editor of The New York Times:

Good for Mr. Higbie! His letter in a recent issue, that you brightly head, "Driven Out of the Din," strikes a needed note of protest against the cheap and noisy "novelties" with which, as Mr. Higbie well says, New York audiences are being "bombarded." He uses an artilleryman's figure of speech, and he is right in so doing. The "music" is the music of bombshells!

I have been a subscriber to the concerts—for example—of the Boston Symphony Orchestra for a good many years (first in Boston, and for about seventeen years at Carnegie Hall); and I should like the privilege of saying that Beethoven, Brahms, Mozart, Tchaikovsky, Schubert, Handel and their compeers are plenty good enough for me.

Maybe I'm old-fashioned—so be it! I'm also old-fashioned enough to like good literature (never mind a lot of names—you know whom I mean), good food, good manners and good company.

A combination of steam whistles and barnyard outcries isn't music—it is just foolish noise. Let's stick to music—real music. There's quite sufficient for variety. Programs are not difficult. I join with Mr. Higbie in his disgust with deafening discord and his call for the melodies of the masters.

BOSTON SYMPHONY SUBSCRIBER.
New York, Jan. 25, 1926.

THIS CLIPPING FROM
NEW YORK AMERICAN

FEB 7 1926

ducted all afternoon.

CROWD HEARS BOSTON MEN.

At Carnegie Hall yesterday the Boston Symphony Orchestra was heard by a capacity matinee audience.

Koussevitzky, following his plan established earlier in the week, arranged a programme of decidedly Russian flavor. And while some of its music may have been caviar to the general, its performance was of decided appeal to practically the entire house.

The novelty on the list was a graceful, delicate and enticing sonata by Gailliard, an eighteenth century French composer, b[illegible] arranged for small modern orchestra by Maximilian Steinberg, a Russian musician of considerable achievement.

The sonata was followed by Prokofieff's piano concerto, the composer at the piano, a work held over from Thursday night's programme.

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FEB 7 - 1926

Boston Symphony Orchestra.

The concert given by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall introduced in New York a sonata by Galliard orchestrated by Maximilian Steinberg. The remainder of the program consisted of a repetition of Serge Prokofieff's third piano concerto, with the composer as pianist—the same work which had been played at the Boston Symphony concert of the preceding Thursday afternoon and Rimsky-Korsakoff's symphonic suite, "Scheherazade."

The Galliard sonata is delicious music. The introduction is somewhat conventional, though broad and melodious enough in the manner of the period, which is that of the early eighteenth century. The music that follows, in fast and slow tempi, is charming, full of spirit and rhythm in the fast movements, eloquent in a manner not vouchsafed to composers of today in the andante. The performance was expressive, polished, aglow with the life and beauty of the composer's ideas.

For the sonata of this Galliard—John Ernest Gaillard, son of a French wigmaker—Steinberg has employed a small orchestra. (The sonata was instrumentated at Mr. Koussevitzky's request, for him.) Is the instrumentation wholly fitting as the garment of the thought? For this writer, in spite of the modest dimensions of the orchestra, it is a little commonplace, lacking in certain passages the transparency and lightness associated with eighteenth century music. Be this as it may, the sonata is delightful music and well worth the hearing.

Perhaps, also, this sonata was designed to take the curse off modernism from the concerto of Mr. Prokofieff. If this was the case, it was hardly required, at least for those who heard the concerto the second time. For a second hearing of this composition is disillusionizing, both as to its modernity and its value. The score would have been ultra-modern twenty years ago, but it is not that today. The ideas, on close scrutiny, are thin and poor material for anything but virtuoso tricks. Dissonance? Yes! But dissonance in itself is commonplace as consonance, and these dissonances, as we have said, are out of style. That is one of the dangers of dissonance. The composer must go so fast if he would keep apace of the latest fashion.

What gives a superficial and temporary pleasure is the go, the bounce, the nervousness and flambuoyancy of Mr. Prokofieff's piece. Also, he is a very brilliant pianist, with wrists of steel. As at the previous performance, the audience applauded him with relish. They applauded exciting rhythms, scintillating combinations of instruments, dazzling feats of bravura. All the same the piece as a whole is bunkum. It is not to be concluded from this that Mr. Prokofieff writes nothing but bunkum. But it is probable that he writes too much, and he is constantly confronted with his special facility for effects and with the demoralizing modern appetite for such things.

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The Galliard sonata is delicious music. The introduction is somewhat conventional, though broad and melodious enough in the manner of the period, which is that of the early eighteenth century. The music that follows, in fast and slow tempi, is charming, full of spirit and rhythm in the fast movements, eloquent in a manner not vouchsafed to composers of today in the andante. The performance was expressive, polished, aglow with the life and beauty of the composer's ideas.

For the sonata of this Galliard—John Ernest Gailliard, son of a French wig-maker—Steinberg has employed a small orchestra. (The sonata was instrumentated at Mr. Koussevitzky's request, for him.) Is the instrumentation wholly fitting as the garment of the thought? For this writer, in spite of the modest dimensions of the orchestra, it is a little commonplace, lacking in certain passages the transparency and lightness associated with eighteenth century music. Be this as it may, the sonata is delightful music and well worth the hearing.

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TRIBUNE

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Serge Prokofieff Displays Notable Pianistic Talent in Third Concerto Here; "Scheherazade" Played

By F. D. Perkins

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HENRY
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JUN 27 [illegible]

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Several more concerts yet remain on the program for the season.

THIS CLIPPING FROM
COURANT
HARTFORD, CONN.

FEB 7 1926

Russian Score Feature of Symphony Program

Koussevitzky to Introduce Scriabin's "The Divine Poem" With its Mystic Beauty at Capitol Theater Today.

A remarkable score, Scriabin's "The Divine Poem," will be a feature of the appearance of Serge Koussevitzky here with the Boston Symphony Orchestra for a concert in the Capitol Theater this afternoon at 3 o'clock. This Russian celebrity, now in his second season in America at the head of this orchestra, was first heard in the "Divine Poem," in this country when he performed it in Boston last week. Scriabin, the late Russian composer, may be characterized as an individualist, an idealist, and a mystic in tones. The score is in three parts. The first, "Luttes," ("Struggles"), depicts the soul torn between confident affirmation and doubt. The second, "Voluptes" has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divan," is a final, triumphant realization of the hopes first expressed. Koussevitzky was a close friend of Scriabin in Russia, where in full sympathetic understanding with this remarkable composer, he performed his principal scores. Scriabin traveled with Koussevitzky on one of his famous voyages along the Volga river.

The French school will be represented at this concert by Debussy's prelude to "The Afternoon of a Faun." Debussy is perhaps best known by this setting in tones of Mallarme's poem, in which the faun (characterized by the flute) tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This music of mood and subtle suggestion is in its way more potent than any poetry of words could be. Koussevitzky is famous as an interpreter of Debussy. He was the first to make the Frenchman's music known in Russia.

There will be one number of Wagner, the prelude to "The Mastersingers of Nuremberg." Using the principal themes of this music drama, and stating them in their proper order, Wagner made his prelude a sort of condensation of the entire work. The lightness and festive mood with alternate passages of romantic loveliness which characterize Wagner's one humorous music drama are as eloquently, if more tersely, expressed in the brilliant prelude.

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NEW YORK TIMES

FEB 7 - 1926

AGAINST CACOPHONY.

To the Editor of The New York Times:

Good for Mr. Higbie! His letter in a recent issue, that you brightly head "Driven Out of the Din," strikes a needed note of protest against the cheap and noisy "novelties" with which, as Mr. Higbie well says, New York audiences are being "bombarded." He uses an artilleryman's figure of speech, and he is right in so doing. The "music" is the music of bombshells!

I have been a subscriber to the concerts—for example—of the Boston Symphony Orchestra for a good many years (first in Boston, and for about seventeen years at Carnegie Hall); and I should like the privilege of saying that Beethoven, Brahms, Mozart, Tchaikovsky, Schubert, Handel and their compeers are plenty good enough for me.

Maybe I'm old-fashioned—so be it! I'm also old-fashioned enough to like good literature (never mind a lot of names—you know whom I mean), good food, good manners and good company.

A combination of steam whistles and barnyard outcries isn't music—it is just foolish noise. Let's stick to music—real music. There's quite sufficient for variety. Programs are not difficult. I join with Mr. Higbie in his disgust with deafening discord and his call for the melodies of the masters.

BOSTON SYMPHONY SUBSCRIBER.
New York, Jan. 25, 1926.

THIS CLIPPING FROM
NEW YORK AMERICAN

FEB 7 1926

CROWD HEARS BOSTON MEN.

At Carnegie Hall yesterday the Boston Symphony Orchestra was heard by a capacity matinee audience.

Koussevitzky, following his plan established earlier in the week, arranged a programme of decidedly Russian flavor. And while some of its music may have been caviar to the general, its performance was of decided appeal to practically the entire house.

The novelty on the list was a graceful, delicate and enticing sonata by Gailliard, an eighteenth century French composer, but arranged for small modern orchestra by Maximilian Steinberg, a Russian musician of considerable achievement.

The sonata was followed by Prokofieff's piano concerto, the composer at the piano, a work held over from Thursday night's programme.

THIS CLIPPING FROM
BUFFALO,
N. Y.
TIMES

FEB 7 1926

President and Mrs. Coolidge Attend Tea.

Mrs. Collidge accompanied the President to the tea given by the National Board of Farm Organizations, Charles S. Bennett, chairman and host, Wednesday afternoon in the historic old house recently purchased by the board for their headquarters. Mrs. Dawes, wife of the Vice President, headed the receiving line which had in it also Mrs. Kellogg, wife of the Secretary of State; Mrs. Jardine, wife of the Secretary of Agriculture; the wives of a number of justices of the Supreme Court, senators, representatives and residents. The presence of the President and Mrs. Collidge was a delightful surprise all around as their coming had been unheralded. When they left, Mrs. Coolidge dropped the President at the White House and she went on to the concert of the Boston Symphony, where she occupied the presidential box and had with her Mrs. Charles S. Deneen, wife of the senator from Illinois. The first lady's costume that day was of a brownish sand colored silk with a hat of medium brim with long ostrich plume reaching from one side to the opposite shoulder.

Mrs. Melvin B. Ericson, daughter of the Vice President, who came unexpectedly last month to visit her parents had a quiet little visit, not accepting invitations for entertainments, but just staying at home and enjoying her visit. She left a few days ago for New York and from there will return to her home in Evanston.

175

Music : Olga Samaroff's Daily Column — Boston Symphony Orchestra

IN THE fifth book of the Kasidah, Haji Abdu El-yezdi, as Sir Richard Burton liked to call himself in his Oriental literary incarnation, writes:

There is no Good, there is no Bad;
These be the whims of mortal will:
What works me weal that I call "good";
What harms and hurts I hold as "ill";

They change with place, they shift with race;
And in the veriest span of Time,
Each Vice has worn a Virtue's crown;
All Good was banned as Sin or Crime.

Mme. Olga Samaroff

Sir Richard was undoubtedly thinking life and ethics, but as I listened to Prokofieff's piano concerto last night the lines came into my mind as highly applicable to art, for the thing I liked least in the work was a too frank and reminiscent return to "virtuous" diatonic romanticism in parts of the last movement, while the things which seemed vital, personal and stirring would have been considered highly iniquitous only a few years ago, and perhaps even today might invite some censure from the ultra-conservative. There seems no doubt, however, that Prokofieff in his third piano concerto, played last night at the concert of the Boston Symphony Orchestra with the composer at the piano, is much less dissonant and much less concerned with innovation than he was in his first concerto, which I heard some years ago in private. Prokofieff is concerned with making music, and, in my opinion, one thing which gives him his real importance among modern composers is the fact that his ideas and his idiom fit. He thinks and feels the way he writes and he could not express himself otherwise.

This sincerity is in itself convincing, but it has double value when the work in question contains as much force and imagination as Mr. Prokofieff's concerto, which, by the way, he played superbly, with intense musical feeling and a sweeping virtuosity, in the best sense of the word. I liked the second movement best. When a modern composer can succeed in making a movement in variation form interesting throughout, it seems to mean that he has something to say. The thematic and rhythmic shapes of which this whole concerto as a musical structure is built seemed to me highly individual and often exciting. It is a work I should very much like to hear again, and it was received with great warmth by the audience.

Fate has decreed that I should hear Mr. Koussevitzky only in modern or Russian music! I read accounts of his giving other programs, but whenever time and space permit me to hear him in concert it happens that the program is composed of the above-mentioned types of music. Therefore, I have a very one-sided impression of him as a conductor and must perforce concentrate more on reviewing specific performances than upon his general artistic make-up.

The program last night began with a colorful performance of "La nuit sur la Montagne Chauve" of Moussorgsky and ended with the "Pœme de l'Extase" of Scriabine. It seems paradoxical, but I believe this latter music is emotionally more difficult to listen to successfully than to perform—always, of course, assuming the means of performance lie within grasp.

The performer is absorbed in the intense feeling of every detail and does not sense the diffuseness of form, as the listener almost inevitably does. I have never conducted the work, needless to say, but the impression I have comes from talking with conductors after performances.

They seem to keep alive the vision of ecstasy which Scriabine undoubtedly had and put into the essence of the work, while the listener at certain points can scarcely escape the sense of length and repetition which are deadly enemies of ecstasy. For this reason, in spite of a strong admiration for the inherent sensuous beauty of the "Pœme de l'Extase," I usually come away from a performance of it with mixed and baffled feelings.

Mr. Koussevitzky condusted with an almost febrile ardor and an evident enthusiasm for the work. The orchestra displayed great beauty of tone and general polish of a high order. It is a pleasure to see the Boston Symphony restored to its high estate after the vicissitudes which at one time seemed to threaten the future of the famous organization which has played such a great part in American musical history.

A Criticism of Critics

In a recent editorial, the Musical Courier, a weekly publication devoted to musical affairs, has some very unkind things to say about critics in general, and Mr. Henderson and Mr. Olin Downes, in particular. It is scarcely necessary for me to leap to the defense of these distinguished writers, but some of the statements made in the Musical Courier's editorial invite comment in a column which is supposed to be devoted to a frank and fearless discussion of musical affairs in general as well as the reviewing of specific performances.

The Musical Courier expresses with a goodly amount of contempt the opinion that a music critic is only a musical reporter and should keep his place. Obviously musical reporting is the only form of criticism which is practicable in the pages of a publication which derives its greatest revenue from the large advertising contracts with individual artists and organizations who would very probably withdraw their business if they encountered adverse criticism in the columns of the advertising publication. But it seems questionable, to say the least, whether musical reporting is the only function demanded of a critic employed on an important daily paper. I believe on the contrary, that his knowledge and experience should be placed at the disposal of a general reading public in the shape of throwing what light he can on things connected with the music he reviews.

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I did read Mr. Downes' article on conducting from memory. Now, it may be that the editorial staff of the Musical Courier contains a writer who knows much more about conducting than I do, but, judging from what modest knowledge I have been able to pick up during a long career as a professional musician, during which I have played with most of the leading orchestras of Europe and America, besides living close to orchestra affairs, I should say that the Musical Courier's statements about Mr. Downes' article are untrue and unjust. Mr. Downes' article contained personal opinions which were musically and psychologically perfectly sound, and the subject and its treatment were eminently calculated to interest a public in the life of which orchestras play such a large part.

I have always felt that individual artists who wished to condemn musical criticism as an institution should refrain from advertising, with the praise it bestows upon them, and the writing of this comment is largely inspired by the feeling that an advertising publication whose pages are filled with reproductions of press notices would be wiser in the interests of its advertisers not to attack an institution around which so much of its business centers, and writer such as Mr. Downes in a manner certainly not to attack an individu

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Perhaps, also, this sonata was designed to take the curse off modernism from the concerto of Mr. Prokofieff. If this was the case, it was hardly required, at least for those who heard the concerto the second time. For a second hearing of this composition is disillusionizing, both as to its modernity and its value. The score would have been ultra-modern twenty years ago, but it is not that today. The ideas, on close scrutiny, are thin and poor material for anything but virtuoso tricks. Dissonance? Yes! But dissonance in itself is commonplace as consonance, and these dissonances, as we have said, are out of style. That is one of the dangers of dissonance. The composer must go so fast if he would keep apace of the latest fashion.

What gives a superficial and temporary pleasure is the go, the bounce, the nervousness and flambuoyancy of Mr. Prokofieff's piece. Also, he is a very brilliant pianist, with wrists of steel. As at the previous performance, the audience applauded him with relish. They applauded exciting rhythms, scintillating combinations of instruments, dazzling feats of bravura. All the same the piece as a whole is bunkum. It is not to be concluded from this that Mr. Prokofieff writes nothing but bunkum. But it is probable that he writes too much, and he is constantly confronted with his special facility for effects and with the demoralizing modern appetite for such things.

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All Good was banned as Sin or Crime.

Mme. Olga Samaroff

Sir Richard was undoubtedly thinking life and ethics, but as I listened to Prokofieff's piano concerto last night the lines came into my mind as highly applicable to art, for the thing I liked least in the work was a too frank and reminiscent return to "virtuous" diatonic romanticism in parts of the last movement, while the things which seemed vital, personal and stirring would have been considered highly iniquitous only a few years ago, and perhaps even today might invite some censure from the ultra-conservative. There seems no doubt, however, that Prokofieff in his third piano concerto, played last night at the concert of the Boston Symphony Orchestra with the composer at the piano, is much less dissonant and much less concerned with innovation than he was in his first concerto, which I heard some years ago in private. Prokofieff is concerned with making music, and, in my opinion, one thing which gives him his real importance among modern composers is the fact that his ideas and his idiom fit. He thinks and feels the way he writes and he could not express himself otherwise.

This sincerity is in itself convincing, but it has double value when the work in question contains as much force and imagination as Mr. Prokofieff's concerto, which, by the way, he played superbly, with intense musical feeling and a sweeping virtuosity, in the best sense of the word. I liked the second movement best. When a modern composer can succeed in making a movement in variation form interesting throughout, it seems to mean that he has something to say. The thematic and rhythmic shapes of which this whole concerto as a musical structure is built seemed to me highly individual and often exciting. It is a work I should very much like to hear again, and it was received with great warmth by the audience.

Fate has decreed that I should hear Mr. Koussevitzky only in modern or Russian music! I read accounts of his giving other programs, but whenever time and space permit me to hear him in concert it happens that the program is composed of the above-mentioned types of music. Therefore, I have a very one-sided impression of him as a conductor and must perforce concentrate more on reviewing specific performances than upon his general artistic make-up.

The program last night began with a colorful performance of "La nuit sur la Montagne Chauve" of Moussorgsky and ended with the "Pœme de l'Extase" of Scriabine. It seems paradoxical, but I believe this latter music is emotionally more difficult to listen to successfully than to perform—always, of course, assuming the means of performance lie within grasp.

The performer is absorbed in the intense feeling of every detail and does not sense the diffuseness of form, as the listener almost inevitably does. I have never conducted the work, needless to say, but the impression I have comes from talking with conductors after performances.

They seem to keep alive the vision of ecstasy which Scriabine undoubtedly had and put into the essence of the work, while the listener at certain points can scarcely escape the sense of length and repetition which are deadly enemies of ecstasy. For this reason, in spite of a strong admiration for the inherent sensuous beauty of the "Pœme de l'Extase," I usually come away from a performance of it with mixed and baffled feelings.

Mr. Koussevitzky condusted with an almost febrile ardor and an evident enthusiasm for the work. The orchestra displayed great beauty of tone and general polish of a high order. It is a pleasure to see the Boston Symphony restored to its high estate after the vicissitudes which at one time seemed to threaten the future of the famous organization which has played such a great part in American musical history.

A Criticism of Critics

In a recent editorial. the Musical Courier, a weekly publication devoted to musical affairs, has some very unkind things to say about critics in general, and Mr. Henderson and Mr. Olin Downes, in particular. It is scarcely necessary for me to leap to the defense of these distinguished writers, but some of the statements made in the Musical Courier's editorial invite comment in a column which is supposed to be devoted to a frank and fearless discussion of musical affairs in general as well as the reviewing of specific performances.

The Musical Courier expresses with a goodly amount of contempt the opinion that a music critic is only a musical reporter and should keep his place. Obviously musical reporting is the only form of criticism which is practicable in the pages of a publication which derives its greatest revenue from the large advertising contracts with individual artists and organizations who would very probably withdraw their business if they encountered adverse criticism in the columns of the advertising publication. But it seems questionable, to say the least, whether musical reporting is the only function demanded of a critic employed on an important daily paper. I believe on the contrary, that his knowledge and experience should be placed at the disposal of a general reading public in the shape of throwing what light he can on things connected with the music he reviews.

The second point in the Musical Courier editorial was an attack upon two articles written recently by Mr. Henderson and Mr. Olin Downes on singing and conducting from memory respectively. The Musical Courier, to put it briefly, would have us believe these gentlemen did not know what they were writing about. I did not happen to read Mr. Henderson's article on singing, but his long record can speak for itself.

I did read Mr. Downes' article on conducting from memory. Now, it may be that the editorial staff of the Musical Courier contains a writer who knows much more about conducting than I do, but, judging from what modest knowledge I have been able to pick up during a long career as a professional musician, during which I have played with most of the leading orchestras of Europe and America, besides living close to orchestra affairs, I should say that the Musical Courier's statements about Mr. Downes' article are untrue and unjust. Mr. Downes' article contained personal opinions which were musically and psychologically perfectly sound, and the subject and its treatment were eminently calculated to interest a public in the life of which orchestras play such a large part.

I have always felt that individual artists who wished to condemn musical criticism as an institution should refrain from advertising, with the praise it bestows upon them, and the writing of this comment is largely inspired by the feeling that an advertising publication whose pages are filled with reproductions of press notices would be wiser in the interests of its advertisers not to attack an institution around which so much of its business centers, and writer such as Mr. Downes in a manner certainly not to attack an individual which, in my opinion, was both uncalled for and unjust.

OLGA SAMAROFF.

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noon in Carnegie New York a sonata by Galliard orchestrated by Maximilian Steinberg. The remainder of the program consisted of a repetition of Serge Prokofieff's third piano concerto, with the composer as pianist—the same work which had been played at the Boston Symphony concert of the preceding Thursday afternoon and Rimsky-Korsakoff's symphonic suite, "Scheherazade."

The Galliard sonata is delicious music. The introduction is somewhat conventional, though broad and melodious enough in the manner of the period, which is that of the early eighteenth century. The music that follows, in fast and slow tempi, is charming, full of spirit and rhythm in the fast movements, eloquent in a manner not vouchsafed to composers of today in the andante. The performance was expressive, polished, aglow with the life and beauty of the composer's ideas.

For the sonata of this Galliard—John Ernest Gaillard, son of a French wigmaker—Steinberg has employed a small orchestra. (The sonata was instrumentated at Mr. Koussevitzky's request, for him.) Is the instrumentation wholly fitting as the garment of the thought? For this writer, in spite of the modest dimensions of the orchestra, it is a little commonplace, lacking in certain passages the transparency and lightness associated with eighteenth century music. Be this as it may, the sonata is delightful music and well worth the hearing.

Perhaps, also, this sonata was designed to take the curse off modernism from the concerto of Mr. Prokofieff. If this was the case, it was hardly required, at least for those who heard the concerto the second time. For a second hearing of this composition is disillusionizing, both as to its modernity and its value. The score would have been ultra-modern twenty years ago, but it is not that today. The ideas, on close scrutiny, are thin and poor material for anything but virtuoso tricks. Dissonance? Yes! But dissonance in itself is commonplace as consonance, and these dissonances, as we have said, are out of style. That is one of the dangers of dissonance. The composer must go so fast if he would keep apace of the latest fashion.

What gives a superficial and temporary pleasure is the go, the bounce, the nervousness and flambuoyancy of Mr. Prokofieff's piece. Also, he is a very brilliant pianist, with wrists of steel. As at the previous performance, the audience applauded him with relish. They applauded exciting rhythms, scintillating combinations of instruments, dazzling feats of bravura. All the same the piece as a whole is bunkum. It is not to be concluded from this that Mr. Prokofieff writes nothing but bunkum. But it is probable that he writes too much, and he is constantly confronted with his special facility for effects and with the demoralizing modern appetite for such things.

As for Rimsky-Korsakoff's suite, it requires no comment here, save the remark, that with all the adventures of Russian composers in the Orient, few have returned with such fascinating accounts as Rimsky-Korsakoff in his ("Antar") symphony and "Scheherazade" suite, and still fewer employ Oriental idioms and colors with the masterly restraint, variety, and finally unsurpassed richness of tint that he provides in a familiar but lasting masterpiece. The music is especially in Mr. Koussevitzky's vein, and it is hardly needful to say that his performance gave much pleasure to the audience.

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by John Ernest Galliard, a contemporary of Handel, who, like Handel, was born in Germany, but pursued most of his career in England. But the free transcription for strings, flute, oboe and bassoon used yesterday is by a Russian, Maximilian Steinberg, pupil and son-in-law of Rimsky-Korsakoff. Steinberg, who made this transcription especially for Mr. Koussevitzky, has wrought discreetly and effectively, his orchestral version retained the atmosphere of the time and place of a work typical of its period. Not dry, and with a distinct liveliness in the allegros which followed respectively a lento and an andante, the work, heard at least in this version, for the first time here, seemed a useful addition to our eighteenth century orchestral repertoire.

The Serges fared very well in the Prokofieff concerto, but, in spite of the well applied vigor, technical brilliance and interpretative skill of Mr. Prokofieff's playing, the work did not seem very interesting. Its flavor, very mildly, almost sweetly acid, gave at least one hearer an impression of individuality, but lack of variety of color. But it gave Mr. Pokofieff ample chance to display his notable pianistic talent.

"Scheherazade," under the Kousevitzky baton, offered no marked variations in the first and third movements from the general average of readings under other leaders. The second movement, the Calendar's Tale, had some idiosyncracies of tempo in accentuated changes and an unusual retarding followed by hurrying of the thrumming of the strings under the cadenza-like passages for woodwind; the Feast at Bagdad went mostly at a swift and furious pace, winding up with a resounding and effective crash. These two movements, very well played, gave an impression of distinct liveliness; the dash of the finale was especially effective.

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THIS CLIPPING FROM
LAWRENCE, MASS.
TELEGRAM

[illegible] 27 [illegible]

A number of local people interested in music have been taking advantage of the delightful and ever increasing popular "Pop" concerts which have been held and still are being held in Boston Symphony hall.

The variance of the programs to suit the tastes of all who have an interest in music as well as the distinguished personnel of the orchestra is rapidly rating these concerts as one of the foremost musical attractions in Boston. People are travelling from the surrounding towns to the concerts and the Man About Town has yet to hear any who have done so, make anything other than a commendary remark as to the excellence of the managing and program of the concerts.

Several more concerts yet remain on the program for the season.

Feature

...ny Program

Koussevitzky to Introduce Scriabin's "The Divine Poem" With its Mystic Beauty at Capitol Theater Today.

A remarkable score, Scriabin's "The Divine Poem," will be a feature of the appearance of Serge Koussevitzky here with the Boston Symphony Orchestra for a concert in the Capitol Theater this afternoon at 3 o'clock. This Russian celebrity, now in his second season in America at the head of this orchestra, was first heard in the "Divine Poem," in this country when he performed it in Boston last week. Scriabin, the late Russian composer, may be characterized as an individualist, an idealist, and a mystic in tones. The score is in three parts. The first, "Luttes," ("Struggles"), depicts the soul torn between confident affirmation and doubt. The second, "Voluptes" has been called "the spirit's ecstatic joy in merging into nature." The third, "Jeu divan," is a final, triumphant realization of the hopes first expressed. Koussevitzky was a close friend of Scriabin in Russia, where in full sympathetic understanding with this remarkable composer, he performed his principal scores. Scriabin traveled with Koussevitzky on one of his famous voyages along the Volga river.

The French school will be represented at this concert by Debussy's prelude to "The Afternoon of a Faun." Debussy is perhaps best known by this setting in tones of Mallarme's poem, in which the faun (characterized by the flute) tries vainly to retain the dimming and evasive image of his recent experience with a group of nymphs. This music of mood and subtle suggestion is in its way more potent than any poetry of words could be. Koussevitzky is famous as an interpreter of Debussy. He was the first to make the Frenchman's music known in Russia.

There will be one number of Wagner, the prelude to "The Mastersingers of Nuremberg." Using the principal themes of this music drama, and stating them in their proper order, Wagner made his prelude a sort of condensation of the entire work. The lightness and festive mood with alternate passages of romantic loveliness which characterize Wagner's one humorous music drama are as eloquently, if more tersely, expressed in the brilliant prelude.

The program will open brilliantly with Berlioz's overture to "Benvenuto Cellini." The theater box-office opens at noon today. Reservations may be made from 10 a. m. or by calling 2-0375.

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of its music to the general, its performance was of decided appeal to practically the entire house.

The novelty on the list was a graceful, delicate and enticing sonata by Gailliard, an eighteenth century French composer, b ar-ranged for small modern orchestra by Maximilian Steinberg, a Russian musician of considerable achievement.

The sonata was followed by Prokofieff's piano concerto, the composer at the piano, a work held over from Thursday night's programme.

Secretary of Agriculture, the wives of a number of justices of the Supreme Court, senators, representatives and residents. The presence of the President and Mrs. Collidge was a delightful surprise all around as their coming had been unheralded. When they left, Mrs. Coolidge dropped the President at the White House and she went on to the concert of the Boston Symphony, where she occupied the presidential box and had with her Mrs. Charles S. Deneen, wife of the senator from Illinois. The first lady's costume that day was of a brownish sand colored silk with a hat of medium brim with long ostrich plume reaching from one side to the opposite shoulder.

Mrs. Melvin B. Ericson, daughter of the Vice President, who came unexpectedly last month to visit her parents had a quiet little visit, not accepting invitations for entertainments, but just staying at home and enjoying her visit. She left a few days ago for New York and from there will return to her home in Evanston.

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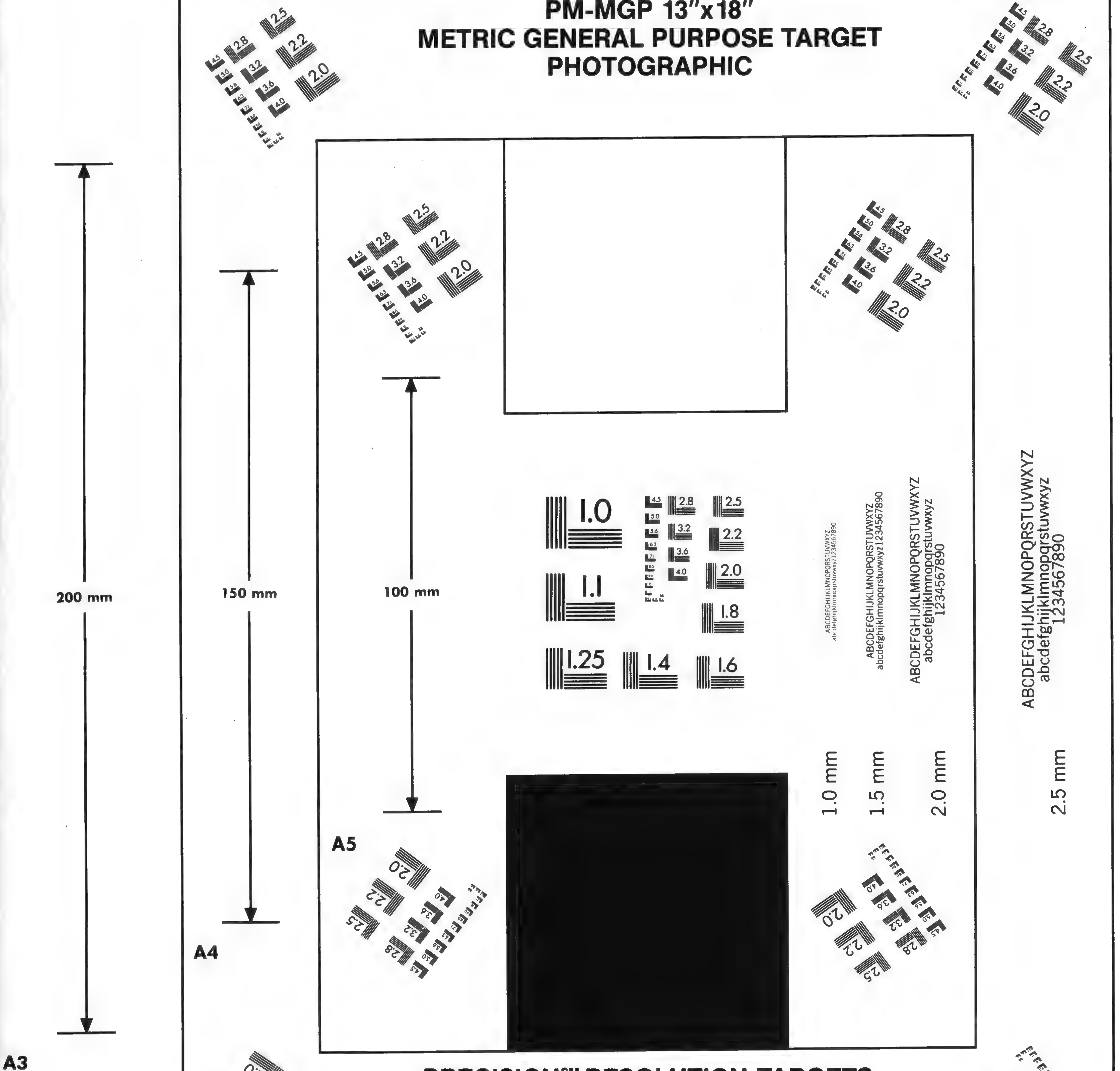
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176

FEB 13 1926

Symphony Orchestra Broadcast Tonight

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will present another of its famous radio concerts which have delighted music lovers, tonight at 8.10. The concert will be broadcast direct from Symphony Hall, Boston, by Station WEEI, which will relay it to Station WCSH, at Portland, Me. for simultaneous broadcasting.

Since inaugurating this series of Saturday night symphony concerts a few weeks ago, WEEI and the sponsors for this rare musical treat which brings directly to the homes of thousands the best in music have received many letters of appreciation.

Items of the Day

Though Respighi's new tone-poem, "Pines of Rome," is published by Casa Ricordi, which—to its credit—has no use for the radio with symphonic music, the piece is likely to be heard in the broadcasting of the Symphony Concert on Saturday evening. Faithful to their new parts as purveyors to the radio, the trustees of the orchestra have asked the desired permission and are likely to receive it

Trans Feb 11

BOSTON, May 13.—The broadcast of the Boston Symphony orchestra here tonight was cut short by an S O S call from Providence, R. I., where a four-alarm fire was in progress. The symphony musicians donned their rubber coats and tin hats and made Providence in three-quarters of an hour. They extinguished the fire with sixteen violins and two cellos. The conductor's baton also helped. The loss was confined to $250,000 and one Stradivarius.

TRANSCRIPT, FEBRUARY 13, 1926

Tune In on Beethoven

Broadcasting of the Symphony Concerts as given rise to a new symphony. A eat chorus of popular voices, concordant d united, has made itself heard in welme and praise of Boston's superlative chestra as heard on the radio. To the nefactor responsible for the broadcast tters of appreciation have come in a nall deluge from people in every walk of e, old and young, humble and high. Men affairs, who rarely give time to write eir opinions of radio programs, have been pains to express their approval in the ost positive terms. Hundreds of persons o have always been interested in good usic, and hundreds who never knew bere that they were interested in good usic, have sent word of their enjoyment of their appreciation. Even school ildren have joined in the letters of gratide.

year or two ago Mr. William Arms sher made a remarkably careful and actical nation-wide study of radio proams and of the actual wishes of the blic concerning them. He found, everyere, a strong desire expressed for betmusic in broadcasting. If ever a piece research was proved accurate in its consions, this one has been upheld by the sponse given to the Symphony Concerts the wireless. The broad- ... the to tter the ven Bewill of city not by hen

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THIS CLIPPING FROM
NEW YORK SUN

FEB 26 1926

Hearing an Italian Nightingale by Radio.

hen the Boston Symphony Orchesra broadcast Respighi's tone poem "The Pines of Rome.")

last! At last I hear, who never heard
ightingale. I know, who had not known
se moonlit forest glades where one brown bird
y make song's immortality its own.

w the winged peris of the air have brought
t of the winter sky this lyric spring;
d love, long quieted, and grief, new taught,
er beneath such poignant caroling.

bird, adored of beauty's worshipers,
g the desert night to overflowing
limpid melody, what music stirs
soul with power like yours, that all unknowing,
ling the stars and spanning alien seas,
ound my heart and brought me to my knees?

Broadcasting Boston Symphony Means Expert Radio Engineering

Boston And Portland Telephone Engineers Put Week Into Hook-up Lines And Installation For Saturday Evening Concerts Through WCSH And WEEI

Arthur F. Edes, announcing Boston Symphony Orchestra broadcasts for WEEI, Boston.

Archie W. Legro, announcing Boston Symphony and intermission broadcasts Saturday evenings for WCSH.

To the uninitiated, the linking of broadcasting stations in mysterious. For that matter, the broadcasting of programs through a station from points outside the regular studio is also a vague procedure.

Instances have come to the attention of the officials of WCSH, the Congress Square Hotel, Portland, in which uniformed persons apparently held the belief that to broadcast a program from outside the station studio necessitated only the placing of a microphone at the stated place. Others have evidenced the opinion that a private wire must be run from the hall or theater where a program was to be presented and a microphone connecting with the radio station installed at the hall or theater, and nothing more in order to broadcast the music or voice available.

It may be of interest to radio listeners who have heard the Boston Symphony Orchestra broadcast Saturday evenings from WCSH in conjunction with WEEI of Boston to know something of the technical installation and operation that makes such hook-ups for WCSH possible.

It has been noted previously that credit for broadcasting the Boston Symphony belongs, so far as Boston and the possibility of broadcasting is concerned, to W. S. Quimby. Locally, making it possible for WCSH to broadcast the symphony, credit goes to the Rines Brothers Company of Portland who underwrote the expense of bringing the musical output of the famed Boston orchestra to the input equipment of WCSH.

To the radio engineers of the New England Telephone & Telegraph Co., both of the Boston and the Portland branches, however, belongs the credit for the pick-up and delivery to WEEI in Boston and WCSH in Portland. They worked for more than a week to arrange and install the apparatus and perfect delivery over the lines to the two radio stations, and their labors covered more than one night in that period.

Installation of the speech input equipment at Symphony Hall, Boston, where the big orchestra presents its programs, was the first step. This apparatus of necessity was placed in a position where the playing of the orchestra could not be heard by the operators during a concert. This was owing to the need of having these operator hear the music only through their loud speaker or earphones, taking the sound from the monitor circuit just as it was going out on the lines to WEEI and WCSH, so that they could fairly judge its transmission for volume, modulation and other qualities. An unfinished attic at the end of the second balcony in the building proved the best location for the speech input equipment, and this is where the operators at the hall do their work during a symphony broadcast.

The michophones were carefully placed to pick up each section of the big orchestra. These pick up the sound waves and convert them inot electrical waves or currents which pass over wires to the mixing panel of the speech input apparatus. At the mixing panel, the operators are able to control the microphones and to mix from them the proper amount of energy of each to produce the best results.

The output of the mixer is connected to an amplifier which increases the energy from the microphones. The necessity of amplification arises from the fact that unless amplified, the currents would be so weak that crosstalk might be picked up from other telephone circuits in the same cable. The volume indicator is the only unit of the input apparatus and this shows, by reading of a galvanometer the amount of power being put into the telephone line at each intsant.

It was found that the best locotian for the microphones was as follows: one over the conductor's head, for the ensemble effect; one over the right of the stage to pick up the bass viols and strings, and one at the left of the stage for the violas, harp and other instruments. Tests showed that this arrangement was ample insurance against the tones of the trumpets and shrill-toned instruments to avoid harshness.

It then remained for the telephone engineers to equalize the telephone lines to WEEI and WCSH. This was required to bring all the various frequencies of the sounds of music from approximately 100 to 5,000 cycles per second to pass over the line with the same loss. With a telephone line not properly equalized the higher frequencies undergo greater losses than the lower frequencies, which would cause distortion of music sent over the line. Equalizing the lines to WEEI and WCSH required an engineer at Symphony Hall and one in the toll test room at 125 Milk Street, Boston, another at the local toll test room in the telephone building on Forest Avenue, and others at Wakefield, at WEEI, Boston and WCSH in Portland.

At the Milk Street station, Boston, a line amplifier was used on the Portland circuit, and another at Wakefield, Mass., on the same line. None was needed at the telephone toll test room here the amplifier at WCSH being sufficient for the Portland end of the broadcast.

The men responsible for the installation at Boston and Portland include: James G. Patterson, staff engineer, in complete charge of the work; Ernest R. Moore, radio engineer, in charge of operation; his assistants, Marcy Eager, Wesley Gray, Charles C. Ables, Charles Vassell, Ralph Scott, Elmer Leavitt, all of Boston; Ralph A. Williams, transmission engineer, in charge of the Portland work, and his assistants, T. Eugene Davis, John Battles, John Tirrill and Thomas Curran, all of Portland.

The number of men required for operation during the broadcast of the Boston Symphony weekly is probably little appreciated by the general public. The personnel actually on duty during these broadcasts include:

Arthur F. Edes, announcer at Boston; Archie W. Legro, announcer at Portland; Ralph Scott, handling the amplifier at Symphony Hall; Wesley Gray, handling the amplifier at Wakefield; Thomas Curran, handling the controls at Portland toll test room; Ernest R. Moore, Ralph A. Williams, in supervision at Boston and Portland respectively.

Controlling communication on separate lines between Symphony Hall, toll test in Boston, toll test in Portland, Wakefield, WEEI and WCSH, are the following: T. Eugene Davis, John Battles, John Tirrell, Charles C. Ables, Marcy Eager.

Also necessary in broadcasting the symphony are the operators of WEEI and WCSH. At WEEI are Ralph W. Matthewson, chief operator, and his assistant, Leon Hentz; at WCSH are James E. Nicholson, chief operator, and his assistant, John R. Fraser.

76

TRANSCRIPT, SATURDAY, FEBRUARY 13, 1926

ebits and

TONIGHT'S RADIO RAREBITS

By Richard D. Grant

THE Boston Symphony Orchestra comes again on the air tonight through WEEI and WCSH, after an absence of two weeks. During the customary brief intermission, Joseph Lautner, leader of the Harvard Glee Club and organizer of the University Double Quartet, will sing several solos from the WEEI studio. A particularly interesting incident in connection with tonight's Symphony broadcast will be the use of a phonograph for conveying the desired sound in a certain passage in one of the selections to be played. Mr. Koussevitzky was unable to decide what instrument might best imitate the song of a nightingale in Respighi's new symphonic poem, "Pines of Rome," but finally solved the difficulty by substituting a phonograph record of the voice of a real nightingale The Symphony broadcast will begin at 8.10.

THIS CLIPPING FROM
OMAHA, NEB.
NEWS

FEB 13 1926

RADIO PATRON DONATES $12,000 FOR CONCERTS

Boston, Mass., Feb. 13.—For the first time in its history, and after a long series of attempts to secure permission, concerts of the Boston Symphony orchestra are to be broadcast from station WEEI through the generosity of a Boston business man, Winfield S. Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Sympathy hall

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FEB 6 1926

Boston Symphony to Be Broadcast Over WEEI

Winfield S. Quinby Gives $1,000 for Each of Twelve Concerts

BOSTON.—For the first time in its history, and after a long series of attempts to secure permission, concerts of the Boston Symphony orchestra are to be broadcast from Station WEEI through the generosity of a Boston business man, Winfield S. Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Symphony hall. The first two concerts were broadcast January 23 and 30, and one thereafter will be given each Saturday for ten additional weeks.

It is possible that the concerts will be relayed to other stations in New England

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THIS CLIPPING FROM
TIMES
PAWTUCKET
FEB 13 1926

BOSTON SYMPHONY BROADCAST TONIGHT

Lovers of good music will hear another programme by the Boston Symphony orchestra tonight at 8:10 from WEEI.

The programme, like all in the Boston Symphony series, is broadcast direct from Symphony Hall and is given to the radio audience of New England through the courtesy of W. S. Quinby. The orchestra will be heard under the

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THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 7 1926

Boston Symphony Goes on the Air

Long anxious to broadcast some of its concerts, but unable to do so because of the expense involved, the Boston Symphony Orchestra finally went on the air recently through the generosity of a friend, and the very first night ran up against the copyright snag. Listeners were forced to stand by for 15 minutes while the orchestra played a number which is held under exclusive copyright by a concern which refused to let it be broadcast.

This frequently encountered problem involving the ... music held under ... up at a ... or- ... ds of ... dis- ... mber ... nfon- ... was con- ... his

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THIS CLIPPING FROM
UNION
ATLANTIC CITY, N. J.

FEB 8 1926

Y 13, 1926

BOSTON SYMPHONY ON AIR TONIGHT

Globe Feb 13

Joseph Lautner, Tenor, to Sing From WEEI

Lovers of good music will hear another program by the Boston Symphony Orchestra tonight at 8:10 from WEEI and WCSH of Portland, Me.

Photo by Notman

JOSEPH LAUTNER

This program, like all in the Boston Symphony series, is broadcast direct from Symphony Hall and is given to the radio audience of New England through the courtesy of W. S. Quinby. The orchestra will be heard under the baton of Serge Koussevitzky.

The Symphony's program for this evening includes 3 superb compositions that have never been played in Boston as yet, and since the Symphony broadcasts only from Boston it seems that these works have never yet been broadcast.

During the brief intermission at Symphony Hall, Joseph Lautner, leader of the Harvard Glee Club and organizer of the University Double Quartet, will give several tenor solos from WEEI's studio.

FEB 14 1926

Outstanding in the week's local music schedule is the fourth concert of the Boston Symphony series Tuesday evening, ~~which will~~ be featured by the appearance of Serge Prokofieff, a leading Russian composer and piano virtuoso, who will play his "Third Piano Concerto," with Mr. Koussevitzky's orchestra. Through the week ~~there~~ are also several other events of special interest including a recital this afternoon by Giuseppe Camilloni, local musician, and the University Glee Club concert, Ruth Breton, soloist, on Friday evening. Next Sunday Guy Maier and Lee Pattison appear here in a recital of music for two pianos.

* * *

A change in the programme for the symphony concert as announced last Sunday was made during the week by Conductor Koussevitzky who substituted Vivaldi's "Concerto for String Orchestra" for Moussorgsky's "A Night on Bald Mountain," as the opening number. Instead of Scriabin's Third Symphony, "The Divine Poem," Rimsky-Korsakov's Symphonic Suite, "Scheherazade," will occupy the last part of the programme.

There is particular interest among local music lovers in the appearance of Mr. Prokofieff, one of the leaders of the younger generation of Russian composers and a pianist of exceptional ability. Prokofieff's Concerto has been performed by the orchestra under Mr. Koussevitzky in Boston and New York, with the composer appearing as soloist, and everywhere it has excited unusual enthusiasm. Incidentally, Mr. Prokofieff is the first soloist to appear here with the orchestra this season.

Another feature of the concert will be the performance of Rimsky-Korsakov's Symphonic Suite. The eloquent interpretation on this score by Mr. Koussevitzky and his musicians is reported to have caused great admiration when performed in Boston and New York recently.

The revised programme, which is described in Warren Storey Smith's article, is as follows: "Concerto for String Orchestra," (Vigoroso, Largo, Allegro) Vi- ... edited by A. ...stovski; "Third

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THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

FEB 1 1926

WCSH To Hook Up With WEEI Monday Nights

Black Iron Shiners Will Feature Weekly Program

Another hook-up with WEEI, the Edison Electric Illuminating Company of Boston, has been accomplished for WCSH, the Congress Square Hotel of Portland. This time it is a treat for those who are fond of old fashioned dance music, and these radio listeners who have already become familiar with this particular broadcast from WEEI on Monday evenings from 7.30 to 8.15 will find it available from WCSH hereafter at the same hour.

Beginning this evening at 7.30, WCSH in its hook-up with WEEI will broadcast each Monday night the Black Iron Shriners, an old fashioned dance orchestra of excellence. The Black Iron Shriners have been on the air on Monday evenings from WEEI for some time.

WCSH has for several weeks been connected with WEEI for the broadcasting of the Boston Symphony Orchestra Saturday evenings from Symphony Hall, Boston, but the connections with the WEEI studio in the Edison Building, Boston, were not established until a day or two ago. These having been put through however,

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THIS CLIPPING FROM
STATES
NEW ORLEANS, LA.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

FEB 17 1926

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FEB 1 3 1926

Symphony Orchestra Broadcast Tonight

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Since inaugurating this series of Saturday night symphony concerts a few weeks ago, WEEI and the sponsors for this rare musical treat which brings directly to the homes of thousands the best in music have received many letters of appreciation.

Items of the Day

Though Respighi's new tone-poem, "Pines of Rome," is published by Casa Ricordi, which—to its credit—has no use for the radio with symphonic music, the piece is likely to be heard in the broadcasting of the Symphony Concert on Saturday evening. Faithful to their new parts as purveyors to the radio, the trustees of the orchestra have asked the desired permission and are likely to receive it

Trans Feb 11

BOSTON, May 13.—The broadcast of the Boston Symphony orchestra here tonight ~~was cut~~ short by an S O S call from Providence, R. I., where a four-alarm fire was in progress. The symphony musicians donned their rubber coats and tin hats and made Providence in three-quarters of an hour. They extinguished the fire with sixteen violins and two cellos. The conductor's baton also helped. The loss was confined to $250,000 and one Stradivarius.

TRANSCRIPT,

FEBRUARY 13, 1926

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THIS CLIPPING FROM
NEW YORK SUN

FEB 2 6 1926

Hearing an Italian Nightingale by Radio.

hen the Boston Symphony Orchesra broadcast Respighi's tone poem "The Pines of Rome.")

last! At last I hear, who never heard
ightingale, I know, who had not known
se moonlit forest glades where one brown bird
y make song's immortality its own.

w the winged peris of the air have brought
t of the winter sky this lyric spring:
d love, long quieted, and grief, new taught,
er beneath such poignant caroling.

bird, adored of beauty's worshipers,
ig the desert night to overflowing
limpid melody, what music stirs
soul with power like yours, that all unknowing,
ling the stars and spanning alien seas,
ound my heart and brought me to my knees?

[illegible]

Broadcasting Boston Symphony Means Expert Radio Engineering

Boston And Portland Telephone Engineers Put Week Into Hook-up Lines And Installation For Saturday Evening Concerts Through WCSH And WEEI

Arthur F. Edes, announcing Boston Symphony Orchestra broadcasts for WEEI, Boston.

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TRANSCRIPT, SATURDAY

FEBRUARY 13, 1926

ebits and

TONIGHT'S RADIO RAREBITS

By Richard D. Grant

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THIS CLIPPING FROM
OMAHA, NEB.
NEWS

FEB 1 2 1926

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FEB 6 1926

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Winfield S. Quinby Gives $1,000 for Each of Twelve Concerts

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TIMES
PAWTUCKET
FEB 13 1926

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PROVIDENCE, R. I.
JOURNAL

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THIS CLIPPING FROM
UNION
ATLANTIC CITY, N. J.

FEB 8 1926

Y 13, 1926

BOSTON SYMPHONY ON AIR TONIGHT

Globe — Feb 13

Joseph Lautner, Tenor, to Sing From WEEI

Lovers of good music will hear another program by the Boston Symphony Orchestra tonight at 8:10 from WEEI and WCSH of Portland, Me.

Photo by Notman

JOSEPH LAUTNER

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The Symphony's program for this evening includes 3 superb compositions that have never been played in Boston as yet, and since the Symphony broadcasts only from Boston it seems that these works have never yet been broadcast.

During the brief intermission at Symphony Hall, Joseph Lautner, leader of the Harvard Glee Club and organizer of the University Double Quartet, will give several tenor solos from WEEI's studio.

JOURNAL

176

[illegible] 2 1926

Outstanding in the week's local music schedule is the fourth concert of the Boston Symphony series Tuesday evening, which will be featured by the appearance of Serge Prokofieff, a leading Russian composer and piano virtuoso, who will play his "Third Piano Concerto," with Mr. Koussevitzky's orchestra. Through the week there are also several other events of special interest including a recital this afternoon by Giuseppe Camilloni, local musician, and the University Glee Club concert, Ruth Breton, soloist, on Friday evening. Next Sunday Guy Maier and Lee Pattison appear here in a recital of music for two pianos.

* * *

A change in the programme [illegible] symphony concert as announced last Sunday was made during the week by Conductor Kou[illegible]tzky who substituted Vivaldi's "Concerto for String Orchestra" for Moussorgsky's "A Night on [illegible] Mountain," as the opening number instead of Scriabin's Third Symphony, [illegible] Divine Poem. Rimsky-Korsakov's Symphonic Suite, "Scheherazade," will occ[illegible] the last part of the programme.

There is particular interest among [illegible] music lovers in the appearance of [illegible] Prokofieff, one of the leaders of the younger generation of Russian composers [illegible] a pianist of [illegible] ability. Prokofieff [illegible] Concerto has been performed by the orchestra under Mr. Koussevitzky in Boston and New [illegible] with the composer appearing as [illegible] and everywhere it has excited un[illegible] enthusiasm. Incidentally, Mr. Prokofi[illegible] the first soloist to appear [illegible] orchestra this [illegible] son.

Anoth[illegible] of the concert will be the perf[illegible] of Rimsky-Korsakov [illegible] Symphoni[illegible] The eloquent interpretation on [illegible] by Mr. Koussevitzky and his [illegible] is reported to have caused grea[illegible] when performed in Boston [illegible] New York recently.

The revis[illegible] programme, which is described in [illegible] Storey Smith's article, is as follow[illegible] Concerto for String Orchestra." ([illegible] Largo, Allegro) Vi[illegible] edited [illegible] Zelstovski: "Third [illegible] Op. 26 (Andante A[illegible]

THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

FEB [illegible]

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TRANSCRIPT,
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JOURNAL

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This frequently encountered problem involving the broadcasting of music held under exclusive copyright bobbed up at a peculiarly annoying time. It was the orchestra's debut on the air, thousands of listeners who had tuned in were displeased at the wait, and the number which caused the trouble was "Sinfonietta" by Eugene Goossens, who was appearing that evening as guest conductor, and who was anxious that his work should be made available to the radio audience as well as to those in Symphony Hall.

As a result of the difficulty, thousands of letters from music lovers and radio fans throughout New England poured in with the request that some arrangement be made to obviate similar interruptions in future concerts. It happened that Serge Koussevitsky had arranged a programme for the second broadcast which included no music with exclusive copyrights, and it seems probable now that all broadcast programmes will be so arranged in the future.

Confronted with the same problem, Walter Damrosch, conductor of the New York Symphony Orchestra, which broadcasts concerts from New York frequently, has omitted all music with an exclusive copyright when he has not been able to obtain permission to broadcast it. Orchestras in Philadelphia and Cincinnati have followed his example.

Despite protests of radio stations and listeners throughout the country, a ruling was made about a year ago in favor of the American Society of Authors, Composers and Publishers to prevent matter controlled by them to be broadcast without their permission. When permission cannot be obtained, the microphone must be shut off while the piece is being rendered. It is felt by those interested in the broadcasting of the symphony concerts that if long breaks in the programme occur there will be considerably less interest in the concerts among radio fans.

MENU FOR SUNDAY, FEB 14

BREAKFAST
Tangerines.
Dry Cereal with Cream.
Baked Beans. Mustard Pickle.
Brown Bread.
Doughnuts. Coffee.

DINNER
Cream of Spinach Soup.
Olives. Stuffed Celery.
Roast Lamb. Mint Sauce.
Creamed Potatoes. Boiled Squash.
Fruit Salad.
Orange Sherbet. Coffee.

SUPPER
Chicken Salad.
Valentine Sandwiches.
Ginger Hearts.
Tea.

DOUGHNUTS
Beat 2 eggs until light

FEB 1 4 1926

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There is particular interest among local music lovers in the appearance of Mr. Prokofieff, one of the leaders of the younger generation of Russian composers and a pianist of exceptional ability. Prokofieff's Concerto has been performed by the orchestra under Mr. Koussevitzky in Boston and New York, with the composer appearing as soloist, and everywhere it has excited unusual enthusiasm. Incidentally, Mr. Prokofieff is the first soloist to appear here with the orchestra this season.

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THIS CLIPPING FROM
PORTLAND, ME.
TELEGRAM

FEB 1 4 1926

WCSH To Hook Up With WEEI Monday Nights

Black Iron Shiners Will Feature Weekly Program

Another hook-up with WEEI, the Edison Electric Illuminating Company of Boston, has been accomplished for WCSH, the Congress Square Hotel of Portland. This time it is a treat for those who are fond of old fashioned dance music, and these radio listeners who have already become familiar with this particular broadcast from WEEI on Monday evenings from 7.30 to 8.15 will find it available from WCSH hereafter at the same hour.

Beginning this evening at 7.30, WCSH in its hook-up with WEEI will broadcast each Monday night the Black Iron Shriners, an old fashioned dance orchestra of excellence. The Black Iron Shriners have been on the air on Monday evenings from WEEI for some time.

WCSH has for several weeks been connected with WEEI for the broadcasting of the Boston Symphony Orchestra Saturday evenings from Symphony Hall, Boston, but the connections with the WEEI studio in the Edison Building, Boston, were not established until a day or two ago. These having been put through however, WCSH is

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STATES
NEW ORLEANS, LA.

FEB 1 2 1926

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Since inaugurating this series of Saturday night symphony concerts a few weeks ago, WEEI and the sponsors for this rare musical treat which brings directly to the homes of thousands the best in music have received many letters of appreciation.

Items of the Day

Though Respighi's new tone-poem, "Pines of Rome," is published by Casa Ricordi, which—to its credit—has no use for the radio with symphonic music, the piece is likely to be heard in the broadcasting of the Symphony Concert on Saturday evening. Faithful to their new parts as purveyors to the radio, the trustees of the orchestra have asked the desired permission and are likely to receive it

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176

TRANSCRIPT, SATURDAY
FEBRUARY 13, 1926

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THIS CLIPPING FROM
OMAHA, NEB.
NEWS

FEB 1 3 1926

RADIO PATRON DONATES $12,000 FOR CONCERTS

Boston, Mass., Feb. 13.—For the first time in its history, and after a long series of attempts to secure permission, concerts of the Boston Symphony orchestra are to be broadcast from station WEEI through the generosity of a Boston business man, Winfield S. Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Sympathy hall.

FEB 6 1926

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It is possible that the concerts will be relayed to other stations in New Eng-

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THIS CLIPPING FROM
TIMES
PAWTUCKET
FEB 13 1926

Hair."

BOSTON SYMPHONY BROADCAST TONIGHT

Lovers of good music will hear another programme by the Boston Symphony orchestra tonight at 8:10 from WEEI.

The programme, like all in the Boston Symphony series, is broadcast direct from Symphony Hall and is given to the radio audience of New England through the courtesy of W. S. Quinby. The orchestra will be heard under the baton of Serge Koussevitzky.

The symphony's programme for this evening includes three superb compositions that have never been played in Boston as yet, and since the symphony broadcasts only from Boston it seems that these works have never yet been broadcast.

During the brief intermission at Symphony Hall, Joseph Lautner, leader of the Harvard Glee Club, and organizer of the University double quartette, will give several tenor solos from WEEI'S studio.

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Confronted with the same problem, Walter Damrosch, conductor of the New York Symphony Orchestra, which broadcasts concerts from New York frequently, has omitted all music with an exclusive copyright when he has not been able to obtain permission to broadcast it. Orchestras in Philadelphia and Cincinnati have followed his example.

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BREAKFAST

Tangerines.
Dry Cereal with Cream.
Baked Beans. Mustard Pickle.
Brown Bread.
Doughnuts. Coffee.

DINNER

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Olives. Stuffed Celery.
Roast Lamb. Mint Sauce.
Creamed Potatoes. Boiled Squash.
Fruit Salad.
Orange Sherbet. Coffee.

SUPPER

Chicken Salad.
Valentine Sandwiches.
Ginger Hearts.
Tea.

DOUGHNUTS

Beat 2 eggs until light, add 1 cup of

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176

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The revised programme, which is described in Warren Storey Smith's article, is as follows: "Concerto for String Orchestra," (Vigoroso, Largo, Allegro) Vivaldi, edited by A. Mistovski; "Third Concerto for Piano," Op. 26 (Andante, Allegro, Theme, Andantino, variations—listesso tempo, allegro, allegro moderato, andante meditative and allegro giusto, Allegro, ma non troppo) Prokofieff; Symphonic Suite, "Scheherazade," ("The Thousand and One Nights") Op. 35, ("The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," "Festival at Bagdad") Rimsky-Korsakov.

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16

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FEB 1 3 1926

RADIO PATRON DONATES $12,000 FOR CONCERTS

Boston, Mass., Feb. 13.—For the first time in its history, and after a long series of attempts to secure permission, concerts of the Boston Symphony orchestra are to be broadcast from station WEEI through the generosity of a Boston business man, Winfield S. Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Sympathy hall.

FEB 6 1926

Boston Symphony to Be Broadcast Over WEEI

Winfield S. Quinby Gives $1,000 for Each of Twelve Concerts

BOSTON.—For the first time in its history, and after a long series of attempts to secure permission, concerts of the Boston Symphony orchestra are to be broadcast from Station WEEI through the generosity of a Boston business man, Winfield S. Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Symphony hall. The first two concerts were broadcast January 23 and 30, and one thereafter will be given each Saturday for ten additional weeks.

It is possible that the concerts will be relayed to other stations in New England, particularly WTAG, Worcester, and QCSH, Portland, Me. This feature is dependent upon the arrangements that WEEI officials can make with other stations and with the telephone company.

Arthur F. Edes of the WEEI announcing staff, known to listeners as EFA., is to have charge of the microphone at all the twelve concerts.

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ton Symphony series, is broadcast direct from Symphony Hall and is given to the radio audience of New England through the courtesy of W. S. Quinby. The orchestra will be heard under the baton of Serge Koussevitzky.

The symphony's programme for this evening includes three superb compositions that have never been played in Boston as yet, and since the symphony broadcasts only from Boston it seems that these works have never yet been broadcast.

During the brief intermission at Symphony Hall, Joseph Lautner, leader of the Harvard Glee Club, and organizer of the University double quartette, will give several tenor solos from WEEI'S studio.

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in future concerts. It happened that Serge Koussevitsky had arranged a programme for the second broadcast which included no music with exclusive copyrights, and it seems probable now that all broadcast programmes will be so arranged in the future.

Confronted with the same problem, Walter Damrosch, conductor of the New York Symphony Orchestra, which broadcasts concerts from New York frequently, has omitted all music with an exclusive copyright when he has not been able to obtain permission to broadcast it. Orchestras in Philadelphia and Cincinnati have followed his example.

Despite protests of radio stations and listeners throughout the country, a ruling was made about a year ago in favor of the American Society of Authors, Composers and Publishers to prevent matter controlled by them to be broadcast without their permission. When permission cannot be obtained, the microphone must be shut off while the piece is being rendered. It is felt by those interested in the broadcasting of the symphony concerts that if long breaks in the programme occur there will be considerably less interest in the concerts among radio fans.

MENU FOR SUNDAY, FEB 14

BREAKFAST
Tangerines.
Dry Cereal with Cream.
Baked Beans. Mustard Pickle.
Brown Bread.
Doughnuts. Coffee.

DINNER
Cream of Spinach Soup.
Olives. Stuffed Celery.
Roast Lamb. Mint Sauce.
Creamed Potatoes. Boiled Squash.
Fruit Salad.
Orange Sherbet. Coffee.

SUPPER
Chicken Salad.
Valentine Sandwiches.
Ginger Hearts.
Tea.

DOUGHNUTS
Beat 2 eggs until light, add 1 cup of

Hous

FEB 1 4 1926

Outstanding in the week's local music schedule is the fourth concert of the Boston Symphony series Tuesday evening, which will be featured by the appearance of Serge Prokofieff, a leading Russian composer and piano virtuoso, who will play his "Third Piano Concerto," with Mr. Koussevitzky's orchestra. Through the week there are also several other events of special interest including a recital this afternoon by Giuseppe Camilloni, local musician, and the University Glee Club concert, Ruth Breton, soloist, on Friday evening. Next Sunday Guy Maier and Lee Pattison appear here in a recital of music for two pianos.

* * *

A change in the programme for the symphony concert as announced last Sunday was made during the week by Conductor Koussevitzky who substituted Vivaldi's "Concerto for String Orchestra" for Moussorgsky's "A Night on Bald Mountain," as the opening number. Instead of Scriabin's Third Symphony, "The Divine Poem," Rimsky-Korsakov's Symphonic Suite, "Scheherazade," will occupy the last part of the programme.

There is particular interest among local music lovers in the appearance of Mr. Prokofieff, one of the leaders of the younger generation of Russian composers and a pianist of exceptional ability. Prokofieff's Concerto has been performed by the orchestra under Mr. Koussevitzky in Boston and New York, with the composer appearing as soloist, and everywhere it has excited unusual enthusiasm. Incidentally, Mr. Prokofieff is the first soloist to appear here with the orchestra this season.

Another feature of the concert will be the performance of Rimsky-Korsakov's Symphonic Suite. The eloquent interpretation on this score by Mr. Koussevitzky and his musicians is reported to have caused great admiration when performed in Boston and New York recently.

The revised programme, which is described in Warren Storey Smith's article, is as follows: "Concerto for String Orchestra," (Vigoroso, Largo, Allegro) Vivaldi, edited by A. Mistovski; "Third Concerto for Piano," Op. 26 (Andante, Allegro, Theme, Andantino, variations—listesso tempo, allegro, allegro moderato, andante meditative and allegro giusto, Allegro, ma non troppo) Prokofieff; Symphonic Suite, "Scheherazade," ("The Thousand and One Nights") Op. 35, ("The Sea and Sinbad's Ship," "The Story of the Kalandar Prince," "The Young Prince and the Young Princess," "Festival at Bagdad") Rimsky-Korsakov.

Edison Electric [illegible] pany of Boston, has [illegible] plished for WCSH, the Congress Square Hotel of Portland. This time it is a treat for those who are fond of old fashioned dance music, and these radio listeners who have already become familiar with this particular broadcast from WEEI on Monday evenings from 7.30 to 8.15 will find it available from WCSH hereafter at the same hour.

Beginning this evening at 7.30, WCSH in its hook-up with WEEI will broadcast each Monday night the Black Iron Shriners, an old fashioned dance orchestra of excellence. The Black Iron Shriners have been on the air on Monday evenings from WEEI for some time.

WCSH has for several weeks been connected with WEEI for the broadcasting of the Boston Symphony Orchestra Saturday evenings from Symphony Hall, Boston, but the connections with the WEEI studio in the Edison Building, Boston, were not established until a day or two ago. These having been put through however, WCSH

THIS CLIPPING FROM
STATES
NEW ORLEANS, LA.

FEB 1 2 1926

BOSTON, May 13.—The broadcast of the Boston Symphony Orchestra here tonight was cut short by an S. O. S. call from Providence, R. I., where a four-alarm fire was in progress. The symphony musicians donned their rubber coats and tin hats and made Providence in three-quarters of an hour. They extinguished the fire with sixteen violins and two cellos. The conductor's baton also helped. The loss was confined to $250,000 and one Stradivarius.

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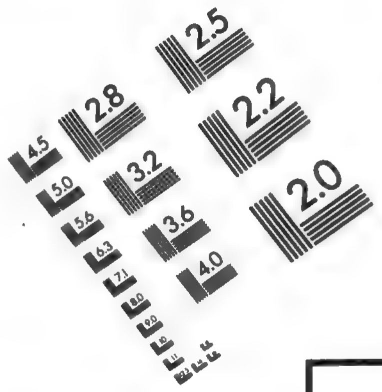

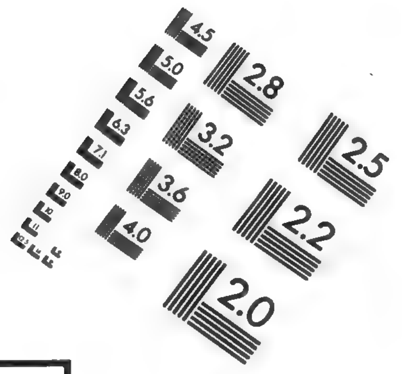

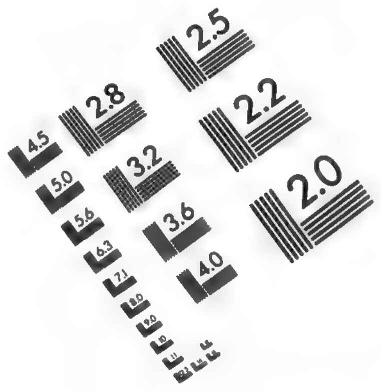

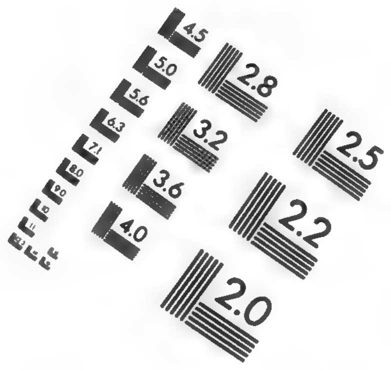

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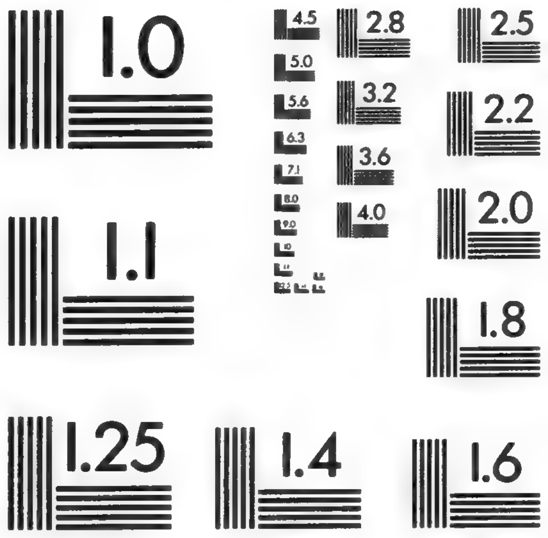

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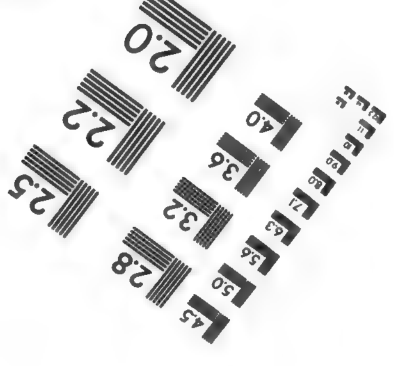

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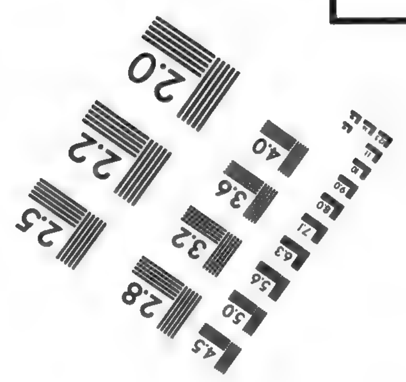

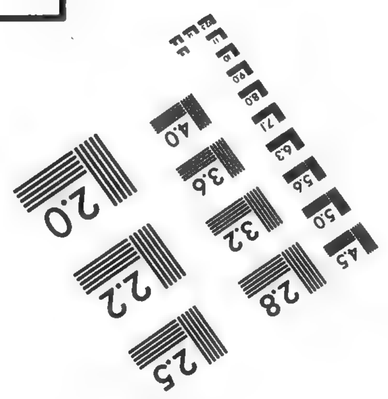

PRECISION℠ RESOLUTION TARGETS

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THIRD OF TUESDAY CONCERTS

Symphony Brings List to Third Quarter of Last Century

BY WARREN STOREY SMITH

The third concert of the Boston Symphony Orchestra's new Tuesday Series brought these historical programmes yesterday to the third quarter of the Nineteenth Century and to the music of Wagner, Saint-Saens, Tchaikovsky and Brahms, as the order of the afternoon rather than their strict chronology grouped them.

"ROMEO" THE SHOW PIECE

From the first-named came the Prelude to "The Mastersingers," while the others were respectively represented by the symphonic poem, "Omphale's Spinning Wheel," the Overture-Fantasia, "Romeo and Juliet," and the C minor Symphony. Though in no disrespect to Mr. Koussevitzky's interpretations of the pieces by Wagner, Brahms and Saint-Saens, it may yet be said that his reading of Tchaikovsky's tone poem --for such it really is—was the most distinguished achievement of the afternoon.

Before Mr. Koussevitzky's came Symphony as eloquent and revealing as those he conducts, notable as is his version of each of these pieces. The composition of Saint-Saens requires little of a conductor save suppleness, sensitiveness and a nice feeling for tone and rhythm and for the curve of a melody. And while Mr. Koussevitzky possesses and yesterday displayed such qualities, they are in no sense a unique accomplishment.

"Not Since Nikisch."

But in his reading of the "Romeo and Juliet," one encounters something for which, certainly, the last 25 years of the Symphony concerts offers no parallel. Those whose memory of these concerts goes back sufficiently far, say of Mr. Koussevitzky's "Romeo": "Not since Nikisch" those whose Symphony experience began somewhat later may well say: "Never." At a pair of regular subscription concerts and at a Monday evening concert, Mr. Koussevitzky last season conducted this "Overture-Fantasia," yet remarkable as these performances were, that of yesterday seemed, if anything, even more finely proportioned, more dramatic, more passionate.

Polishes Saint-Saens

Only in Saint-Saens' piece did yesterday's concert offer a work which Mr. Koussevitzky had not already, and more than once, conducted here. As was intimated above, he led the orchestra through a beautifully finished performance of this deftly made and ingratiating, if slight, composition.

Again the concert was preceded by a few words of explanation from Professor Walter R. Spalding of the purport and content of the music. Waxing eloquent over the surpassing excellence that, despite a forbidding exterior, resides in the symphonies of Brahms, Mr. Spalding inadvertently brought to mind the celebrated comment of Artemus Ward that the music of Wagner was probably better than it sounded.

177

Symphony Leader to Put Liszt's Faust "On the Air"

Post — Feb 14

BY WARREN STOREY SMITH

Since Liszt's great "Faust Symphony" was played here by the Boston Symphony Orchestra no longer ago than March, 1923, the performance scheduled for the Symphony Concerts of this week may scarcely be termed a revival.

Nevertheless Mr. Koussevitzky's interpretation of this music may well be awaited with keen anticipation by subscribers to these concerts and by that indeterminate audience who may make their first acquaintance with it "on the air." For it seems safe to prophesy that at Mr. Koussevitzky's hands the work will be fully restored to the prestige it enjoyed here in the days of Dr. Muck, who, in his great admiration for and understanding of this, Liszt's masterpiece, was the first to give Boston an inkling of its true quality.

It has been said that the various settings of Goethe's poem number between 30 to 35. Most of these are not, of course, familiar to the average music-lover; he will undoubtedly think first in this connection of Gounod's opera, and then of Berlioz's "The Damnation of Faust" or perhaps of Boito's "Mefistofele." It is altogether possible that he will have, too, a recollection of this "Faust Symphony" of Liszt and of the "Faust Overture" of Wagner, while he may also be aware that Schumann's "Scenes from Faust," although rarely performed these days, is rated among that composer's masterpieces. And these half-dozen works do actually comprise the viable musical commentary upon the poem of "Faust," despite the numerous composers who have been inspired by it.

It is unfortunate for the reputation—and the appreciation—of Goethe's poem that the form in which it is chiefly known outside of German-speaking lands is that of Gounod's "Faust," which is in fact less an interpretation than a perversion in that it lays all its stress upon a single episode, treating that episode in conventionalized operatic fashion. Occasionally, to be sure, the spirit of Goethe's original appears therein; yet the Germans will not call the opera "Faust" at all, but dub it, and more appropriately, "Margarethe."

As it is, we find the nearest approach to the ideal symphonic Faust in the symphony of Liszt, composed in 1853-54 and revised in 1857, and incidentally the most important single work that Liszt has left us.

Those who know Liszt as orchestral composer only through such things as the two piano concertos, the symphonic poems, "Les Preludes," "Tasso," "Mazeppa" and "The Battle of the Huns," or the orchestral transcriptions of the Hungarian Rhapsodies—in all of which much dross is mingled with the gold—will find in the 'Faust Symphony" a wholly different order of composer. Here Liszt forgets altogether his empty rhetoric, his obvious sentimentality, his flamboyant orchestration, and becomes a searching and eloquent poet in tones, the creator of perhaps the greatest example of musical psychoanalysis that we yet possess.

The "Faust Symphony" bears no programme beyond the respective labelling of the three movements as "Faust," "Gretchen" and "Mephistopheles."

A sombre introduction begins the first of these divisions in which are exposed two themes, the first a groping, almost tortured subject that may well have been intended to express Faust's search for knowledge, while the second, characterized by an everywhere recognizable descent of a seventh, plainly suggests the disappointed philosopher. An affecting episode heard later in the movement, obviously referring to Faust's love for Gretchen (the Marguerite of Gounod's opera), is derived from this same melody.

One of the most tenderly beautiful and delicately sensuous movements in the whole range of orchestral music, the second section gives us a faithful picture of Goethe's heroine, innocent yet passionate. The love-theme of the first movement enters here and has now specific reference to Faust.

And with masterly cunning Liszt writes no new theme for Mephistopheles, but taking as his cue the words "I am the spirit that denies," he contents himself with parodying the themes of Faust. Once, in the midst of the din and mockery, there appears the vision of Gretchen, but it quickly fades, and the biting irony, the demoniacal furies resume their course. At length, however, a change comes over the music; it becomes transformed, ennobled; and a tenor voice and male chorus sing in apotheosis the words of Goethe's Chorus Mysticus, which have been thus rendered into English prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-Feminine draws us on."

THIS CLIPPING FROM
POTTSVILLE, PA.
Morning Paper

FEB 12 1926

BOSTON SYMPHONY ORCHESTRA TO BROADCAST FROM WEEI

For the first time in its hitsory and after a long series of attempts to secure permission, conerts of the Boston Symphony orchestra are to be broadcast from Station WEEI Boston through the generosity of a Boston business man Wi field S Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Symphony hall. The first two concerts were broadcast January 23 and 30, and one hereafter will be given each Saturday for ten additional weeks.

It is possible that the concerts will be relayed to other stations in New England, particularly WTAG Worcester, and QCSH, Portland Me. This feature is dependent upon the arrangements that WEEI officals can make with other stations and with the telephone company.

Arthur F. Edes of the WEEI announcing staff know to listeners as EFA, is to have charge of the microphone at all the twelve concerts.

Over a million radio fans in the Soviet Union listen in on the programs of the Government stations every day, according to a report of the Soviet radio industry received by the Russian information Burea here. The number is increasing by

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.

FEB 17 1926

SYMPHONY WILL DISCONTINUE

Boston Musical Organization to Quit Providence After Next Concert

Greater love for music hath no man than this—that he will endure the tortures which only the hard seats of Infantry Hall could inflict upon him, to hear the Boston Symphony Orchestra. Even music cannot charm the hard beast that lurks in those monastic stools. They, as well as the music, leave their imprint.

This mournful wail is but the preliminary to the greater calamity announced last night in a little white sheet of paper stuck in Philip Hale's notes addressed "To Our Subs…" which read as f…

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 13 1926

RUSSIAN COMPOSER WILL COME HERE WITH SYMPHONY

Serge Prokofieff to Play Own Concerto Tuesday Evening.

Next Tuesday evening, in Infantry Hall, at 8:15, the Boston Symphony Orchestra, Serge Koussevitzky conductor, will be heard for the last time but one in Providence this season. The soloist of the evening will be Serge Prokofieff, the distinguished young Russian composer and pianist, who will appear in his own Third Pianoforte Concerto. Prokofieff has played his concerto with his orchestra in Boston, New York, Brooklyn and other cities, exciting in each case great enthusiasm by his creative skill as a composer, and by his utter technical mastery of the piano.

THIS CLIPPING FROM
TIMES
PAWTUCKET

FEB 17 1926

THIS CLIPPING FROM THE
FALL RIVER
MASS.
Globe

ISSUE OF

FEB 17 1926

BOSTON SYMPHONY MAY CEASE VISITS TO PROVIDENCE

PROVIDENCE, Feb. 17.—Providence will hear one more concert by the Boston Symphony Orchestra and that will be the last—unless this city, between now and next fall, provides an auditorium fitted for the presentation of the great gathering of musicians and capable of accommodating the thousands of persons who yearly await the coming of the inspiring orchestra.

Infantry Hall, the home of orchestral music in this city, is to be used for other purposes and the Boston orchestra will be without a home here after the last concert is given March 16.

This information was contained in a pamphlet given to patrons of the orchestra at the concert last night and which read as follows:

"After giving nearly 200 concerts in Providence over a period of many years, the Boston Symphony Orchestra will be compelled, for lack of an auditorium, to discontinue its visits to Providence after this season.

"The fifth and last concert of the present season on Tuesday evening, March 16, will therefore be in the nature of a farewell. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever-widening interest in these concerts under Mr. Koussevitzky.

"Mr. Koussevitzky has in mind to prepare a programme of special interest for the final concert in Providence on March 16."

SYMPHONY IN THIRD PERIOD CONCERT

Wagner, Saint-Saens, Brahms, Tschaikowsky on Program

Herald Feb 10

In Symphony hall yesterday afternoon, the Boston Symphony orchestra, with Mr. Koussevitzky, conductor, and Prof. Walter Spalding of Harvard the preliminary lecturer, gave the third of the series of historical concerts of the Tuesday afternoon series. The program included Wagner prelude to "The Meistersingers"; Saint-Saens, symphonic poem No. 1, "Le Rouet d'Ompale"; Tschaikowsky, overture-fantasia, "Romeo and Juliet," and Brahms, first symphony in C minor.

The program of the third of this historical series, considered no especial group or movement except that, as Prof. Spalding said in his commentary, it was "a continuation of the previous concert." And so it ranged from Wagner, the Wagner of the Meistersingers prelude, through Saint-Saens at his most Lisztian, and Tschaikowsky to the Brahms of the C minor symphony.

In Wagner, and especially the Wagner of the prelude, Prof. Spalding noted the return to polyphony, and to the overture form as it was practised by Weber. Saint-Saens, and Tschaikowsky were both continuations of the literary text and impulse of the romantics, and also indicative of the currents of nationalism, outside of Germany. In Brahms, and in particular the Brahms of the C minor symphony, he saw the culmination of both the polyphonic return, and of a romanticism chastened, sublimated, lacking in sensuous appeal.

But history, ligne, musical currents, and raison d'etre aside, ahe concert yesterday was one of the most brilliant ones that Mr. Koussevitzky and the orchestra have given of late, from the Wagner which to us has never sounded quite so magnificent and so burnished, through the last triumphant bars of the Brahms.

Mr. Koussevitzky's way with both the Wagner and the Tschaikowsky is already known. The Saint-Saens, which sounded even more trifling and slim of substance following so closely upon the Wagner, and the Brahm's C minor are not so well known. With him the little, Lisztian symphonic poem of Saint-Saens became exquisitely polished, clear cut, a slim and lovely trifle.

But it was with the Brahms, as with the earlier Wagner, that the orchestra and Mr. Koussevitzky outdid themselves. As is Mr. Koussevitzky's way, this symphony lost whatever touches of pedantry and of distinction it may have in the hands of a more literal conductor and became again, fresh, and impelling, rhythmically and methodically vibrant, almost a romantic document.

E. G. H.

Boston Symphony Plays At Baltimore

Many Local Choral and Club Events

So satisfactory were the three concerts for children last year that the same number was scheduled for this season. The first took place Jan. 23. Again a prize of ten dollars will be awarded the winner of a written criticism contest following each performance.

There was delightful music by the London String Quartet at Peabody Conservatory Jan. 22. Excellence of ensemble was well in evidence. The recitalist there Jan. 29 was Austin Conradi, pianist, of the teaching staff.

Frederick R. Huber, municipal direc… a talk on "Baltimore the Cradle of … Fortnightly Club of Walbrook.

Irma Payne Schiaffino, soprano, and … tenor, with Marie Shriver and Agnes … companists, sang at Stieff Hall Jan. … of St. Leo's Orphanage.

"Humor in Music" was the basis o… by Virginia Blackhead and Bessie E… the preparatory department at Peabo… Jan. 26.

SYMPHONY CONCERT DELIGHTS BIG CROWD

Sergei Prokofieff, Pianist-Composer, Plays His Ultra-Modern Concerto.

Sergei Prokofieff, composer-pianist, shared with Sergei Koussevitsky, brilliant conductor, the honors of an all-Russian programme given last night by the Boston Symphony orchestra in Infantry Hall, Providence. The concert, the fourth of the series in Providence, was attended by a capacity crowd.

Announcement was made that the famous organization would be unable to continue its Providence visits after this season because of the lack of a suitable auditorium. One more concert is planned this season. Mr. Koussevitsky is arranging a special farewell programme. The Boston Symphony orchestra's visits to Providence cover a 50-year period and undoubtedly strenuous efforts will be made to provide an auditorium by next year or 1928 at the latest.

The programme last night provided an interesting contrast study for students of music. Mr. Koussevitsky first presented the old, stately, melodic Vivaldo Concerto in E-minor for string orchestra. Containing simple phrasing and a theme that rang in one's ears long after the final crashing chord of the ensemble had died away, the concerto found ready favor.

Then came Prokofieff, the modernist, with his discordant Third Concerto for piano in its various movements. A young man, who already has cram
A young man, who already has

THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.

FEB 14 1926

MUSICAL MENTION

Next Tuesday evening, in Infantry Hall, at 8:15, the Bostom Symphony Orchestra, Serge Koussevitzky, conductor, will be heard for the last time but one in Providence this season. The soloist of the evening will be Serge Prokolieff, the distinguished young Russian composer and pianist, who will appear in his own Third Pianoforte Concerto. Prokofieff has played his concerto with this orchestra in Boston, New York, Brooklyn and other cities, exciting in each case great enthusiasm by his creative skill as a composer, and by his utter technical mastery of the piano.

Despite the certain importance which attends the first appearance in Providence of this composer, nevertheless to some perhaps the principal event of the evening will be the performance of Rimsky-Korsakov's Symphonic Suite, "Scheherazade." Koussevitzky's reading, in the opinion of many, is stirring and masterful even beyond the many brilliant interpretations of this score with which we are now familiar. Perhaps no score is more difficult and exacting than this, nor better calculated to reveal the attainments of a virtuoso orchestra. There are important solos upon each of the principal instruments—the violin, Viola, 'cello, oboe, clarinet, flute, bossoon, trumpet, trombone, horn; even the drum. The violin solo is the most important of these and a sensuous cadenza like theme with which the concertmaster intersperses the music depicts Scheherazade, the Sultan's consort, beginning another of her thousand and one tales.

The events described in this score by Rimsky-Korsakov, who was always fond of setting fairy tales to music are—The Sea and Sindbad's Ship. The story of the Kalander-Prince. The Young Prince and the Young Princess. Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion. Th… attention to lating measure describir… which Sindbad's Ship …

…ong been famous, the climax of the …hipwreck near the close is such to make …veryone sit on the edge of his seat.

…Koussevitzky will introduce the pro…ram with a Concerto for strings, by …e early Italian composer, Vivaldi.

UNIVERSITY GLEE CLUB

Miss Ruth Breton, violinist, is the solo…t who will appear with the University …

THIS CLIPPING FROM
DEMOCRAT
ROCHESTER, N. Y.

FEB 14 1926

WHAT BOSTON CRITICS SAID OF GOOSSENS

Brief Compendium of Press Comment on His Visit.

The following Boston correspondence of The Musical Digest, printed in its last issue, is a brief compendium of the opinion expressed by Boston critics of the visit to that city by Engene Goossens as guest conductor of the Boston Symphony:

Boston's music lovers had no cause to complain of the lack of musical events during the past week. Eugene Goossens made his first appearance here as guest conductor of the Boston Symphony Orchestra; Henry Hadley again led the People's Symphony; and concerts were given by the Flonzaley Quartet, Pablo Casals, Albert Spalding, Harold Bauer, and others.

Eugene Goossens proved a "versatile conductor on his first appearance here at last week's Symphony concerts," according to Philip Hale of the Herald. The concert, which was a "brilliant" one, included Mr. Goossens' own Sinfonietta, Weber's Der Freischeutz Overture, Brahm's Fourth Symphony, Debussy's Iberia and Delius' On Hearing the First Cnckoo in Spring. In Mr. Hale's opinion, the conductor "in each instance interpreted as if he was the sworn champion of that particular school," although the program was a varied one.

The orchestra "played with great brilliance and imaginative power," ob-

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THIRD HISTORICAL SYMPHONY PROGRAM

…chosen pieces. An audience which filled the hall seemed pleased.

Tchaikovsky's overture "Romeo and Juliet" was superbly played and with that imaginative sympathy for the composer's intention which is better than any mere technical virtuosity. Mr Koussevitzky is the finest interpreter of Tchaikovsky Boston has heard in the past 15 years. Here, in the music of a fellow Slav, prone like himself to overemphasis, to almost hysterical excitement, Mr Koussevitzky is throughly at home, as he is also in the music of Skriabin.

Saint-Saens' graceful but trivial, "Omphale's Spinning Wheel" Mr Koussevitzky used as a show-piece to illustrate the remarkable virtuosity of the orchestra. Why, when he and the players are capable of giving such delicate and subtle tonal shadings, such perfect tonal balance, as one heard in this number, do they not play so more frequently?

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Morning Paper

space permitting.

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FEB 17 1926

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THIS CLIPPING FROM THE
FALL RIVER
MASS.

ISSUE OF

FEB 17 1926

BOSTON SYMPHONY MAY CEASE VISITS TO PROVIDENCE

PROVIDENCE, Feb. 17.—Providence will hear one more concert by the Boston Symphony Orchestra and that will be the last—unless this city, between now and next fall, provides an auditorium fitted for the presentation of the great gathering of musicians and capable of accommodating the thousands of persons who yearly await the coming of the inspiring orchestra.

Infantry Hall, the home of orchestral music in this city, is to be used for other purposes and the Boston orchestra will be without a home here after the last concert is given March 16.

This information was contained in a pamphlet given to patrons of the orchestra at the concert last night and which read as follows:

"After giving nearly 200 concerts in Providence over a period of many years, the Boston Symphony Orchestra will be compelled, for lack of an auditorium, to discontinue its visits to Providence after this season.

"The fifth and last concert of the present season on Tuesday evening, March 16, will therefore be in the nature of a farewell. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever-widening interest in these concerts under Mr. Koussevitzky.

"Mr. Koussevitzky has in mind to prepare a programme of special interest for the final concert in Providence on March 16."

THIS CLIPPING FROM
TIMES
PAWTUCKET

FEB 17 1926

...phony Orchestra
...situation particularly

SYMPHONY IN THIRD PERIOD CONCERT

Wagner, Saint-Saens, Brahms, Tschaikowsky on Program

Herald Feb 10

In Symphony hall yesterday afternoon, the Boston Symphony orchestra, with Mr. Koussevitzky, conductor, and Prof. Walter Spalding of Harvard the preliminary lecturer, gave the third of the series of historical concerts of the Tuesday afternoon series. The program included Wagner prelude to "The Meistersingers"; Saint-Saens, symphonic poem No. 1, "Le Rouet d'Ompale"; Tschaikowsky, overture-fantasia, "Romeo and Juliet," and Brahms, first symphony in C minor.

The program of the third of this historical series, considered no especial group or movement except that, as Prof. Spalding said in his commentary, it was "a continuation of the previous concert." And so it ranged from Wagner, the Wagner of the Meistersingers prelude, through Saint-Saens at his most Lisztian, and Tschaikowsky to the Brahms of the C minor symphony.

In Wagner, and especially the Wagner of the prelude, Prof. Spalding noted the return to polyphony, and to the overture form as it was practised by Weber. Saint-Saens, and Tschaikowsky were both continuations of the literary text and impulse of the romantics, and also indicative of the currents of nationalism, outside of Germany. In Brahms, and in particular the Brahms of the C minor symphony, he saw the culmination of both the polyphonic return, and of a romanticism chastened, sublimated, lacking in sensuous appeal.

But history, ligne, musical currents, and raison d'etre aside, the concert yesterday was one of the most brilliant ones that Mr. Koussevitzky and the orchestra have given of late, from the Wagner which to us has never sounded quite so magnificent and so burnished, through the last triumphant bars of the Brahms.

Mr. Koussevitzky's way with both the Wagner and the Tschaikowsky is already known. The Saint-Saens, which sounded even more trifling and slim of substance following so closely upon the Wagner, and the Brahm's C minor are not so well known. With him the little, Lisztian symphonic poem of Saint-Saens became exquisitely polished, clear cut, a slim and lovely trifle.

But it was with the Brahms, as with the earlier Wagner, that the orchestra and Mr. Koussevitzky outdid themselves. As is Mr. Koussevitzky's way, this symphony lost whatever touches of pedantry and of distinction it may have in the hands of a more literal conductor and became again, fresh, and impelling, rhythmically and methodically vibrant, almost a romantic document.

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FEB 11 1926

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Many Local Choral and Club Events

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SYMPHONY CONCERT DELIGHTS BIG CROWD

Serge Prokofieff, Pianist-Composer, Plays His Ultra-Modern Concerto.

Serge Prokofieff, composer-pianist, shared with Sergei Koussevitsky, brilliant conductor, the honors of an all-Russian programme given last night by the Boston Symphony orchestra in Infantry Hall, Providence. The concert, the fourth of the series in Providence, was attended by a capacity crowd.

Announcement was made that the famous organization would be unable to continue its Providence visits after this season because of the lack of a suitable auditorium. One more concert is planned this season. Mr. Koussevitsky is arranging a special farewell programme. The Boston Symphony orchestra's visits to Providence cover a 50-year period and undoubtedly strenuous efforts will be made to provide an auditorium by next year or 1928 at the latest.

The programme last night provided an interesting contrast study for students of music. Mr. Koussevitsky first presented the old, stately, melodic Vivaldo Concerto in E-minor for string orchestra. Containing simple phrasing and a theme that rang in one's ears long after the final crashing chord of the ensemble had died away, the concerto found ready favor.

Then came Prokofieff, the modernist, with his discordant Third Concerto for piano in its various movements. A young man, who already has cram A young man, who already has

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Despite the certain importance which attends the first appearance in Providence of this composer, nevertheless to some perhaps the principal event of the evening will be the performance of Rimsky-Korsakov's Symphonic Suite, "Scheherazade." Koussevitzky's reading, in the opinion of many, is stirring and masterful even beyond the many brilliant interpretations of this score with which we are now familiar. Perhaps no score is more difficult and exacting than this, nor better calculated to reveal the attainments of a virtuoso orchestra. There are important solos upon each of the principal instruments—the violin, Viola, 'cello, oboe, clarinet, flute, bassoon, trumpet, trombone, horn; even the drum. The violin solo is the most important of these and a sensuous cadenza like theme with which the concertmaster intersperses the music depicts Scheherezade, the Sultan's consort, beginning another of her thousand and one tales.

The events described in this score by Rimsky-Korsakov, who was always fond of setting fairy tales to music are—The Sea and Sindbad's Ship. The story of the Kalander-Prince. The Young Prince and the Young Princess. Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion. Th... lating measure describ... which Sindbad's Ship...

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Koussevitzky will introduce the program with a Concerto for strings, by he early Italian composer, Vivaldi.

UNIVERSITY GLEE CLUB

Miss Ruth Breton, violinist, is the soloist who will appear with the University chosen pieces. An audience which filled the hall seemed pleased.

THIS CLIPPING FROM
DEMOCRAT
ROCHESTER, N. Y.

FEB 14 1926

WHAT BOSTON CRITICS SAID OF GOOSSENS

Brief Compendium of Press Comment on His Visit.

The following Boston correspondence of The Musical Digest, printed in its last issue, is a brief compendium of the opinion expressed by Boston critics of the visit to that city by Eugene Goossens as guest conductor of the Boston Symphony:

Boston's music lovers had no cause to complain of the lack of musical events during the past week. Eugene Goossens made his first appearance here as guest conductor of the Boston Symphony Orchestra; Henry Hadley again led the People's Symphony; and concerts were given by the Flonzaley Quartet, Pablo Casals, Albert Spalding, Harold Bauer, and others.

Eugene Goossens proved a "versatile conductor on his first appearance here at last week's Symphony concerts," according to Philip Hale of the Herald. The concert, which was a "brilliant" one, included Mr. Goossens' own Sinfonietta, Weber's Der Freischeutz Overture, Brahm's Fourth Symphony, Debussy's Iberia and Delius' On Hearing the First Cuckoo in Spring. In Mr. Hale's opinion, the conductor "in each instance interpreted as if he was the sworn champion of that particular school," although the program was a varied one.

The orchestra "played with great brilliance and imaginative power," ob-

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THIRD HISTORICAL SYMPHONY PROGRAM

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The fortitude with it requires to suffer the chairs in Infantry Hall will now be called upon to sustain the people of Providence under this heavy blow. It would be unfortunate if the Boston Symphony management adheres to its plans. The Boston Symphony is one of the things which keep us in contact with civilization, and we should be the poorer for its loss. Some way should be found by interested parties to forestall the impending tragedy. Our beautiful Benedict Memorial to Music would be a mockery without the inspiration that the Boston organization brings.

Mr. Koussevitsky's program last night included the Concerto in E minor for string orchestra, by Vivaldi, edited by A. Mistovski; the Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night," by Rimsky-Korsakov; and the Third Concerto for Piano, Opus 26, by Serge Prokofieff, with the author as the piano soloist.

It was a well-rounded program, covering three periods in music: Vivaldi's the eighteenth century, with the strings carrying the tenuous pure melody; Rimsky-Korsakov's the conventional suite; and Prokofieff's the modernist contribution. The principal virtues of the Vivaldi number, as pointed out in the program, were "simple clearness of design and superfiscial effectiveness." It does not attempt to express an idea; it is beautiful and light melody. The Rimsky-Korsakoff suite is entirely familiar. The Prokofieff contribution was a puzzle to the audience last night, most of whom were brought up in the traditional school. Looks of blank amazement, as well as suppressed chuckles, could be seen and heard as the Russian composer, aided by the orchestra, rode merrily through what seemed to be brazen discords but which were, in reality, if the modernists are to be believed, ideas that could not be conveyed in any other manner. The technique was way over the heads of the audience last night, but they must have found some kinship with the composer, who was called back five times to take bows. He was, it is true, a very likeable chap.

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It has been said that the various settings of Goethe's poem number between 30 to 35. Most of these are not, of course, familiar to the average music-lover; he will undoubtedly think first in this connection of Gounod's opera, and then of Berlioz's "The Damnation of Faust" or perhaps of Boito's "Mefistofele." It is altogether possible that he will have, too, a recollection of this "Faust Symphony" of Liszt and of the "Faust Overture" of Wagner, while he may also be aware that Schumann's "Scenes from Faust," although rarely performed these days, is rated among that composer's masterpieces. And these half-dozen works do actually comprise the viable musical commentary upon the poem of "Faust," despite the numerous composers who have been inspired by it.

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space permitting.

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Arthur F. Edes of the WEEI announcing staff know to listeners as EFA, is to have charge of the microphone at all the twelve concerts.

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THIS CLIPPING FROM
TRIBUNE
PROVIDENCE, R. I.

FEB 1 7 192

SYMPHONY WILL DISCONTINUE

Boston Musical Organization to Quit Providence After Next Concert

Greater love for music hath no man than this—that he will endure the tortures which only the hard seats of Infantry Hall could inflict upon him, to hear the Boston Symphony Orchestra. Even music cannot charm the hard beast that lurks in those monastic stools. They, as well as the music, leave their imprint.

This mournful wail is but the preliminary to the greater calamity announced last night in a little white sheet of paper stuck in Philip Hale's notes addressed "To Our Subscribers" which read as follows: "After giving nearly two hundred concerts in Providence over a period of many years, the Boston Symphony Orchestra will be compelled, for lack of an auditorium, to discontinue its visits to Providence after this season. The fifth and last concert of the present season on Tuesday evening, March 16th, will therefore be in the nature of a farewell. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever-widening interest in these concerts under Mr. Koussevitsky."

The fortitude with it requires to suffer the chairs in Infantry Hall will now be called upon to sustain the people of Providence under this heavy blow. It would be unfortunate if the Boston Symphony management adheres to its plans. The Boston Symphony is one of the things which keep us in contact with civilization, and we should be the poorer for its loss. Some way should be found by interested parties to forestall the impending tragedy. Our beautiful Benedict Memorial to Music would be a mockery without the inspiration that the Boston organization brings.

Mr. Koussevitsky's program last night included the Concerto in E minor for string orchestra, by Vivaldi, edited by A. Mistovski; the Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night," by Rimsky-Korsakov; and the Third Concerto for Piano, Opus 26, by Serge Prokofieff, with the author as the piano soloist.

It was a well-rounded program, covering three periods in music: Vivaldi's the eighteenth century, with the strings carrying the tenuous pure melody; Rimsky-Korsakov's the conventional suite; and Prokofieff's the modernist contribution. The principal virtues of the Vivaldi number, as pointed out in the program, were "simple clearness of design and superfiscial effectiveness." It does not attempt to express an idea; it is beautiful and light melody. The Rimsky-Korsakoff suite is entirely familiar. The Prokofieff contribution was a puzzle to the audience last night, most of whom were brought up in the traditional school. Looks of blank amazement, as well as suppressed chuckles could be seen and heard as the Russian composer, aided by the orchestra, rode merrily through what seemed to be brazen discords but which were, in reality, if the modernists are to be believed, ideas that could not be conveyed in any other manner. The technique was way over the heads of the audience last night, but they must have found some kinship with the composer, who was called back five times to take bows. He was, it is true, a very likeable chap.

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PROVIDENCE, R. I.
BULLETIN

FEB 1 3 192

RUSSIAN COMPOSER WILL COME HERE WITH SYMPHONY

Serge Prokofieff to Play Own Concerto Tuesday Evening.

Next Tuesday evening, in Infantry Hall, at 8:15, the Boston Symphony Orchestra, Serge Koussevitzky conductor, will be heard for the last time but one in Providence this season. The soloist of the evening will be Serge Prokofieff, the distinguished young Russian composer and pianist, who will appear in his own Third Pianoforte Concerto. Prokofieff has played his concerto with his orchestra in Boston, New York, Brooklyn and other cities, exciting in each case great enthusiasm by his creative skill as a composer, and by his utter technical mastery of the piano.

Despite the certain importance which attends the first appearance in Providence of this composer, nevertheless to some perhaps the principal event of the evening will be the performance of Rimsky-Korsakov's symphonic suite, "Scheherazade." Koussevitzky's reading, in the opinion of many, is stirring and masterful even beyond the many brilliant interpretations of this score with which we are now familiar. Perhaps no score is more difficult and exacting than this, nor better calculated to reveal the attainments of a virtuoso orchestra. There are important solos upon each of the principal instruments—the violin, viola, 'cello, oboe, clarinet, flute, bassoon, trumpet, trombone, horn; even the drum. The violin solo is the most important of these and a sensuous cadenza-like theme with which the concertmaster intersperses the music depicts Scheherazade, the Sultan's consort, beginning another of her thousand and one tales. The events described in this score by Rimsky-Korsakov, who was always fond of setting fairy tales to music, are "The Sea and Sinbad's Ship," "The Story of the Kalander-Prince," "The Young Prince and the Young Princess," "Festival at Bagdad," "The Sea," "The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior," "Conclusion." The undulating measure describing the sea on which Sinbad's ship is wrecked have long been famous, the climax of the shipwreck near the close is such to make everyone sit on the edge of his seat.

Koussevitzky will introduce the programme with a concerto for strings by the early Italian composer, Vivaldi.

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Cor. Franklin and Purchase Sts.
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Boston Symphony Plays At Baltimore

Many Local Choral and Club Events

So satisfactory were the three concerts for children last year that the same number was scheduled for this season. The first took place Jan. 23. Again a prize of ten dollars will be awarded the winner of a written criticism contest following each performance.

There was delightful music by the London String Quartet at Peabody Conservatory Jan. 22. Excellence of ensemble was well in evidence. The recitalist there Jan. 29 was Austin Conradi, pianist, of the teaching staff.

Frederick R. Huber, municipal direc a talk on "Baltimore the Cradle of Fortnightly Club of Walbrook.

Irma Payne Schiaffino, soprano, and tenor, with Marie Shriver and Agnes companists, sang at Stieff Hall Jan. of St. Leo's Orphanage.

"Humor in Music" was the basis of by Virginia Blackhead and Bessie E the preparatory department at Peabo Jan. 26.

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For those who are not acquainted with the long string of symbols above mentioned it all means "Internation Order of Sky Yumpers, Snuse Chewers and Lutefisk Inhalers."

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Symphony Leader to Put Liszt's Faust "On the Air"

Post — Feb 14

BY WARREN STOREY SMITH

Since Liszt's great "Faust Symphony" was played here by the Boston Symphony Orchestra no longer ago than March, 1923, the performance scheduled for the Symphony Concerts of this week may scarcely be termed a revival.

Nevertheless Mr. Koussevitzky's interpretation of this music may well be awaited with keen anticipation by subscribers to these concerts and by that indeterminate audience who may make their first acquaintance with it "on the air." For it seems safe to prophesy that at Mr. Koussevitzky's hands the work will be fully restored to the prestige it enjoyed here in the days of Dr. Muck, who, in his great admiration for and understanding of this, Liszt's masterpiece, was the first to give Boston an inkling of its true quality.

It has been said that the various settings of Goethe's poem number between 30 to 35. Most of these are not, of course, familiar to the average music-lover; he will undoubtedly think first in this connection of Gounod's opera, and then of Berlioz's "The Damnation of Faust" or perhaps of Boito's "Mefistofele." It is altogether possible that he will have, too, a recollection of this "Faust Symphony" of Liszt and of the "Faust Overture" of Wagner, while he may also be aware that Schumann's "Scenes from Faust," although rarely performed these days, is rated among that composer's masterpieces. And these half-dozen works do actually comprise the viable musical commentary upon the poem of "Faust," despite the numerous composers who have been inspired by it.

It is unfortunate for the reputation—and the appreciation—of Goethe's poem that the form in which it is chiefly known outside of German-speaking lands is that of Gounod's "Faust," which is in fact less an interpretation than a perversion in that it lays all its stress upon a single episode, treating that episode in conventionalized operatic fashion. Occasionally, to be sure, the spirit of Goethe's original appears therein; yet the Germans will not call the opera "Faust" at all, but dub it, and more appropriately, "Margarethe."

As it is, we find the nearest approach to the ideal symphonic Faust in the symphony of Liszt, composed in 1853-54 and revised in 1857, and incidentally the most important single work that Liszt has left us.

Those who know Liszt as orchestral composer only through such things as the two piano concertos, the symphonic poems, "Les Preludes," "Tasso," "Mazeppa" and "The Battle of the Huns," or the orchestral transcriptions of the Hungarian Rhapsodies—in all of which much dross is mingled with the gold—will find in the 'Faust Symphony" a wholly different order of composer. Here Liszt forgets altogether his empty rhetoric, his obvious sentimentality, his flamboyant orchestration, and becomes a searching and eloquent poet in tones, the creator of perhaps the greatest example of musical psychoanalysis that we yet possess.

The "Faust Symphony" bears no programme beyond the respective labelling of the three movements as "Faust," "Gretchen" and "Mephistopheles."

A sombre introduction begins the first of these divisions in which are exposed two themes, the first a groping, almost tortured subject that may well have been intended to express Faust's search for knowledge, while the second, characterized by an everywhere recognizable descent of a seventh, plainly suggests the disappointed philosopher. An affecting episode heard later in the movement, obviously referring to Faust's love for Gretchen (the Marguerite of Gounod's opera), is derived from this same melody.

One of the most tenderly beautiful and delicately sensuous movements in the whole range of orchestral music, the second section gives us a faithful picture of Goethe's heroine, innocent yet passionate. The love-theme of the first movement enters here and has now specific reference to Faust.

And with masterly cunning Liszt writes no new theme for Mephistopheles, but taking as his cue the words "I am the spirit that denies," he contents himself with parodying the themes of Faust. Once, in the midst of the din and mockery, there appears the vision of Gretchen, but it quickly fades, and the biting irony, the demoniacal furies resume their course. At length, however, a change comes over the music; it becomes transformed, ennobled; and a tenor voice and male chorus sing in apotheosis the words of Goethe's Chorus Mysticus, which have been thus rendered into English prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-Feminine draws us on."

THIS CLIPPING FROM
POTTSVILLE, PA.
Morning Paper

space permitting.

BOSTON SYMPHONY ORCHESTRA TO BROADCAST FROM WEEI

For the first time in its hitsory and after a long series of attempts to secure permission, conerts of the Boston Symphony orchestra are to be broadcast from Station WEEI Boston through the generosity of a Boston business man Wi field S Quinby. Mr. Quinby has given $1,000 for each of the twelve concerts to pay for the privilege of having them broadcast from the regular Saturday afternoon programs of the orchestra at Symphony hall. The first two concerts were broadcast January 23 and 30, and one hereafter will be given each Saturday for ten additional weeks.

It is possible that the concerts will be relayed to other stations in New England, particularly WTAG, Worcester, and QCSH, Portland Me. This feature is dependent upon the arrangements that WEEI officals can make with other stations and with the telephone company.

Arthur F. Edes of the WEEI announcing staff know to listeners as EFA, is to have charge of the microphone at all the twelve concerts.

Cy Berg, the "Hawaiian Swede" and president of the I. O. O. S. Y. S. L. I. is back at KYW, Chicago to explpoint a lot of new things to Radio fans who tune in the oCngress carnivals at midnight each Saturday.

For those who are not acquainted with the long string of symbols above mentioned it all means "Internation Order of Sky Yumpers, Snuse Chewers and Lutefisk Inhalers."

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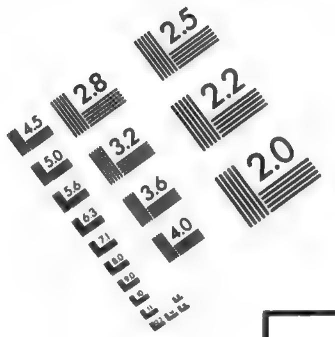
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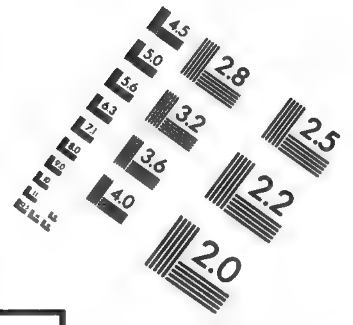
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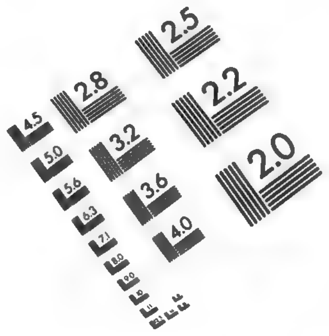
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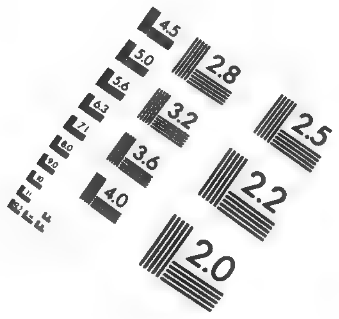
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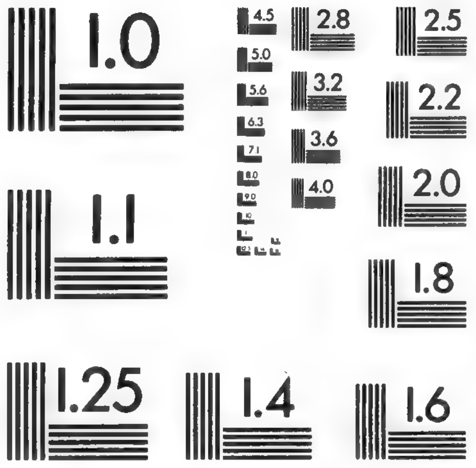
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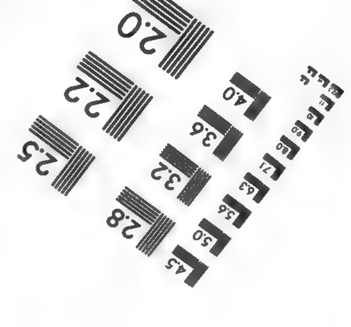
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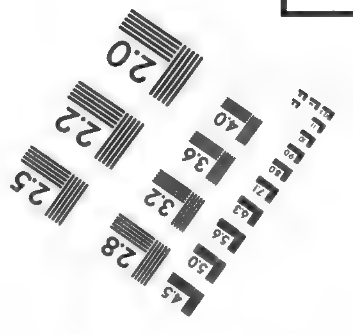
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1926

Serge Prokofieff Will Appear as Soloist at This Week's Symphony Concert

178

Written for the Sunday Journal
BY WARREN STOREY SMITH

A contemporary piece of more than usual interest, with the composer himself to bear a part in the performance of it, figures on the programme that Mr. Koussevitzky has set for the concert of the Boston Symphony Orchestra in Infantry Hall ~~next~~ Tuesday evening. This composer is Serge Prokofieff, a Russian, not yet 35, haled at the outset of his career as the "enfant terrible" of modern music but of late become more conservative in his tendencies, and the piece in which he will appear as soloist in his Third Concerto for pianoforte and orchestra, first sketched in 1918 and completed three years later.

At a recent Symphony Concert in Boston Mr. Prokofieff played this same Concerto. There and then the piece pleased by reason of its lucidity, its daring though by no means unduly dissonant harmony, its frequent melodiousness and its brilliant and effective orchestral setting, while Prokofieff himself, a tall and undemonstrative young man, made an altogether agreeable impression by his modesty of demeanor and his unassuming though really remarkable gifts as pianist. Like many another of the younger moderns Prokofieff does not court emotion in his music. He seems to compose less with his heart than with his head. Yet in his music there is little hint of dryness. For all its lack of sensuous appeal it possesses a distinct charm.

So much for the modern side of the programme. To begin the concert Mr. Koussevitzky has chosen a Concerto for String Orchestra by the Italian Vivaldi, a contemporary of Bach whose music the conductor seems greatly to cherish, and a piece as yet unheard in Boston at the time these comments are written. Hence no details regarding it may here be set forth beyond the fact that its three movements are labelled respectively Vigoroso, Largo and Allegro, and that the resurrecting and editing hand, seemingly essential in the bringing of these elder Italian pieces before the public of the 20th century, is that of A. Mistovski.

For conclusion will come Rimsky-Korsakov's masterpiece, the symphonic suite, "Scheherazade;" and the audience will hear a performance not likely to be duplicated in their experience, unless they again hear this music from Mr. Koussevitzky or from another conductor (if such there be) equally possessed of Slavic fire and Slavic imagination, similarly aflame with the quest for musical beauty, directing an orchestra capable of realizing to the fullest and to the minutest detail his every intention.

When Rimsky-Korsakov wrote in his engrossing autobiography: "During the summer of 1888 at Neyzhgovitsy I finished 'Scheherazade' (in four movements) and an Easter Overture," he recorded in the first instance the completion of a work not only unexcelled but even unapproached in its particular domain, namely the musical picturing of Eastern life and legend.

On the occasion of the first performance of the suite, in what was then St. Petersburg, Rimsky gave as the titles of the four movements: "The Sea and Sindbad's Ship;" "The Story of the Kalandar Prince";

the theme which is thereafter associated with the sea upon which sailed Sindbad's ship, this melody is borne along through the orchestra upon modulations of enchanting subtlety. Himself a sailor in his younger days, Rimsky cherished always a special affection for the sea, and although this sea in "Scheherazade" is less that of our experience than the magical sea of Arabian legend, we are nevertheless vividly reminded in the course of this movement of the ocean's swell and of the play of sunlight upon the waves.

When he gave his name to the second movement Rimsky purposely kept his hearers in the dark as to which of the Kalandar Prince's tales inspired his imagination. We must, then, look upon this division of the Suite merely as music generally, and here and there poignantly, suggestive of the life of the Orient. There is a pronounced Eastern flavor to the chief melody first sung by the bassoon and to the strange fanfares for trombone and trumpet, while that episode wherein wind instruments are heard above a curious strumming accompaniment of the strings of the orchestra bears no relation to the music of the Occident.

With the third movement we are again reminded of a specific one of the Thousand and One Nights—the tale of the Prince Kamar-al-Zaman and the Princess Budur, who were "the likest of all folk, each to other, as they were twins or an only brother and sister." Besides the charming themes which characterize the lovers, the music of this third episode contains also a livelier melody, which recurs in the final movement, a theme of true seductiveness set off by a bewildering rhythmic accompaniment of percussion instruments.

In the final movement comes a vivid and colorful portrayal of the life of ancient Bagdad at its gayest and most abandoned. And then, at the moment these revelings reach their greatest excitement, the scene suddenly changes and once more there is spread before us the sea and the ship of Sindbad. With unprecedented splendor the sea-theme is now sounded by the full orchestra. But of a sudden a fearful doom overtakes the ship and the unhappy ones upon it. For as it chances the ship sails too near to that magnetic mountain whose irresistible force draws to it all that is metal, even the nails that hold the planks of the vessel's sides, and the ship itself crashes upon the rock.

Binding together the four movements of the suite is the theme of Scheherazade herself, she who night by night told to the Sultan Schahriar the thousand-and-one fabulous tales, thereby holding his interest from eve to eve and so postponing and finally evading altogether the fate which had befallen each of her predecessors. For the Sultan, convinced of the falseness and faithlessness of women, had sworn to put to death each of his wives after the first night, but ere Scheherazade had told her thousand-and-first tale he had abandoned his bloody plan. Played by a solo-violin against harp accompaniment, this Scheherazade-motive exerts upon the listener a curious spell.

Nor may this recounting be deemed complete without mention of the gorgeous instrumental dress in which Rimsky has clothed his musical thoughts. Admittedly one of the greatest of orchestral colorists, not elsewhere has he spread upon his palette brighter, richer or more subtle hues. And the wonder of it is that in this score he uses no vast array of instruments. Like Tchaikovsky in his Pathetic" Symphony, Rimsky-Korsakov has here demonstrated that color is not so much a matter of the number and variety of instruments used as of the manner in which they are employed.

THIS CLIPPING FROM

PROVIDENCE, R. I.
BULLETIN

FEB 1 7 1926

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The statement in the programme of the concert of the Boston Symphony Orchestra at Infantry Hall last night, that the orchestra will be forced to discontinue its visits to Providence after the March 16 concert, because of lack of an auditorium, is not to be construed as meaning that the orchestra will give no more concerts here, Assistant Manager G. E. Judd declared this morning.

"That statement was addressed to our subscribers in Providence and merely refers to the series of concerts. At present there is no auditorium available for a concert series next year. It is quite conceivable that special concerts may be arranged," said Mr. Judd.

Asked if he had considered the Rhode Island Auditorium, now under construction on North Main street, Mr. Judd said it would be impossible to pass judgment until it is completed. The suitability of the auditorium for concerts, particularly its acoustic properties, he explained, cannot be determined until the structure is finished.

Mr. Judd admitted that it is possible the building may be finished in time for the management of the orchestra to judge its adaptability and to arrange a series of concerts there for next winter, but he thought the possibility extremely remote.

Special Concerts Probable.

He said it is quite probable special Sunday concerts in theatres may be arranged if no other auditorium can be found.

Infantry Hall, for generations the home of orchestral music in Providence, is to be used for other purposes, leaving the Boston orchestra without a hall here after March 16, the date of the last concert of this winter's series.

This information was contained in a pamphlet given to patrons of the orchestra at the concert last night and which read as follows:

"After giving nearly 200 concerts in Providence over a period of many years, the Boston Symphony Orchestra will be compelled, for lack of an auditorium, to discontinue its visits to Providence after this season.

"The fifth and last concert of the present season on Tuesday evening, March 16, will therefore be in the nature of a farewell. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever-widening interest in these concerts under Mr. Koussevitzky.

"Mr. Koussevitzky has in mind to prepare a programme of special interest for the final concert in Providence on March 16."

Here for 50 Years

For near 50 years Providence has been privileged to hear what is conceded among world critics to be one of the greatest aggregations of musicians ever gathered under one leader. The visit of the Boston orchestra to any city in the United States is an event. Critics and patrons await it with keen anticipation and a concert anywhere is followed by columns of comment in every newspaper.

Providence has been given nearly 200 concerts by this orchestra. Great figures of the music world have stood on Infantry Hall stage and wielded the baton which has brought forth from the instruments of a hundred players the music of the masters, and the greatest soloists of the concert stage, instrumentalists and singers, have come here with the orchestra to present their inspired offerings of beauty.

This yearly source of what is to many Providence people their greatest pleasure and inspiration may be cut off, the management of the orchestra says, if this city cannot offer an auditorium in which the art of music may present its message to those who would listen.

During the past half century the Boston orchestra has appeared here and during the past few years its patronage has been steadily growing, so that now, it is believed, the cessation of its concerts would mean a loud and violent protest on the part of its adherents.

Gericke, Nikisch, the great Hungarian; Paur, German wizard of the baton; Karl Muck, inspired musician whom the United States deported when he declined to play the "Star Spangled Banner" because he did not believe it was an artistic composition; Pierre Monteux and last and, in the opinion of many, greatest, Serge Koussevitzky, the emotional and fiery Russian—these are some of the men who have led the Boston Symphony Orchestra before Providence audiences.

Patronage Increases

Since the regime of Paur, the patronage has grown. With the advent of Muck came unprecedented popularity. Monteux added to the ever-growing list of those who scrambled for tickets when the orchestra came to town.

The story of Koussevitsky's vogue is known to all Providence people interested in music and tickets are at a premium when the artist of Petrograd, London and Paris stands at the conductor's desk in Infantry Hall.

The symphony orchestra has the powerful backing of wealthy Boston men. Frederick P. Cabot is a member of its governing board and a million-dollar endowment has been left by the late Maj. Higginson, who helped the organization during the lean years of its inception.

Philip Hale, one of Boston's leading music critics, through his compilation of the programmes, has given to America's music lovers what has been called an extraordinary library of historical and critical information set forth with great force and literary dexterity. In each programme Mr. Hale now writes expositions on the compositions presented, interesting lights upon the composer and an erudite and enlightening treatise on the composer's inspiration, methods and genius.

In Boston the orchestra has one of the finest homes ever given an institution of its kind, Symphony Hall on Huntington avenue, a fit setting for the inspiration and pleasure of thousands.

Such a hall Providence must have if it is not to be deprive dof the regular visits of the Boston Symphony Orchestra.

HOMELESS

After giving nearly two hundred concerts in Providence over a period of many years, the Boston Symphony Orchestra will be compelled, for lack of an auditorium, to discontinue its visits to Providence after this season.

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Mr. Koussevitzky has in mind to prepare a program of special interest for the final concert in Providence, March 16.

The enjoyment of last night's splendid concert of the Boston Symphony Orchestra must have been alloyed, in the minds of many in the audience, by this terse announcement enclosed within the familiar buff-covered program. That this, the 192nd concert of the organization in Providence, was all but the last is a painful thought, and the reason for the discontinuance of the brilliant performances provokes humiliating reflections on the part of those who care anything about the cultural repute of our city.

It has been bad enough, in all conscience, to put up for so long with the barnlike trappings, the ghastly lights and the weird acoustics of the venerable edifice which has so long represented the best hospitality that Providence could offer to visiting artists. And now even that must go. We are turning Art out into the cold and locking the door.

What is to be done? We have repeatedly pointed out the need of an adequate theatre or other auditorium in Providence. We believe that this city would support such an enterprise. We believe that it would pay.

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Prospero Koussevitzky

Goethe said that the mark of great art was not its originality but its sincerity. We thought of that dictum frequently last night while Serge Prokofieff was playing his Concerto No. 3 at the Boston Symphony concert in Infantry Hall. Mr. Prokofieff's ingenuity and inventiveness are beyond question; his tonal effects are terrible as an army with banners; he has a power of musical phrase that is intellectual, supercilious, damnably critical of life and, at the end, somewhat futile. So it appeared to us as, indeed, did another of Mr. Prokofieff's compositions when he played in New York some years ago.

"The will is somewhat, somewhat, too, the power," Browning makes his Andrea del Sarto say. Mr. Prokofieff's will is tremendous, so is his power, but the will and the power seem to have been concentrated on minor things. He is still in a mood of protest, and art is essentially positive. Some day, maybe, this subtle and resourceful technician will acquire the ability to recollect emotion in tranquillity—Wordsworth's definition of poetry, or thereabouts. If he does, the world will give him a niche with the great composers.

Mr. Koussevitzky opened last night's program with a composition by Vivaldi, who was born in Venice in 1680 and died there in 1743, a work interesting historically and doubly interesting for its predictions of how music would develop in the later eighteenth century, a formal creation and as lovely as one of Joachim du Bellay's poems. But it
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R. de A. J.

THIS CLIPPING FROM

DETROIT, MICH.

NEWS

FEB 2 5 1926

NOTED ORCHESTRA LEADER GIVES HIS FIRST U. S. SOLO

(By the Associated Press)

PROVIDENCE, R. I., Feb. 25.—Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitzky, con-

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KOUSSEVITZKY THRILLS IN SOLO

Globe — Feb 25

Plays in Brown Chapel After Receiving Degree

Roy Chapman Andrews Honored Also by University

Audience Gives Ovation to Boston Conductor

PROVIDENCE, Feb 24 (A. P.)—Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, responded in the medium of his art when Brown University this afternoon conferred on him the honorary degre of doctor of music. He played with thrilling beauty, upon a bass violin, Handel's largo and the andante from his own concert, composed some 20 years ago.

The university also honored Roy Chapman Andrews, eminent explorer, who has traced the origin of prehistoric man to Central Asia, conferred on him the honorary degree of doctor of science.

Impressive exercises, paying gracious tribute to two men distinguished in widely diverse fields of endeavor, were held in Sayles Hall, the university chapel.

In conferring the degree upon M Koussevitzky, Pres William H. P. Faunce spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music." A tremendous ovation was accorded the conductor's recital.

In his citation of Mr Andrews, Pres Faunce said: "Roy Chapman Andrews, indefatigable student and intrepid explorer, who has made the dead past speak to the living present, and is making civilization realize its youth and the vast achievements yet to come."

THIS CLIPPING FROM

NEW HAVEN, CONN.

Journal - Courier

FEB 2 7 1926

BOSTON SYMPHONY HERE MARCH 11

It is indeed a brilliant musical event that Rudolph Steinert has planned for music lovers of this vicinity on Thursday evening, March 11, for at that time at Woolsey hall, the Boston Symphony orchestra, conducted by its distinguished

SERGE KOUSSEVITZKY

leader, Serge Koussevitzky, will be heard for a single concert. The event will mark the conclusion of the Steinert concert series for the present season, a series, which, by the way, has proven tremendously successful. That the final offering is to be one of such magnitude as this great Hub City organization of 107 picked musicians bespeaks great praise for the booking ability of Mr. Steinert, under whose managerial direction the Yale School of Music offers the attractions.

It goes without saying that Serge Koussevitzky, as leader of the Boston Symphony orchestra, now holds the attention of America as a striking and unusual personality in our world of music. In Europe he is as prominent likewise, having conducted with great success last summer his usual series of "Concerts Koussevitzky" in Paris, and his his series as conductor of the London Symphony orchestra.

It is probable that Koussevitzky's genius has found its finest expression in the famous Boston Symphony orchestra which he now commands, for surely in its long and distinguished history, there never has been such a demand for concerts as at present for this famed musical organization. Indeed, each series in New York and Boston this season were oversubscribed far in advance.

The impending visit here of the Boston Symphony orchestra of more than five score players, and under the leadership of its conductor who has become a world celebrity, will surely constitute one of the most remarkable concerts which has been heard in this city for a long time.

Tickets are now on sale for the event at Steinert's, 183 Church street.

N.Y. Times Feb. 25

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Plays With Beauty Bass Violin After Brown Confers on Him Degree of Doctor of Music.

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THIS CLIPPING FROM

WASHINGTON, D. C.

STAR

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1926

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For conclusion will come Rimsky-Korsakov's masterpiece, the symphonic suite, "Scheherazade;" and the audience will hear a performance not likely to be duplicated in their experience, unless they again hear this music from Mr. Koussevitzky or from another conductor (if such there be) equally possessed of Slavic fire and Slavic imagination, similarly aflame with the quest for musical beauty, directing an orchestra capable of realizing to the fullest and to the minutest detail his every intention.

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THIS CLIPPING FROM
DETROIT, MICH.
NEWS

NOTED ORCHESTRA LEADER GIVES HIS FIRST U. S. SOLO

(By the Associated Press)

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Globe Feb 25

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The university also honored Roy Chapman Andrews, eminent explorer, who has traced the origin of prehistoric man to Central Asia, conferred on him the honorary degree of doctor of science.

Impressive exercises, paying gracious tribute to two men distinguished in widely diverse fields of endeavor, were held in Sayles Hall, the university chapel.

In conferring the degree upon M Koussevitzky, Pres William H. P. Faunce spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music." A tremendous ovation was accorded the conductor's recital.

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THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier

BOSTON SYMPHONY HERE MARCH 11

It is indeed a brilliant musical event that Rudolph Steinert has planned for music lovers of this vicinity on Thursday evening, March 11, for at that time at Woolsey hall, the Boston Symphony orchestra, conducted by its distinguished leader, Serge Koussevitzky, will be heard for a single concert. The event will mark the conclusion of the Steinert concert series for the present season, a series, which, by the way, has proven tremendously successful. That the final offering is to be one of such magnitude as this great Hub City organization of 107 picked musicians bespeaks great praise for the booking ability of Mr. Steinert, under whose managerial direction the Yale School of Music offers the attractions.

SERGE KOUSSEVITZKY

It goes without saying that Serge Koussevitzky, as leader of the Boston Symphony orchestra, now holds the attention of America as a striking and unusual personality in our world of music. In Europe he is as prominent likewise, having conducted with great success last summer his usual series of "Concerts Koussevitzky" in Paris, and his his series as conductor of the London Symphony orchestra.

It is probable that Koussevitzky's genius has found its finest expression in the famous Boston Symphony orchestra which he now commands, for surely in its long and distinguished history, there never has been such a demand for concerts as at present for this famed musical organization. Indeed, each series in New York and Boston this season were oversubscribed far in advance.

The impending visit here of the Boston Symphony orchestra of more than five score players, and under the leadership of its conductor who has become a world celebrity, will surely constitute one of the most remarkable concerts which has been heard in this city for a long time.

Tickets are now on sale for the event at Steinert's, 183 Church street.

N.Y. Times Feb 25

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WASHINGTON, D. C.
STAR

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Conductor Plays Bass Violin When Given Degree by Brown.

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Serge Prokofieff Will Appear as Soloist at This Week's Symphony Concert

178

Written for the Sunday Journal

BY WARREN STOREY SMITH

A contemporary piece of more than usual interest, with the composer himself to bear a part in the performance of it, figures on the programme that Mr. Koussevitzky has set for the concert of the Boston Symphony Orchestra in Infantry Hall ~~next~~ Tuesday evening. This composer is Serge Prokofieff, a Russian, not yet 35, haled at the outset of his career as the "enfant terrible" of modern music but of late become more conservative in his tendencies, and the piece in which he will appear as soloist in his Third Concerto for pianoforte and orchestra, first sketched in 1918 and completed three years later.

At a recent Symphony Concert in Boston Mr. Prokofieff played this same Concerto. There and then the piece pleased by reason of its lucidity, its daring though by no means unduly dissonant harmony, its frequent melodiousness and its brilliant and effective orchestral setting, while Prokofieff himself, a tall and undemonstrative young man, made an altogether agreeable impression by his modesty of demeanor and his unassuming though really remarkable gifts as pianist. Like many another of the younger moderns Prokofieff does not court emotion in his music. He seems to compose less with his heart than with his head. Yet in his music there is little hint of dryness. For all its lack of sensuous appeal it possesses a distinct charm.

So much for the modern side of the programme. To begin the concert Mr. Koussevitzky has chosen a Concerto for ~~String~~ Orchestra by the Italian Vivaldi, a contemporary of Bach whose music the conductor seems greatly to cherish, and a piece as yet unheard in Boston at the time these comments are written. Hence no details regarding it may here be set forth beyond the fact that its three movements are labelled respectively Vigoroso, Largo and Allegro, and that the resurrecting and editing hand, seemingly essential in the bringing of these elder Italian pieces before the public of the 20th century, is that of A. Mistovski.

For conclusion will come Rimsky-Korsakov's masterpiece, the symphonic suite, "Scheherazade;" and the audience will hear a performance not likely to be duplicated in their experience, unless they again hear this music from Mr. Koussevitzky or from another conductor (if such there be) equally possessed of Slavic fire and Slavic imagination, similarly aflame with the quest for musical beauty, directing an orchestra capable of realizing to the fullest and to the minutest detail his every intention.

When Rimsky-Korsakov wrote in his engrossing autobiography: "During the summer of 1888 at Neyzhgovitsy I finished 'Scheherazade' (in four movements) and an Easter Overture," he recorded in the first instance the completion of a work not only unexcelled but even unapproached in its particular domain, namely the musical picturing of Eastern life and legend.

On the occasion of the first performance of the suite, in what was then St. Petersburg, Rimsky gave as the titles of the four movements: "The Sea and Sindbad's Ship;" "The Story of the Kalandar Prince;" "The Young Prince and the Young Princess," and "Festival at Bagdad. The Sea. The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion." And although, presumably through some change of heart on the part of the composer, the published score does not divulge these titles, they are invariably used to-day in connection with performance of the music. Nor would the composer's meaning be entirely clear to us without them.

After a preliminary announcement of the theme which is thereafter associated with the sea upon which sailed Sindbad's ship, this melody is borne along through the orchestra upon modulations of enchanting subtlety. Himself a sailor in his younger days, Rimsky cherished always a special affection for the sea, and although this sea in "Scheherazade" is less that of our experience than the magical sea of Arabian legend, we are nevertheless vividly reminded in the course of this movement of the ocena's swell and of the play of sunlight upon the waves.

When he gave his name to the second movement Rimsky purposely kept his hearers in the dark as to which of the Kalandar Prince's tales inspired his imagination. We must, then, look upon this division of the Suite merely as music generally, and here and there poignantly, suggestive of the life of the Orient. There is a pronounced Eastern flavor to the chief melody first sung by the bassoon and to the strange fanfares for trombone and trumpet, while that episode wherein wind instruments are heard above a curious strumming accompaniment of the strings of the orchestra bears no relation to the music of the Occident.

With the third movement we are again reminded of a specific one of the Thousand and One Nights—the tale of the Prince Kamar-al-Zaman and the Princess Budur, who were "the likest of all folk, each to other, as they were twins or an only brother and sister." Besides the charming themes which characterize the lovers, the music of this third episode contains also a livelier melody, which recurs in the final movement, a theme of true seductiveness set off by a bewildering rhythmic accompaniment of percussion instruments.

In the final movement comes a vivid and colorful portrayal of the life of ancient Bagdad at its gayest and most abandoned. And then, at the moment these revelings reach their greatest excitement, the scene suddenly changes and once more there is spread before us the sea and the ship of Sindbad. With unprecedented splendor the sea-theme is now sounded by the full orchestra. But of a sudden a fearful doom overtakes the ship and the unhappy ones upon it. For as it chances the ship sails too near to that magnetic mountain whose irresistible force draws to it all that is metal, even the nails that hold the planks of the vessel's sides, and the ship itself crashes upon the rock.

Binding together the four movements of the suite is the theme of Scheherazade herself, she who night by night told to the Sultan Schahriar the thousand-and-one fabulous tales, thereby holding his interest from eve to eve and so postponing and finally evading altogether the fate which had befallen each of her predecessors. For the Sultan, convinced of the falseness and faithlessness of women, had sworn to put to death each of his wives after the first night, but ere Scheherazade had told her thousand-and-first tale he had abandoned his bloody plan. Played by a solo-violin against harp accompaniment, this Scheherazade-motive exerts upon the listener a curious spell.

Nor may this recounting be deemed complete without mention of the gorgeous instrumental dress in which Rimsky has clothed his musical thoughts. Admittedly one of the greatest of orchestral colorists, not elsewhere has he spread upon his palette brighter, richer or more subtle hues. And the wonder of it is that in this score he uses no vast array of instruments. Like Tchaikovsky in his Pathetic" Symphony, Rimsky-Korsakov has here demonstrated that color is not so much a matter of the number and variety of instruments used as of the manner in which they are employed.

HOMELESS

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What is to be done? We have repeatedly pointed out the need of an adequate theatre or other auditorium in Providence. We believe that this city would support such an enterprise. We believe that it would pay.

There are two possible solutions: a group of wealthy and public-spirited citizens may come forward to provide a home for art or the city may elect to undertake the erection of a civic auditorium. One thing or the other must come, and the sooner the better. Providence cannot afford to banish from its life the things that are beautiful.

Is it to be a diverting thought for future visitors to the proud capital of Rhode Island that we have, in Roger Williams Park, a shrine to Music such as few cities can boast—and no place to hear a concert?

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Then Prospero Koussevitzky took the baton from Mr. Koussevitzky's hands and proceeded to play Rimsky-Korsakov's symphonic suite, "Scheherazade." It was magical work, this, for Koussevitzky knows Rimsky's fairyland almost better than Rimsky himself knew it.

Now and again, perhaps, this Russian Prospero thought more of his whole picture than of his immediate rhythm, but that hardly mattered. We were back again in the Arabian Nights, back to where the imaginative fecundity of the desert was blossoming with the most glorious stories of all time. Here, we said to ourselves, is a poet, a creator not an interpreter, a genius whose coaxing fingers bring the eternal things into our midst.

R. de A. J.

The statement in the programme of the concert of the Boston Symphony Orchestra at Infantry Hall last night, that the orchestra will be forced to discontinue its visits to Providence after the March 16 concert, because of lack of an auditorium, is not to be construed as meaning that the orchestra will give no more concerts here, Assistant Manager G. E. Judd declared this morning.

"That statement was addressed to our subscribers in Providence and merely refers to the series of concerts. At present there is no auditorium available for a concert series next year. It is quite conceivable that special concerts may be arranged," said Mr. Judd.

Asked if he had considered the Rhode Island Auditorium, now under construction on North Main street, Mr. Judd said it would be impossible to pass judgment until it is completed. The suitability of the auditorium for concerts, particularly its acoustic properties, he explained, cannot be determined until the structure is finished.

Mr. Judd admitted that it is possible the building may be finished in time for the management of the orchestra to judge its adaptability and to arrange a series of concerts there for next winter, but he thought the possibility extremely remote.

Special Concerts Probable.

He said it is quite probable special Sunday concerts in theatres may be arranged if no other auditorium can be found.

Infantry Hall, for generations the home of orchestral music is Providence, is to be used for other purposes,* leaving the Boston orchestra without a hall here after March 16, the date of the last concert of this winter's series.

This information was contained in a pamphlet given to patrons of the orchestra at the concert last night and which read as follows:

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Here for 50 Years

For near 50 years Providence has been privileged to hear what is conceded among world critics to be one of the greatest aggregations of musicians ever gathered under one leader. The visit of the Boston orchestra to any city in the United States is an event. Critics and patrons await it with keen anticipation and a concert anywhere is followed by columns of comment in every newspaper.

Providence has been given nearly 200 concerts by this orchestra. Great figures of the music world have stood on Infantry Hall stage and wielded the baton which has brought forth from the instruments of a hundred players the music of the masters, and the greatest soloists of the concert stage, instrumentalists and singers, have come here with the orchestra to present their inspired offerings of beauty.

This yearly source of what is to many Providence people their greatest pleasure and inspiration may be cut off, the management of the orchestra says, if this city cannot offer an auditorium in which the art of music may present its message to those who would listen.

During the past half century the Boston orchestra has appeared here and during the past few years its patronage has been steadily growing, so that now, it is believed, the cessation of its concerts would mean a loud and violent protest on the part of its adherents.

Gericke, Nikisch, the great Hungarian; Paur, German wizard of the baton; Karl Muck, inspired musician whom the United States deported when he declined to play the "Star Spangled Banner" because he did not believe it was an artistic composition; Pierre Monteux and last and, in the opinion of many, greatest, Serge Koussevitzky, the emotional and fiery Russian—these are some of the men who have led the Boston Symphony Orchestra before Providence audiences.

Patronage Increases

Since the regime of Paur, the patronage has grown. With the advent of Muck came unprecedented popularity. Monteux added to the ever-growing list of those who scrambled for tickets when the orchestra came to town.

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A ripple of applause greeted Dr. Faunce's announcement that "since M. Koussevitzky does not desire to use our English tongue in public, he will respond in the language of music which all can understand." A tremendous ovation was accorded the conductor's recital.

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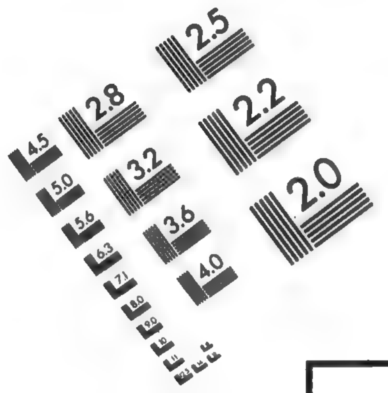

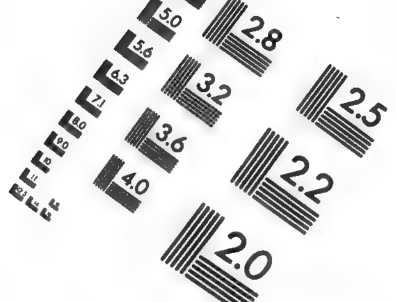

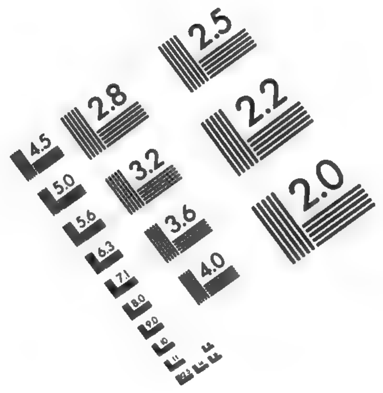

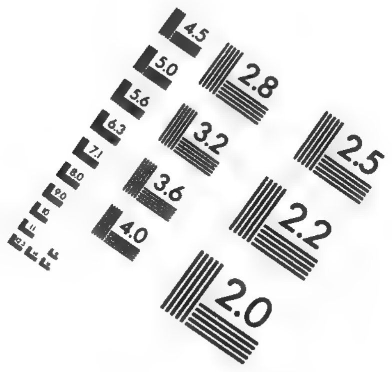

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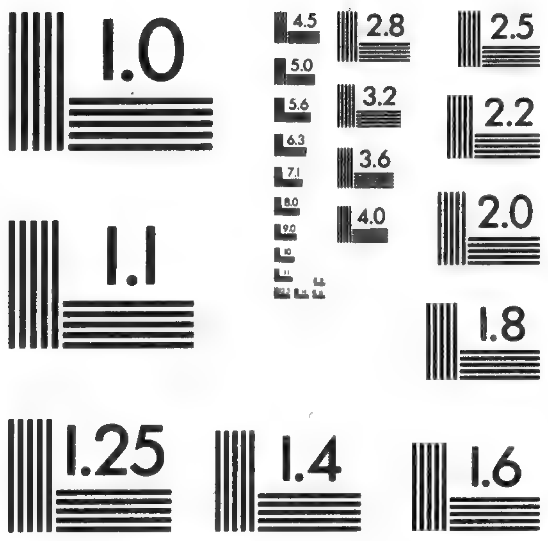

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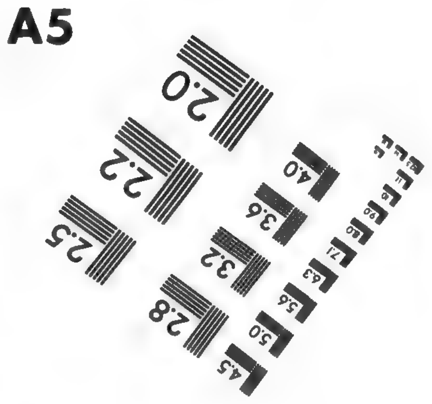

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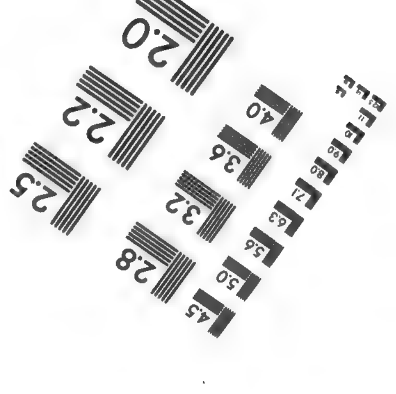

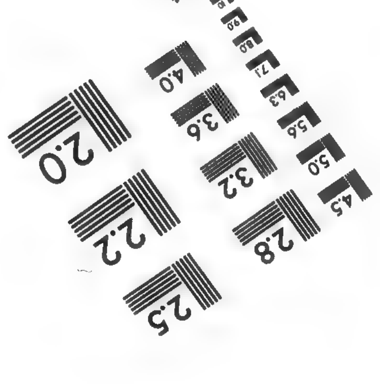

PRECISION℠ RESOLUTION TARGETS

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FEB 17 1926

KOUSSEVITSKY LEADS BRILLIANT CONCERT

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Further interest in the evening's entertainment came in the appearance of the Russian composer-pianist, Serge Prokofieff, the first soloist to grace the present series. Mr. Prokofieff played his Third Concerto for piano and orchestra, the performance arousing the big audience to an unusually hearty demonstration.

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Concerto in E-minor for String Orchestra (Edited by A. Mistovski.)
Vigoroso.
Largo.
Allegro.
Prokofieff....Third Concerto for piano, op. 26
Andante—Allegro.
Theme—Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

Koussevitzky Conducts Liszt's "Faust Symphony"

MONITOR —— FEB 20

The sixteenth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was devoted to the compositions of Franz Liszt. Assisted by the Cecilia Society, Malcolm Lang, conductor, the orchestra gave his setting of the Thirteenth Psalm, "Lord, how long wilt Thou forget me?" and "A Faust Symphony."

It would seem that only now is Liszt receiving his due as a composer. Too long has he been recognized as the composer of "Les Préludes" and "Tasso," with an occasional hearing of "Mazeppa" outside of his familiar piano works. Two reasons may be assigned for this apparent neglect: his reputation as a virtuoso, and the fact that he was more often than not an experimenter, leaving the more complete working out of his bold and original thoughts to others. It is a commonplace to call attention to the debt which Wagner owes to him, or the Russians one and all. Thus did Monteverde reap the profit of the daring innovations of Peri and Caccini; or Beethoven of the way carefully broken out by Philip Emmanuel Bach and Rust; or Berlioz of the original ideas of his teacher Lesueur.

Yet Liszt is deserving of much in his own right. And if proof is needed, yesterday afternoon offered it in more than sufficient quantity. To be sure there is much in his setting of the Thirteenth Psalm which has by now become the stock in trade of every composer, but even so the same may be said of Beethoven and many another. No one on hearing this music, however, may honestly deny its sincerity and its nobility, its moments of real beauty and power. Only Liszt could have attained the dramatic intensity of the opening tenor solo or of many of the succeeding passages for the chorus.

And of the "Faust Symphony" even more may justly be said. In these days of returning admiration for a more "classic" style, the music of the Romanticists often strikes a note of disturbing affectation. Some of its romantic poses and formulas (little did its originators realize that they were writing as many formulas as their classical predecessors) sound outmoded and artificial. But this is only to be noted here and there in the "Faust Symphony." It is and will for long remain one of the masterpieces of the Romantic school if not of all music. The genius of its creator shines forth from page after page, and it often rises to sublime heights of emotional expression.

The music of yesterday afternoon was well suited to the talents of Mr. Koussevitzky. Even Dr. Muck's reading of this symphony, near perfection as it undoubtedly was, often smacked of cynicism. Not so with Mr. Koussevitzky, who completely surrendered to its message. Consequently the interpretation as a whole, if not as nearly perfect in technical detail as some of those in the past, was outstandingly beautiful and poetic. If Dr. Muck excelled in the movement of Mephistophelian parody, surely he did not attain to the exquisite loveliness of Mr. Koussevitzky's conception of the one devoted to the portrayal of Gretchen. In short, it was the most complete performance which Mr. Koussevitzky has given of any large work here so far.

The Cecilia Society has not in recent years been conspicuous for the pliability and responsiveness of its singing. Even Mr. Koussevitzky, with all his ardor, could not communicate a spark of emotion to them yesterday afternoon. They sang intelligently, with Bostonian reserve. They sang in an eminently respectable manner. But they did not once apparently lose themselves in the beauty of the music. No doubt they keenly felt the appeal of the music, but they gave no exterior evidence of it.

Mr. Charles Stratton sang the tenor solos with fervor, often with tonal beauty, occasionally marred by undue forcing of his voice. But his performance exhibited the requisite amount of musical understanding and was on the whole satisfactory.

The orchestra accomplished truly wonderful feats of virtuosity. S. M.

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ALUMNI WILL HOLD SESSION

Dr. W. H. P. Faunce to Give Resume of Year.—Serge Koussevitzky and Roy Chapman Andrews Will Be Honored

With annual Visiting Day at Brown University next Wednesday enhanced by the special convocation at which President W. H. P. Faunce will confer honorary degrees on Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews, explorer of Asia, it is expected that more alumni than ever before will take part in the programme arranged by the university authorities.

A special chapel service in Sayles Hall at 9 o'clock will start the day's programme. All visitors have been invited to occupy the chairs below the platform. After chapel members of the visiting committees will attend classes and see the university in action.

At noon the committees, together with the members of the corporation and the faculty, will assemble at the Faculty Club, 13 Brown street, and at 12:45 o'clock President Faunce and Prof. Henry T. Fowler will give a review of the academic year. Luncheon will follow at 1:15 after which T. F. I. McDonnell, chairman of the board of trustees of the Brown Alumni Loyalty Fund, will speak briefly before the class agents on the progress of the fund in connection with the present endowment and buildings fund campaign.

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The programme for the convocation will begin with an organ selection by Professor Gene Ware. Invocation will follow and then Albert Lyon Scott of the Board of Fellows will present M. Koussevitzky for the conferring of the degree by President Faunce. Dr. Hermon Carey Bumpus, also of the Board of Fellows and secretary of the corporation, will present Mr. Andrews. The audience will join in singing "O Mother Dear, Brunonia," and the exercises will conclude with an organ postlude by Professor Ware.

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BULLETIN

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The programme will be as follows: 1—The first Symphony No. 6; "The Surprise," by Handn; Adadio Vivace Assai; Andante Menuetto Allegro di Malto; 2—Symphonic Paice, by Gilbert; Intermission; 3—Tone Poem don Juan Opus 28, Strauss; 4—Orchestra Fragments, from the ballad Daphnis and Chloe; second Suite Reveo; Dawn, Pantamon General Pance.

FEB 17 1926

BOSTON SYMPHONY MAY CEASE VISITS

Will Play Last Concert Here March 16 Unless Suitable Hall is Provided.

LOSES PRESENT AUDITORIUM

Infantry Hall to Be Used for Other Purposes.—Orchestra, Coming Here for Nearly 50 Years, Now Has Big Following

Providence will hear one more concert by the Boston Symphony Orchestra and that will be the last—unless this city, between now and next fall, provides an auditorium fitted for the presentation of the great gathering of musicians and capable of accommodating the thousands of persons who yearly await the coming of the inspiring orchestra.

Infantry Hall, the home of orchestral music in this city, is to be used for other purposes and the Boston orchestra will be without a home here after the last concert is given March 16.

This information was contained in a pamphlet given to patrons of the orchestra at the concert last night and which read as follows:

"After giving nearly 200 concerts in Providence over a period of many years, the Boston Symphony Orchestra will be compelled, for lack of an auditorium, to discontinue its visits to Providence after this season.

"The fifth and last concert of the present season on Tuesday evening, March 16 will therefore be in the nature of a farewell. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever widening interest in these concerts under Mr. Koussevitzky.

"Mr. Koussevitzky has in mind to prepare a programme of special interest for the final concert in Providence on March 16."

For near 50 years Providence has been privileged to hear what is conceded among world critics to be one of the greatest aggregations of musicians ever gathered under one leader. The visit of the Boston orchestra to any city in the United States is an event. Critics and patrons await it with keen anticipation and a concert anywhere is followed by columns of comment in every newspaper.

Providence has been given nearly 200 concerts by this orchestra. Great figures of the music world have stood on Infantry Hall stage and wielded the baton which has brought forth from the instruments of a hundred players the music of the masters, and the greatest soloists of the concert stage, instrumentalists and singers, have come here with the orchestra to present their inspired offerings of beauty.

This yearly source of what is to many Providence people their greatest pleasure and inspiration will be cut off, the management of the orchestra says, if this city cannot offer an auditorium in which the art of music may present its message to those who would listen.

During the past half century the Boston orchestra has appeared here and during the past few years its patronage has been steadily growing, so that now, it is believed, the cessation of its concerts would mean a loud and violent protest on the part of its adherents.

Gericke, Nikisch, the great Hungarian; Paur, German wizard of the baton; Karl Muck, inspired musician whom the United States deported when he declined to play the "Star Spangled Banner" because he did not believe it was an artistic composition; Pierre Monteux and last and, in the opinion of many, greatest, Serge Koussevitzky, the emotional and fiery Russian—these are some of the men who have led the Boston Symphony Orchestra before Providence audiences.

Since the regime of Paur, the patronage has grown. With the advent of Muck came unprecedented popularity. Monteux added to the ever-growing list of those who scrambled for tickets when the orchestra came to town.

The story of Koussevitzky's vogue is known to all Providence people interested in music and tickets are at a premium when the artist of Petrograd, London and Paris stands at the conductor's desk in Infantry Hall.

The symphony orchestra has the powerful backing of wealthy Boston men. Frederick P. Cabot is a member of its governing board and a million-dollar endowment has been left by the late Maj. Higginson, who helped the organization during the lean years of its inception.

Philip Hale, one of Boston's leading music critics, through his compilation of the programmes, has given to America's music lovers what has been called an extraordinary library of historical and critical information set forth with great force and literary dexterity. In each programme Mr. Hale now writes expositions on the compositions presented, interesting lights upon the composer and an erudite and enlightening treatise on the composer's inspiration, methods and genius.

In Boston the orchestra has one of the finest homes ever given an institution of its kind, Symphony Hall on Huntington avenue, a fit setting for the inspiration and pleasure of thousands.

Such a hall Providence must have if it is not to be deprived of the visits of the Boston Symphony Orchestra.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 19 1926

A Home for the Symphony

For many years the Boston Symphony Orchestra has been coming to Providence. As we are but forty-four miles distant from its home base, it has found it easy to make frequent pilgrimages here, giving us more of its concerts every season than any other American community outside of Boston, with one or two possible exceptions. But now it is faced with the fact that Infantry Hall, where it has been accustomed to play, is about to disappear, and accordingly the audience at the concert last Tuesday evening found inside the programmes a notice of the anticipated cessation of the visits of the orchestra to Providence at the close of this season.

Facilities for its much-prized performances here may not, indeed, be lacking next fall, but this is not enough. A determined effort should be made at once to assure the orchestra of a suitable place in which to play. Its part in our musical education and development is vital. There is a new interest in musical affairs in this city, and it would be deplorable if we were suddenly deprived of the assistance rendered by this fine instrumental organization. Its long training and excellent traditions, its admirable technique and accomplished leadership, its presentation of the greatest orchestral compositions new and old—all these are needed in our musical scheme of things.

The attendance at the Symphony concerts in the last few years has been much greater than it used to be. The large hall last Tuesday evening was filled with enthusiastic auditors. The programme was an unusual one, the second number—an ultra-modern piece by a young Russian composer—being in sharp contrast to the measured rhythm and suave beauty of an elder day; but it does us good to be shaken up in our musical ideas, even if we do not relish such jolts as a regular thing; and M. Koussevitzky accompanied the Russian novelty with an ultra-conservative Italian composition of the seventeenth-century school and a Rimsky-Karanow composition of exceptional melody and loveliness, so that the audience had no reason to complain. Indeed it must have been conscious, at the close of the evening, of an intellectual and emotional stimulation that it might not have received from a more conventional programme. In a musical education, as in every other kind, we need a well rounded variety.

Several suggestions have been made to remedy the present lack of accommodations for the orchestra. One suggestion is that a new theatre be built. Another is that the spacious Masonic Hall, about to rise near the State Capitol, be utilized. A third is that the Rhode Island Auditorium, at present well under way on North Main street, be used. Very likely we shall hear of other proposals first and last. But whatever is done, a fitting place must be provided for the continued visits of our welcome Boston visitors. Providence could not afford to lose the entertainment, cultural background and inspiration that they have been offering us so long.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

BROWN WILL HONOR FAMOUS MEN TO-DAY

Serge Koussevitzky and Roy Chapman Andrews Get Honorary Degrees.

SIMILAR EVENTS RECALLED

Cardinal Mercier, Marshal Foch and President Angell of Yale Have Been Honored at Special Convocations Since 1919

Brown University will follow a precedent established on College Hill in 1919, when it confers honorary degrees on Serge Koussevitzky, musician, and on Roy Chapman Andrews, explorer, at a special convocation in Sayles Hall this afternoon at 4:30 o'clock.

The recipient of the degree on an occasion memorable in Brown history, in 1919, was the late Cardinal Mercier of Belgium, and the degree was that of Doctor of Laws. In 1921 there was another colorful ceremony, "out of season," when President Faunce, in the presence of a large crowd on the middle campus, conferred an LL. D. on Ferdinand Foch Marshal of France.

Then again, in 1923, preceding the dedication of the Jesse Metcalf Chemical Laboratory, a similar degree was given President James Rowland Angell of Yale University, son of James Burrill Angell, of the Brown class of 1849, former President of the University of Michigan, and, before he was called to that office, editor of the Providence Journal. President Angell of Yale, owing to his duties at New Haven in June, is barred from receiving honorary degrees at Commencement time.

The special convocation to-day has been called because M. Koussevitzky, director of the Boston Symphony Orchestra has contracts requiring his presence in E... in June, and Mr. Andrews will

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THIS CLIPPING FROM
EVE UNION
SPRINGFIELD, MASS.

FEB 25 1926

Koussevitzky Gets Degree at Brown

Boston Symphony Conductor Plays Violin; Explorer Also Honored.

PROVIDENCE, Feb. 24—(AP) Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, responded in the medium of his art, when Brown University this afternoon conferred on him the honorary degree of Doctor of Music. He played with thrilling beauty upon a bass violin, Handel's Largo and the Andante from his own concert, composed some 20 years ago.

The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of pre-historic man to Central Asia, conferring on him the honorary degree of Doctor of Science.

A ripple of applause greeted President W. P. H. Faunce's announcement that, "since M. Koussevitzky does not desire to use our English tongue in public, he will respond in the language of music which all can understand."

In his citation of Mr. Andrews Dr. Faunce said "Roy Chapman Andrews, indefatigable student and intrepid explorer who has made the dead past speak to the living present, and is making civilization realize its youth and the vast achievements yet to come."

7 1926

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Further interest in the evening's entertainment came in the appearance of the Russian composer-pianist, Serge Prokofieff, the first soloist to grace the present series. Mr. Prokofieff played his Third Concerto for piano and orchestra, the performance arousing the big audience to an unusually hearty demonstration.

This was the programme:

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Prokofieff....Third Concerto for piano, op. 26
Andante—Allegro.
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THIS CLIPPING FR
PROVIDENCE, R.
JOURNAL

174

Koussevitzky Conducts Liszt's "Faust Symphony"

Monitor — Feb 20

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And of the "Faust Symphony" even more may justly be said. In these days of returning admiration for a more "classic" style, the music of the Romanticists often strikes a note of disturbing affectation. Some of its romantic poses and formulas (little did its originators realize that they were writing as many formulas as their classical predecessors) sound outmoded and artificial. But this is only to be noted here and there in the "Faust Symphony." It is and will for long remain one of the masterpieces of the Romantic school if not of all music. The genius of its creator shines forth from page after page, and it often rises to sublime heights of emotional expression.

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FEB 2 1 192

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In Boston the orchestra has one of the finest homes ever given an institution of its kind, Symphony Hall on Huntington avenue, a fit setting for the inspiration and pleasure of thousands.

Such a hall Providence must have if it is not to be deprived of the visits of the Boston Symphony Orchestra.

A Home for the Symphony

For many years the Boston Symphony Orchestra has been coming to Providence. As we are but forty-four miles distant from its home base, it has found it easy to make frequent pilgrimages here, giving us more of its concerts every season than any other American community outside of Boston, with one or two possible exceptions. But now it is faced with the fact that Infantry Hall, where it has been accustomed to play, is about to disappear, and accordingly the audience at the concert last Tuesday evening found inside the programmes a notice of the anticipated cessation of the visits of the orchestra to Providence at the close of this season.

Facilities for its much-prized performances here may not, indeed, be lacking next fall, but this is not enough. A determined effort should be made at once to assure the orchestra of a suitable place in which to play. Its part in our musical education and development is vital. There is a new interest in musical affairs in this city, and it would be deplorable if we were suddenly deprived of the assistance rendered by this fine instrumental organization. Its long training and excellent traditions, its admirable technique and accomplished leadership, its presentation of the greatest orchestral compositions new and old—all these are needed in our musical scheme of things.

The attendance at the Symphony concerts in the last few years has been much greater than it used to be. The large hall last Tuesday evening was filled with enthusiastic auditors. The programme was an unusual one, the second number—an ultra-modern piece by a young Russian composer—being in sharp contrast to the measured rhythm and suave beauty of an elder day; but it does us good to be shaken up in our musical ideas, even if we do not relish such jolts as a regular thing; and M. Koussevitzky accompanied the Russian novelty with an ultra- conservative Italian composition of the seventeenth-century school and a Rimsky-Karanov composition of exceptional melody and loveliness, so that the audience had no reason to complain. Indeed it must have been conscious, at the close of the evening, of an intellectual and emotional stimulation that it might not have received from a more conventional programme. In a musical education, as in every other kind, we need a well rounded variety.

Several suggestions have been made to remedy the present lack of accommodations for the orchestra. One suggestion is that a new theatre be built. Another is that the spacious Masonic Hall, about to rise near the State Capitol, be utilized. A third is that the Rhode Island Auditorium, at present well under way on North Main street, be used. Very likely we shall hear of other proposals first and last. But whatever is done, a fitting place must be provided for the continued visits of our welcome Boston visitors. Providence could not afford to lose the entertainment, cultural background and inspiration that they have been offering us so long.

BROWN WILL HONOR FAMOUS MEN TO-DAY

Serge Koussevitzky and Roy Chapman Andrews Get Honorary Degrees.

SIMILAR EVENTS RECALLED

Cardinal Mercier, Marshal Foch and President Angell of Yale Have Been Honored at Special Convocations Since 1919

Brown University will follow a precedent established on College Hill in 1919, when it confers honorary degrees on Serge Koussevitzky, musician, and on Roy Chapman Andrews, explorer, at a special convocation in Sayles Hall this afternoon at 4:30 o'clock.

The recipient of the degree on an occasion memorable in Brown history, in 1919, was the late Cardinal Mercier of Belgium, and the degree was that of Doctor of Laws. In 1921 there was another colorful ceremony, "out of season," when President Faunce, in the presence of a large crowd on the middle campus conferred an LL. D. on Ferdinand Foch Marshal of France.

Then again, in 1923, preceding the dedication of the Jesse Metcalf Chemical Laboratory, a similar degree was given President James Rowland Angell of Yale University, son of James Burrill Angell, of the Brown class of 1849, former President of the University of Michigan, and, before he was called to that office, editor of the Providence Journal. President Angell of Yale, owing to his duties at New Haven in June, is barred from receiving honorary degrees at Commencement time.

The special convocation to-day has been called because M. Koussevitzky, director of the Boston Symphony Orchestra has contracts requiring his presence in E in June and Mr. Andrews will

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THIS CLIPPING FROM
EVE UNION
SPRINGFIELD, MASS.

5

Koussevitsky Gets Degree at Brown

Boston Symphony Conductor Plays Violin; Explorer Also Honored.

PROVIDENCE, Feb. 24—(AP) Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, responded in the medium of his art, when Brown University this afternoon conferred on him the honorary degree of Doctor of Music. He played with thrilling beauty upon a bass violin, Handel's Largo and the Andante from his own concert, composed some 20 years ago.

The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of pre-hi toric man to Central Asia, conferri on him the honorary degree of Dc tor of Science.

A ripple of applause greeted Pre dent W. P. H. Faunce's announcemen that, "since M. Koussevitsky does not desire to use our English tongue in public, he will respond in the language of music which all can understand."

In his citation of Mr. Andrews Dr. Faunce said "Roy Chapman Andrew indefatigable student and intrepid explorer who has made the dead past speak to the living present, and is making civilization realize its yout and the vast achievements yet come."

7 1926

KOUSSEVITSKY LEADS BRILLIANT CONCERT

Boston Symphony Orchestra Makes Fourth Appearance Here.

The Boston Symphony Orchestra last evening made its fourth appearance of the season at Infantry Hall. Mr. Koussevitsky, at the conductor's desk after an absence of one concert, celebrated his return by brilliant leadership in a programme of violent contrast. Three numbers of more widely divergent style scarcely could be found.

Further interest in the evening's entertainment came in the appearance of the Russian composer-pianist, Serge Prokofieff, the first soloist to grace the present series. Mr. Prokofieff played his Third Concerto for piano and orchestra, the performance arousing the big audience to an unusually hearty demonstration.

This was the programme:

Vivaldi.
Concerto in E-minor for String Orchestra
(Edited by A. Mistovski.)
Vigoroso.
Largo.
Allegro.
Prokofieff....Third Concerto for piano, op. 26
Andante—Allegro.
Theme—Andantino.
Variation I. Listesso tempo.
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditativo.
Variation V. Allegro giusto.
Theme Listesso tempo.
Allegro, ma non troppo.
Rimski-Korsakov.
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), op. 35.
The Sea and Sindbad's Ship.
The Story of the Kalandar Prince.
The Young Prince and the Young Princess.
Festival at Bagdad. The Sea. The Ship goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

In these days when discordant modernist scores jar the ear such a work as the Vivaldi concerto in E-minor for string orchestra seems somewhat old fashioned. But it is real music, melodious and comparatively simple in structure, the kind we learned to love in our earlier years before it became the fashion to write "modern" music.

Vivaldi was a melodist like most Italians of his day and the concerto in E-minor is a good example of his style of writing. There is strength and vigor in its melodic flow, clever treatment of thematic material, and contrast is attained in surprising measure considering the limited means at his disposal. Mr. Koussevitzky discovered unsuspected possibilities in such straightforward, formal scores and perhaps Vivaldi himself would have been surprised to hear the work as played under the Russian's baton. There was delightfully finished phrasing, delicate adjustment of tone volume and together the strings sang as one, either in the gentle rise and fall of soft passages or the broad measures of fortissimo.

In absolute contrast to this opening number came the Prokofieff concerto. Its composer is a modernist and to judge by this example of his work nearly if not quite deserves the prefix "ultra." It is a concerto that undoubtedly would strike terror to the heart of a player less technically gifted than Mr. Prokofieff, who possesses tremendous energy and fingers of steel.

Upon the few occasions when the score permitted the solo instrument to appear alone he revealed a tone of singular purity and sweetness. But in the main the piano takes its place as a voice in the orchestral ensemble, a leading voice to be sure, but not in the sense of solo part with an accompaniment. There are, however, occasions when the soloist embellishes the orchestral harmony with florid runs and figure work of great brilliance.

The concerto is extremely modern in its general effect. Dissonance is never absent and the restless energy of the strange and ever changing harmonic tide keeps the listener in interested suspense. From beginning to end the work is filled with astonishing effects of instrumentation which make their appearance in rapid succession. Abrupt changes of tempo and rhythm also have a share in the surprises that greet the ear.

It would be interesting to know the inspiration of such a work. Is it a deliberate attempt to say something new in modern scoring? If so the composer has succeeded. And likewise he has been successful in creating a musical work that is of absorbing interest from the standpoint of technical mastery of orchestration. But such discordant creations are not for regular musical diet.

The Rimsky Korsakov Symphonic Poem, modern in a sense, came as a soothing summer breeze after the jarring disonances of the concerto. Here we have the Russian tone painter at his best. Perhaps in no other work has he set forth in his colorful style such truly descriptive music. One needs little imagination to follow the tales of Scheherazade. The solo violin throughout the several movements gives the theme which presents the narrator.

Mr. Brugin played this violin part with

Koussevitzky Conducts Liszt's "Faust Symphony"

MONITOR — FEB 20

The sixteenth program of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was devoted to the compositions of Franz Liszt. Assisted by the Cecilia Society, Malcolm Lang, conductor, the orchestra gave his setting of the Thirteenth Psalm, "Lord, how long wilt Thou forget me?" and "A Faust Symphony."

It would seem that only now is Liszt receiving his due as a composer. Too long has he been recognized as the composer of "Les Préludes" and "Tasso," with an occasional hearing of "Mazeppa" outside of his familiar piano works. Two reasons may be assigned for this apparent neglect: his reputation as a virtuoso, and the fact that he was more often than not an experimenter, leaving the more complete working out of his bold and original thoughts to others. It is a commonplace to call attention to the debt which Wagner owes to him, or the Russians one and all. Thus did Monteverde reap the profit of the daring innovations of Peri and Caccini; or Beethoven of the way carefully broken out by Philip Emmanuel Bach and Rust; or Berlioz of the original ideas of his teacher Lesueur.

Yet Liszt is deserving of much in his own right. And if proof is needed, yesterday afternoon offered it in more than sufficient quantity. To be sure there is much in his setting of the Thirteenth Psalm which has by now become the stock in trade of every composer, but even so the same may be said of Beethoven and many another. No one on hearing this music, however, may honestly deny its sincerity and its nobility, its moments of real beauty and power. Only Liszt could have attained the dramatic intensity of the opening tenor solo or of many of the succeeding passages for the chorus.

And of the "Faust Symphony" even more may justly be said. In these days of returning admiration for a more "classic" style, the music of the Romanticists often strikes a note of disturbing affectation. Some of its romantic poses and formulas (little did its originators realize that they were writing as many formulas as their classical predecessors) sound outmoded and artificial. But this is only to be noted here and there in the "Faust Symphony." It is and will for long remain one of the masterpieces of the Romantic school if not of all music. The genius of its creator shines forth from page after page, and it often rises to sublime heights of emotional expression.

The music of yesterday afternoon was well suited to the talents of Mr. Koussevitzky. Even Dr. Muck's reading of this symphony, near perfection as it undoubtedly was, often smacked of cynicism. Not so with Mr. Koussevitzky, who completely surrendered to its message. Consequently the interpretation as a whole, if not as nearly perfect in technical detail as some of those in the past, was outstandingly beautiful and poetic. If Dr. Muck excelled in the movement of Mephistophelian parody, surely he did not attain to the exquisite loveliness of Mr. Koussevitzky's conception of the one devoted to the portrayal of Gretchen. In short, it was the most complete performance which Mr. Koussevitzky has given of any large work here so far.

The Cecilia Society has not in recent years been conspicuous for the pliability and responsiveness of its singing. Even Mr. Koussevitzky, with all his ardor, could not communicate a spark of emotion to them yesterday afternoon. They sang intelligently, with Bostonian reserve. They sang in an eminently respectable manner. But they did not once apparently lose themselves in the beauty of the music. No doubt they keenly felt the appeal of the music, but they gave no exterior evidence of it.

Mr. Charles Stratton sang the tenor solos with fervor, often with tonal beauty, occasionally marred by undue forcing of his voice. But his performance exhibited the requisite amount of musical understanding and was on the whole satisfactory.

The orchestra accomplished truly wonderful feats of virtuosity. S. M.

Dr. W. H. P. Faunce to Give Resume of Year.—Serge Koussevitzky and Roy Chapman Andrews Will Be Honored

With annual Visiting Day at Brown University next Wednesday enhanced by the special convocation at which President W. H. P. Faunce will confer honorary degrees on Serge Koussevitzky, leader of the Boston Symphony Orchestra, and Roy Chapman Andrews, explorer of Asia, it is expected that more alumni than ever before will take part in the programme arranged by the university authorities.

A special chapel service in Sayles Hall at 9 o'clock will start the day's programme. All visitors have been invited to occupy the chairs below the platform. After chapel members of the visiting committees will attend classes and see the university in action.

At noon the committees, together with the members of the corporation and the faculty, will assemble at the Faculty Club, 13 Brown street, and at 12:45 o'clock President Faunce and Prof. Henry T. Fowler will give a review of the academic year. Luncheon will follow at 1:15 after which T. F. I. McDonnell, chairman of the board of trustees of the Brown Alumni Loyalty Fund, will speak briefly before the class agents on the progress of the fund in connection with the present endowment and buildings fund campaign.

The visiting committees will confer at 2 o'clock with the officers of instruction at the offices of the various departments. Shortly before 4 o'clock the college bell will summon the alumni and visitors to form in academic procession on the campus at the east end of University Hall for the march to Sayles Hall, where at 4:15 President Faunce will confer the degree on M. Koussevitzky and Mr. Andrews. The convocation is open to the public.

The programme for the convocation will begin with an organ selection by Professor Gene Ware. Invocation will follow and then Albert Lyon Scott of the Board of Fellows will present M. Koussevitzky for the conferring of the degree by President Faunce. Dr. Hermon Carey Bumpus, also of the Board of Fellows and secretary of the corporation, will present Mr. Andrews. The audience will join in singing "O Mother Dear, Brunonia," and the exercises will conclude with an organ postlude by Professor Ware.

During Wednesday morning, beginning at 9:30, the advisory board of the Associated Alumni will continue its annual session, which will open at 6:30 o'clock Tuesday evening with a dinner at the University Club. President Henry G. Clark of the Associated Alumni will preside and among the guests will be Dr. Albert D. Mead, who will represent the university, Dean Otis E. Randall, Dr. H. C. Bumpus and Noel M. Field and Mark F. Coles of the class of 1926.

Responses from the Brown clubs, which are scattered from Providence to San Francisco, Seattle and Los Angeles, indicate that the representation at the advisory board meetings will be a widespread one. The sessions will be conducted for the first time under the new constitution of the Associated Alumni, adopted last June.

No. 6; "The Surprise," by Handn; Adadio Vivace Assai; Andante Menuetto Allegro di Malto; 2—Symphonic Paice, by Gilbert; Intermission; 3—Tone Poem don Juan Opus 28, Strauss; 4—Orchestra Fragments, from the ballad Daphnis and Chloe; second Suite Reveo; Dawn, Pantamon General Pance.

Rich Richard Says:

pected to live.

Tuesday evening, will th[illegible]ore be in the nature [illegible] well. The management of the Boston Symphony Orchestra regrets this situation, particularly in view of the ever widening interest in these concerts under Mr. Koussevitzky.

"Mr. Koussevitzky has in mind to prepare a programme of special interest for the final concert in Providence on March 16."

For near 50 years Providence has been privileged to hear what is conceded among world critics to be one of the greatest aggregations of musicians ever gathered under one leader. The visit of the Boston orchestra to any city in the United States is an event. Critics and patrons await it with keen anticipation and a concert anywhere is followed by columns of comment in every newspaper.

Providence has been given nearly 200 concerts by this orchestra. Great figures of the music world have stood on Infantry Hall stage and wielded the baton which has brought forth from the instruments of a hundred players the music of the masters, and the greatest soloists of the concert stage, instrumentalists and singers, have come here with the orchestra to present their inspired offerings of beauty.

This yearly source of what is to many Providence people their greatest pleasure and inspiration will be cut off, the management of the orchestra says, if this city cannot offer an auditorium in which the art of music may present its message to those who would listen.

During the past half century the Boston orchestra has appeared here and during the past few years its patronage has been steadily growing, so that now, it is believed, the cessation of its concerts would mean a loud and violent protest on the part of its adherents.

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Marshal Foch and President Angell of Yale Have Been Honored at Special Convocations Since 1919

Brown University will follow a precedent established on College Hill in 1919, when it confers honorary degrees on Serge Koussevitzky, musician, and on Roy Chapman Andrews, explorer, at a special convocation in Sayles Hall this afternoon at 4:30 o'clock.

The recipient of the degree on an occasion memorable in Brown history, in 1919, was the late Cardinal Mercier of Belgium, and the degree was that of Doctor of Laws. In 1921 there was another colorful ceremony, "out of season," when President Faunce, in the presence of a large crowd on the middle campus conferred an LL. D. on Ferdinand Foch Marshal of France.

Then again, in 1923, preceding the dedication of the Jesse Metcalf Chemical Laboratory, a similar degree was given President James Rowland Angell of Yale University, son of James Burrill Angell, of the Brown class of 1849, former President of the University of Michigan, and, before he was called to that office, editor of the Providence Journal. President Angell of Yale, owing to his duties at New Haven in June, is barred from receiving honorary degrees at Commencement time.

The special convocation to-day has been called because M. Koussevitzky, director of the Boston Symphony Orchestra has contracts requiring his presence in Europe in June, and Mr. Andrews will sail about March 1 for Asia.

The glamor that attended the Mercier and Foch ceremonies may be missing today in Sayles Hall, but there is more than passing interest in the convocation because it will be the first time that any American university has honored M. Koussevitzky. The academic procession, which will start for Sayles Hall at 4 o'clock, will be vivid in its color. It is expected that many alumni, present for visiting day, will join in the march, and that there will be a large gathering of the general public to look on as Brown honors the famous musician and the equally well-known explorer.

M. Koussevitzky will be presented for his degree by Albert Lyon Scott of the class of 1900, while Mr. Andrews will have as his sponsor, Dr. Hermon Carey Bumpus, secretary of the Brown corporation. Prof. Gene Ware will furnish the music for the occasion.

Dallo, were fined $150 on charges of illegal transportation of liquor, and Coyle was fined $25 for failing to stop when signalled by an officer.

GETS TWO MONTHS IN JAIL, APPEALS

Spencer Man Convicted of Illegal Practise of

MISSING
PAGE(S)

FEB 1 4 1926

CECILIA SOCIETY WITH SYMPHONY

181

Globe Feb 20

In Tonight's Broadcast From WEEI and Chain

Music lovers will hear the Cecilia Society with the Boston Symphony Orchestra during their broadcast tonight from Symphony Hall. This program will be given New England fans through WEEI, Boston; WCSH, Portland, and WEAN, Providence. During the remaining broadcasts, therefore, these concerts, sponsored by W. S. Quinby, will be given to the radio fans throughout Southern New England from WEAN at Providence.

MISHIMI

JEAN MacDONALD

Miss Jean Macdonald, well-known contralto soloist, will be the featured studio soloist during the regular Symphony intermission. Miss Macdonald is a Bostonian and recently achieved success on the occasion of her New York debut. Inasmuch as Miss Macdonald is of Gaelic descent, it is natural that she include in her program songs of Celtic origin.

The regular Symphony program consists of two selections by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society, under the direction of Malcolm Lang, with Charles Stratton, tenor, will assist in this program. The final selection by Liszt is a Faust Symphony in three character pictures after Goethe.

Story of Orchestra

Beginning tonight the Boston Symphony Orchestra broadcast will be featured by a new plan of announcing which will run as a continued story through the nine concerts still to go on the air. This plan is based upon the belief that the thousands of people who are enjoying these concerts are interested in knowing something about the technical construction of a great orchestra like the Boston Symphony and also about its personnel.

Like a mammoth building, or a battle

American Feb 20

NEW PLAN FOR SYMPHONY

Beginning tonight, the Boston Symphony Orchestra broadcast through WEEI, will be featured by a new plan of announcing, which will run as a continued story through the nine concerts still to go on the air through the courtesy of W. S. Quinby of the W. S. Quinby Company.

The make-up of the orchestra will therefore be discussed in nine chapters, the first of which will be tonight—the story of violins and the part they play in a big orchestra like the Boston Symphony.

Music lovers will hear the Cecilia Society with the Boston Symphony Orchestra during their broadcast tonight from Symphony Hall. This program will be given the New England fans through WEEI, Boston; WCSH, Portland, and this week WEAN, Providence, has been added to the small New England network.

During the remaining broadcasts, therefore, these concerts, sponsored by W. S. Quinby, will be given to the radio fans throughout southern New England from WEAN at Providence.

Miss Jean MacDonald, well known contralto soloist, who is scheduled to give a recital in Jordan Hall on March 18, will be the featured soloist during the regular intermission.

The regular Symphony program consists of but two selections. Both of these are by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society is under the direction of Malcolm Lang, with Charles Stratton, tenor, assisting in this program.

The final selection by Liszt is a Faust Symphony in three character pictures from Goethe. I—Faust. II—Gretchen. III—Mephistopheles.

At succeeding concerts other units of the orchestra will be subjects for discussion. Some of these are as follows: violas, violincellos, basses, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, harps, timpanis, percussion, etc.

FEB 2 7 1926

Koussevitzky Leads Symphony Orchestra Under "Doctor" Title

The Boston Symphony Orchestra gave its first concert yesterday conducted by Dr. Koussevitzky; until then it had always been Mr. Koussevitzky. His new title was bestowed upon him Wednesday by Brown University, making the fourth time in the history of the institution that the degree of Doctor of Music had been awarded.

The concert, held in Symphony Hall, Boston, had as its piece de resistance, Gilbert's "Symphonic Piece," rendered for the first time. It is characterized by its thoroughly American inspiration and manner.

SYMPHONY IN THIRD MONDAY CONCERT

Globe Feb 23

Irene Scharrer Makes Her American Debut

The Boston Symphony Orchestra, Mr Koussevitzy conducting, gave its third concert of the Monday evening series last evening before its usual audience. The program consisted of Vivaldi's Concerto in E minor for string orchestra, Schumann's A minor piano concerto played by Irene Scharrer, Debussy's "Prelude a l'Apres Midi d'un Faune" and Respighi's "Pines of Rome." With the exception of the concerto all of the music had been previously heard this season in the regular series.

Miss Scharrer, the English pianist, made her American debut last evening under favorable circumstances. She is a young woman of attractive simplicity and modesty who plays admirably in many ways. She employs a large palette, utilizes pianissimos and fortis-

THIS CLIPPING FROM
TIMES
TAMPA, FLA.

FEB 2 4 1926

SYMPHONY SPONSORS PIANIST

Post Feb 23

Irene Scharrer Makes American Debut at Concert

BY WARREN STOREY SMITH

The American debut of Irene Scharrer, an English pianist, in Schumann's Concerto, constituted the novel element in last evening's Symphony concert. The rest ran to repetitions from the current "regular" subscription concerts, and offered Vivaldi's E minor Concerto for strings, Debussy's Prelude to "The Afternoon of a Faun" and Respighi's "Pines of Rome."

AT HOME AT PIANO

A single performance of even so comprehensive a piece as Schumann's Concerto may hardly disclose the full measure of any pianist. We will know Mme. Scharrer better when we have heard her in recital. Last evening she seemed fully at home in Schumann's music; responded to its poetry, its romantic content; observed the changefullness of mood in the first movement; caught the improvisational fancy of the intermezzo, and rose to the brilliance of the finale. In other words hers was an adequate, an altogether sympathetic performance. That it shed any new light upon the music or even revealed in the pianist herself any conspicuous or arresting individuality is not so certain.

Once more Respighi's "Pines," the most attractive new music that has come to us in many a day, found much favor, while the resounding March again carried all before it. But a second hearing of the piece makes one even more distrustful of the photograph-rendered nightingale of the third movement. Last evening these chirpings brought the uncomfortable feeling that some impious hand had thrust a canary, cage and all, upon the stage of Symphony Hall, there to let its twitterings mingle with the immeasurably more eloquent voices of the orchestra. It would seem that Respighi, heretofore always a sensitive and discriminating musician, had in this instance been most unadvisedly literal.

THIRD IN SYMPHONY MONDAY CONCERTS

Herald Feb 23

Respighi and Vivaldi Pieces Are Played

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Most people, without much doubt, would prefer Debussy's prelude to the music by Leken. But, if a referendum could be taken would the majority vote in favor of a concerto or a purely orchestral piece?

Because of its necessary soloist, some musical people declare a concerto brings personality to the fore, to the distraction of their attention from the music itself. No doubt they are right. But there is an answer awaiting them. A concert without personality is indeed a sorry affair.

Other musical people protest that the tone of a piano and that of other instruments are hopelessly at odds; they never can agree. Hence, away with piano concertos. When certain pianists do the playing it must be admitted that these musical people have ground for their contention. But they must be blessed—or cursed—with ears abnormally sensitive if they found sounds to offend them in the first two movements of last night's concerto.

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PHILADELPHIA, PA.
Public Ledger

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NEW HAVEN, CONN.
Journal - Courier
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BULLETIN
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That the final offering is to be one of such magnitude as this great Hub City organization of 107 picked musicians bespeaks great praise for the booking ability of Mr. Steinert, under whose managerial direction the Yale School of Music offers the attractions.

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The Boston Symphony Orchestra last evening made its fourth appearance of the season at Infantry Hall. Mr. Koussevitsky, at the conductor's desk after an absence of one concert, celebrated his return by brilliant leadership in a programme of violent contrast. Three numbers of more widely divergent style scarcely could be found.

Further interest in the evening's entertainment came in the appearance of the Russian composer-pianist, Serge Prokofieff, the first soloist to grace the present series. Mr. Prokofieff played his Third Concerto for piano and orchestra, the performance arousing the big audience to an unusually hearty demonstration.

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  Concerto in E-minor for String Orchestra
    (Edited by A. Mistovski.)
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  Largo.
  Allegro.
Prokofieff....Third Concerto for piano, op. 26
  Andante—Allegro.
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  The Story of the Kalandar Prince.
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  Festival at Bagdad. The Sea. The Ship goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

In these days when discordant modernist scores jar the ear such a work as the Vivaldi concerto in E-minor for string orchestra seems somewhat old fashioned. But it is real music, melodious and comparatively simple in structure, the kind we learned to love in our earlier years before it became the fashion to write "modern" music.

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In absolute contrast to this opening number came the Prokofieff concerto. Its composer is a modernist and to judge by this example of his work nearly if not quite deserves the prefix "ultra." It is a concerto that undoubtedly would strike terror to the heart of a player less technically gifted than Mr. Prokofieff, who possesses tremendous energy and fingers of steel.

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The programme will be as follows: 1—The first Symphony No. 6; "The Surprise," by Handn; Adadio Vivace Assai; Andante Menuetto Allegro di Malto; 2—Symphonic Paice, by Gilbert; Intermission; 3—Tone Poem don Juan Opus 28, Strauss; 4—Orchestra Fragments, from the ballad Daphnis and Chloe; second Suite Reveo; Dawn, Pantamon General Pance.

181

CECILIA SOCIETY WITH SYMPHONY

Globe Feb 20

In Tonight's Broadcast From WEEI and Chain

Music lovers will hear the Cecilia Society with the Boston Symphony Orchestra during their broadcast tonight from Symphony Hall. This program will be given New England fans through WEEI, Boston; WCSH, Portland, and WEAN, Providence. During the remaining broadcasts, therefore, these concerts, sponsored by W. S. Quinby, will be given to the radio fans throughout Southern New England from WEAN at Providence.

MISHIMI

JEAN MacDONALD

Miss Jean Macdonald, well-known contralto soloist, will be the featured studio soloist during the regular Symphony intermission. Miss Macdonald is a Bostonian and recently achieved success on the occasion of her New York debut. Inasmuch as Miss Macdonald is of Gaelic descent, it is natural that she include in her program songs of Celtic origin.

The regular Symphony program consists of two selections by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society, under the direction of Malcolm Lang, with Charles Stratton, tenor, will assist in this program. The final selection by Liszt is a Faust Symphony in three character pictures after Goethe.

Story of Orchestra

Beginning tonight the Boston Symphony Orchestra broadcast will be featured by a new plan of announcing which will run as a continued story through the nine concerts still to go on the air. This plan is based upon the belief that the thousands of people who are enjoying these concerts are interested in knowing something about the technical construction of a great orchestra like the Boston Symphony and also about its personnel.

Like a mammoth building, or a battle

American Feb 20

NEW PLAN FOR SYMPHONY

Beginning tonight, the Boston Symphony Orchestra broadcast through WEEI, will be featured by a new plan of announcing, which will run as a continued story through the nine concerts still to go on the air through the courtesy of W. S. Quinby of the W. S. Quinby Company.

The make-up of the orchestra will therefore be discussed in nine chapters, the first of which will be tonight—the story of violins and the part they play in a big orchestra like the Boston Symphony.

Music lovers will hear the Cecilia Society with the Boston Symphony Orchestra during their broadcast tonight from Symphony Hall. This program will be given the New England fans through WEEI, Boston; WCSH, Portland, and this week WEAN, Providence, has been added to the small New England network.

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Miss Jean MacDonald, well known contralto soloist, who is scheduled to give a recital in Jordan Hall on March 18, will be the featured soloist during the regular intermission.

The regular Symphony program consists of but two selections. Both of these are by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society is under the direction of Malcolm Lang, with Charles Stratton, tenor, assisting in this program.

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At succeeding concerts other units of the orchestra will be subjects for discussion. Some of these are as follows: violas, violincellos, basses, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, harps, timpanis, percussion, etc.

FEB 27 1926

Koussevitzky Leads Symphony Orchestra Under "Doctor" Title

The Boston Symphony Orchestra gave its first concert yesterday conducted by Dr. Koussevitzky; until then it had always been Mr. Koussevitzky. His new title was bestowed upon him Wednesday by Brown University, making the fourth time in the history of the institution that the degree of Doctor of Music had been awarded.

The concert, held in Symphony Hall, Boston, had as its piece de resistance, Gilbert's "Symphonic Piece," rendered for the first time. It is characterized by its thoroughly American inspiration and manner.

SYMPHONY IN THIRD MONDAY CONCERT

Globe Feb 23

Irene Scharrer Makes Her American Debut

The Boston Symphony Orchestra, Mr Koussevitzy conducting, gave its third concert of the Monday evening series last evening before its usual audience The program consisted of Vivaldi's Concerto in E minor for string orchestra, Schumann's A minor piano concerto played by Irene Scharrer, Debussy's "Prelude a l'Apres Midi d'un Faune" and Respighi's "Pines of Rome." With the exception of the concerto all of the music had been previously heard this season in the regular series.

Miss Scharrer, the English pianist, made her American debut last evening under favorable circumstances. She is a young woman of attractive simplicity and modesty who plays admirably in many ways. She employs a large palette, utilizes pianissimos and fortis-

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THIS CLIPPING FROM
TIMES
TAMPA, FLA.

FEB 24 1926

SYMPHONY SPONSORS PIANIST

Post Feb 23

Irene Scharrer Makes American Debut at Concert

BY WARREN STOREY SMITH

The American debut of Irene Scharrer, an English pianist, in Schumann's Concerto, constituted the novel element in last evening's Symphony concert. The rest ran to repetitions from the current "regular" subscription concerts, and offered Vivaldi's E minor Concerto for strings, Debussy's Prelude to "The Afternoon of a Faun" and Respighi's "Pines of Rome."

AT HOME AT PIANO

A single performance of even so comprehensive a piece as Schumann's Concerto may hardly disclose the full measure of any pianist. We will know Mme. Scharrer better when we have heard her in recital. Last evening she seemed fully at home in Schumann's music; responded to its poetry, its romantic content; observed the changefullness of mood in the first movement; caught the improvisational fancy of the intermezzo, and rose to the brilliance of the finale. In other words hers was an adequate, an altogether sympathetic performance. That it shed any new light upon the music or even revealed in the pianist herself any conspicuous or arresting individuality is not so certain.

Once more Respighi's "Pines," the most attractive new music that has come to us in many a day, found much favor, while the resounding March again carried all before it. But a second hearing of the piece makes one even more distrustful of the photograph-rendered nightingale of the third movement. Last evening these chirpings brought the uncomfortable feeling that some impious hand had thrust a canary, cage and all, upon the stage of Symphony Hall, there to let its twitterings mingle with the immeasurably more eloquent voices of the orchestra. It would seem that Respighi, heretofore always a sensitive and discriminating musician, had in this instance been most unadvisedly literal.

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Journal - Courier

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Largo.
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Andante—Allegro.
Theme—Andantino.

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In these days when discordant modernist scores jar the ear such a work as the Vivaldi concerto in E-minor for string orchestra seems somewhat old fashioned. But it is real music, melodious and comparatively simple in structure, the kind we learned to love in our earlier years before it became the fashion to write "modern" music.

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In absolute contrast to this opening number came the Prokofieff concerto. Its composer is a modernist and to judge by this example of his work nearly if not quite deserves the prefix "ultra." It is a concerto that undoubtedly would strike terror to the heart of a player less technically gifted than Mr. Prokofieff, who possesses tremendous energy and fingers of steel.

Upon the few occasions when the score permitted the solo instrument to appear alone he revealed a tone of singular purity and sweetness. But in the main the piano takes its place as a voice in the orchestral ensemble, a leading voice to be sure, but not in the sense of solo part with an accompaniment. There are, however, occasions when the soloist embellishes the orchestral harmony with florid runs and figure work of great brilliance.

The concerto is extremely modern in its general effect. Dissonance is never absent and the restless energy of the strange and ever changing harmonic tide keeps the listener in interested suspense. From beginning to end the work is filled with astonishing effects of instrumentation which make their appearance in rapid succession. Abrupt changes of tempo and rhythm also have a share in the surprises that greet the ear.

It would be interesting to know the inspiration of such a work. Is it a deliberate attempt to say something new in modern scoring? If so the composer has succeeded. And likewise he has been successful in creating a musical work that is of absorbing interest from the standpoint of technical mastery of orchestration. But such discordant creations are not for regular musical diet.

The Rimsky Korsakov Symphonic Poem, modern in a sense, came as a soothing summer breeze after the jarring disonances of the concerto. Here we have the Russian tone painter at his best. Perhaps in no other work has he set forth in his colorful style such truly descriptive music. One needs little imagination to follow the tales of Scheherazade. The solo violin throughout the several movements gives the theme which presents the narrator.

Mr. Brugin played this violin part with nice effect and the orchestra responded brilliantly to Conductor Koussevitzky's effective conception of the score.

A. F. P.

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first Symphony No. 6; "The Surprise," by Handn; Adadio Vivace Assai; Andante Menuetto Allegro di Malto; 2—Symphonic Palce, by Gilbert; Intermission; 3—Tone Poem don Juan Opus 28, Strauss; 4—Orchestra Fragments, from the ballad Daphnis and Chloe; second Suite Reveo; Dawn, Pantamon General Pance.

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Sugar Cured Sliced BACON lb. 31c 5 lb. Box $1.39
Genuine Spring RIB LAMB CHOPS, lb. 37c
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Sugar Cured Stockinette HAMS Whole or Half Shank lb. 24c

1926

Serge Prokofieff

CECILIA SOCIETY WITH SYMPHONY

181

Globe Feb 20

In Tonight's Broadcast From WEEI and Chain

Music lovers will hear the Cecilia Society with the Boston Symphony Orchestra during their broadcast tonight from Symphony Hall. This program will be given New England fans through WEEI, Boston; WCSH, Portland, and WEAN, Providence. During the remaining broadcasts, therefore, these concerts, sponsored by W. S. Quinby, will be given to the radio fans throughout Southern New England from WEAN at Providence.

MISHIMI

JEAN MacDONALD

Miss Jean Macdonald, well-known contralto soloist, will be the featured studio soloist during the regular Symphony intermission. Miss Macdonald is a Bostonian and recently achieved success on the occasion of her New York debut. Inasmuch as Miss Macdonald is of Gaelic descent, it is natural that she include in her program songs of Celtic origin.

The regular Symphony program consists of two selections by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society, under the direction of Malcolm Lang, with Charles Stratton, tenor, will assist in this program. The final selection by Liszt is a Faust Symphony in three character pictures after Goethe.

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In absolute contrast to this opening number came the Prokofieff concerto. Its composer is a modernist and to judge by this example of his work nearly if not quite deserves the prefix "ultra." It is a concerto that undoubtedly would strike terror to the heart of a player less technically gifted than Mr. Prokofieff, who possesses tremendous energy and fingers of steel.

Upon the few occasions when the score permitted the solo instrument to appear alone he revealed a tone of singular purity and sweetness. But in the main the piano takes its place as a voice in the orchestral ensemble, a leading voice to be sure, but not in the sense of solo part with an accompaniment. There are, however, occasions when the soloist embellishes the orchestral harmony with florid runs and figure work of great brilliance.

The concerto is extremely modern in its general effect. Dissonance is never absent and the restless energy of the strange and ever changing harmonic tide keeps the listener in interested suspense. From beginning to end the work is filled with astonishing effects of instrumentation which make their appearance in rapid succession. Abrupt changes of tempo and rhythm also have a share in the surprises that greet the ear.

It would be interesting to know the inspiration of such a work. Is it a deliberate attempt to say something new in modern scoring? If so the composer has succeeded. And likewise he has been successful in creating a musical work that is of absorbing interest from the standpoint of technical mastery of orchestration. But such discordant creations are not for regular musical diet.

The Rimsky Korsakov Symphonic Poem, modern in a sense, came as a soothing summer breeze after the jarring disonances of the concerto. Here we have the Russian tone painter at his best. Perhaps in no other work has he set forth in his colorful style such truly descriptive music. One needs little imagination to follow the tales of Scheherazade. The solo violin throughout the several movements gives the theme which presents the narrator.

Mr. Brugin played this violin part with nice effect and the orchestra responded brilliantly to Conductor Koussevitzky's effective conception of the score.

A. F. P.

1—The first Symphony No. 6; "The Surprise," by Handn; Adadio Vivace Assai; 2—Andante Menuetto Allegro di Malto; 2—Symphonic Paice, by Gilbert; Intermission; 3—Tone Poem don Juan Opus 28 Strauss; 4—Orchestra Fragments, from the ballad Daphnis and Chloe; second Suite Reveo; Dawn, Pantamon General Pance.

1926

Serge Prokofieff W

CECILIA SOCIETY WITH SYMPHONY

Globe Feb 20

In Tonight's Broadcast From WEEI and Chain

Music lovers will hear the Cecilia Society with the Boston Symphony Orchestra during their broadcast tonight from Symphony Hall. This program will be given New England fans through WEEI, Boston; WCSH, Portland, and WEAN, Providence. During the remaining broadcasts, therefore, these concerts, sponsored by W. S. Quinby, will be given to the radio fans throughout Southern New England from WEAN at Providence.

MISHIMI

JEAN MacDONALD

Miss Jean Macdonald, well-known contralto soloist, will be the featured studio soloist during the regular Symphony intermission. Miss Macdonald is a Bostonian and recently achieved success on the occasion of her New York debut. Inasmuch as Miss Macdonald is of Gaelic descent, it is natural that she include in her program songs of Celtic origin.

The regular Symphony program consists of two selections by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society, under the direction of Malcolm Lang, with Charles Stratton, tenor, will assist in this program. The final selection by Liszt is a Faust Symphony in three character pictures after Goethe.

Story of Orchestra

Beginning tonight the Boston Symphony Orchestra broadcast will be featured by a new plan of announcing which will run as a continued story through the nine concerts still to go on the air. This plan is based upon the belief that the thousands of people who are enjoying these concerts are interested in knowing something about the technical construction of a great orchestra like the Boston Symphony, and also about its personnel.

Like a mammoth building, or a battleship, or a fine piece of music, an orchestra is built according to a plan. As applied to the Boston Symphony Orchestra, this plan takes into consideration all the elements of sound, harmony, balance of tone, volume and many other things which are necessary to secure perfection in the finished result.

The makeup of the orchestra will therefore be discussed in nine chapters, the first of which will be tonight—the story of violins and the part they play in an orchestra like the Boston Symphony. At succeeding concerts other units of the orchestra will be subjects for discussion. Some of these are as follows: Violas, violoncellos, basses, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, harps, timpanis, percussion, etc.

Another interesting feature of this announcement plan will be stories of men who have succeeded supremely well in their life work. In this particular case these men have devoted their lives to the mastering of musical instruments, and the artists who will be mentioned are among the world's greatest players,

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of these are by Liszt. The first is Psalm 13, "Lord, How Long Wilt Thou Forget Me?" This selection is for chorus and tenor soloist. The Cecilia Society is under the direction of Malcolm Lang, with Charles Stratton, tenor, assisting in this program.

The final selection by Liszt is a Faust Symphony in three character pictures from Goethe. I—Faust. II—Gretchen. III—Mephistopheles.

At succeeding concerts other units of the orchestra will be subjects for discussion. Some of these are as follows: violas, violincellos, basses, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, harps, timpanis, percussion, etc.

FEB 27 1926

Koussevitzky Leads Symphony Orchestra Under "Doctor" Title

The Boston Symphony Orchestra gave its first concert yesterday conducted by Dr. Koussevitzky; until then it had always been Mr. Koussevitzky. His new title was bestowed upon him Wednesday by Brown University, making the fourth time in the history of the institution that the degree of Doctor of Music had been awarded.

The concert, held in Symphony Hall, Boston, had as its piece de resistance, Gilbert's "Symphonic Piece," rendered for the first time. It is characterized by its thoroughly American inspiration and manner.

SYMPHONY IN THIRD MONDAY CONCERT

Globe Feb 23

Irene Scharrer Makes Her American Debut

The Boston Symphony Orchestra, Mr Koussevitzy conducting, gave its third concert of the Monday evening series last evening before its usual audience. The program consisted of Vivaldi's Concerto in E minor for string orchestra, Schumann's A minor piano concerto played by Irene Scharrer, Debussy's "Prelude a l'Apres Midi d'un Faune" and Respighi's "Pines of Rome." With the exception of the concerto all of the music had been previously heard this season in the regular series.

Miss Scharrer, the English pianist, made her American debut last evening under favorable circumstances. She is a young woman of attractive simplicity and modesty who plays admirably in many ways. She employs a large palette, utilizes pianissimos and fortissimos with discretion and produces the latter without great effort and without any recourse to pounding. She is willing to submerge her instrument in the orchestra, always the sign of a musician. Certain quiet passages she played with an exquisite tempered romanticism.

On the other side of the picture is her somewhat mannered use of arms and hands, her distinct lack of flexibility and lightness in trills and passage work, her rather patchy phrasing with its concurrent tendency to slur. It would be unwise and unfair to judge her abilities by the performance of this one concerto and it is far better to reserve final judgment of her powers to the imminent date of her first Boston recital.

So much has been written about the poor little one-minute nightingale song in the "Pines of Rome" as to cause one to wonder why it has come in for all this praise or blame. Not everyone who has discoursed on it at length has done so because of an ardent desire to take a stand on one or the other side of the question of the advisability of introducing genuine naturalism into the field of music. Can it be that some have chosen this way of avoiding a pronouncement? For be assured, were this music by Respighi a soul-stirring one, no one would notice the nightingale save casually.

The performance was of Mr Koussevitzky's best, particularly in the first and last movements, which contain music of the type in which he excels. One could not but question whether the thrilling march of the Roman legions owed more to the conductor than to the composer.

Vivaldi's concerto pleased as it did in the regular series and Mr Koussevitzky's languorous faun displeased, also as was the case before. All in all the march of the legions seemed best.

Heels of contrasting color or m
terial are one of the new shoe modes.

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STEAK lb. 37c
Very Special

Sugar Cured Stockinette
HAMS Whole or Shank Half lb. 24c

but a second piece makes one even mistrustful of the photograph-rendered nightingale of the third movement. Last evening these chirpings brought the uncomfortable feeling that some impious hand had thrust a canary, cage and all, upon the stage of Symphony Hall, there to let its twitterings mingle with the immeasurably more eloquent voices of the orchestra. It would seem that Respighi, heretofore always a sensitive and discriminating musician, had in this instance been most unadvisedly literal.

THIRD IN SYMPHONY MONDAY CONCERTS

Herald Feb 23

Respighi and Vivaldi Pieces Are Played

Ten days ago Mr. Koussevitzky played at a concert the Vivaldi concerto in E minor for string orchestra (edited by A. Mistovski), a piece by Leken, Respighi's new "Pini di Roma," and Beethoven's first symphony. Last night, at the third concert of the Monday series, he played once more the Respighi and Vivaldi pieces, replaced the Leken composition with Debussy's "Prelude to the Afternoon of a Faun," and, instead of the symphony, treated the audience to a concerto, Schumann's to wit, with Irene Scharrer playing the piano part.

Most people, without much doubt, would prefer Debussy's prelude to the music by Leken. But, if a referendum could be taken would the majority vote in favor of a concerto or a purely orchestral piece?

Because of its necessary soloist, some musical people declare a concerto brings personality to the fore, to the distraction of their attention from the music itself. No doubt they are right. But there is an answer awaiting them. A concert without personality is indeed a sorry affair.

Other musical people protest that the tone of a piano and that of other instruments are hopelessly at odds; they never can agree. Hence, away with piano concertos. When certain pianists do the playing it must be admitted that these musical people have ground for their contention. But they must be blessed—or cursed—with ears abnormally sensitive if they found sounds to offend them in the first two movements of last night's concerto.

For Mr. Koussevitzky had set his mind, so much was evident, to making the accompaniment sound beautiful. Admirably he succeeded. And Miss Scharrer, with her exquisitely clear and mellow tone, was plainly inclined, not to display, but to do her part in a performance that should be beautiful through and through.

So, with tone most artfully colored and in strength just right she furnished accompaniments to solos, and arabesques of a loveliness very rare. To her own solo passages she brought an excellent singing tone and the nicest taste in phrasing.

Of musical beauty one could not ask more than Miss Scharrer gave in these two movements. That Schumann's concerto gains when played with a warmer sentiment, with rhythm more vitally accented, is not to be denied. Miss Scharrer was warmly applauded. Clearly, the audience last night had no distaste for a fine concerto when musically played.

Of the orchestral pieces it is not necessary to speak, since they all have been recently played. Both Mr. Koussevitzky and the orchestra were at their best. The next Monday concert will be March 22.

R. R. G.

Providence, R. I.,

For the first time in America, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, appeared as a soloist today. He played the double bass at a special convocation of Brown University, called for the purpose of conferring honorary degrees on M. Koussevitsky and Roy Chapman Andrews, the explorer.

Before he became a conductor, M. Koussevitsky was widely known in Europe as a double bass virtuoso.

In announcing that he would play today, M. Koussevitsky explained that his inability to speak the English language made it impossible for him to express in words his appreciation of the honor conferred by the university, and so he decided to express it in terms of music. He will use an instrument of the seventeenth century, which he brought with him when he came to America.

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who has traced the origin of pre-historic man to Central Asia, conferring on him the honorary degree of Doctor of Science.

FEB 25 1926

HONORARY DEGREE IS CONFERRED ON MUSIC CONDUCTOR

Providence, R. I., Feb. 25.—(AP)—Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitzky, conductor of the Boston Symphony orchestra, responded in the medium of his art, when Brown university conferred on him the honorary degree of doctor of music, Wednesday.

He received an ovation after playing with thrilling beauty upon a bass violin Handel's Largo and the Andante from his own concert, composed twenty years ago.

The university also honored Roy Chapman Andrews, eminent explorer, who has traced the origin of prehistoric man to central Asia, conferring on Andrews the honorary degree of doctor of science.

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Before he became a conductor, M. Koussevitsky was widely known in Europe as a double bass virtuoso and he explained that because of his inability to speak the English language he had decided to express in music his appreciation of the honor conferred by the university. He will use an instrument dating from the seventeenth century which he brought with him to America.

Musician to Play "Bull Fiddle" As He Gets Degree

Providence, Feb. 24.—For the first time in America, Serge Koussevitsky, conductor of the Boston Symphony orchestra will appear as a soloist today. He will play the double bass at a special convocation of Brown university, called to confer honorary degrees on M. Koussevitsky and Roy Chapman Andrews, the explorer.

Before he became a conductor, M. Koussevitsky was widely known in Europe as a double bass virtuoso and he explained that because of his inability to speak the English language he had decided to express in music his appreciation of the honor conferred by the university. He will use an instrument dating from the 17th century which he brought with him to America.

Woolsey Hall, the Boston Symphony Orchestra, conducted by its distinguished leader, Serge Koussevitsky, will be heard for a single concert. The event will mark the conclusion of the Steinert Concert Series for the present season, a series, which, by the way, has proven tremendously successful.

That the final offering is to be one of such magnitude as this great Hub City organization of 107 picked musicians bespeaks great praise for the booking ability of Mr. Steinert, under whose managerial direction the Yale School of Music offers the attractions.

Serge Koussevitsky, as leader of the Boston Symphony Orchestra, now holds the attention of America as a striking and unusal personality in the world of music. In Europe he is as prominent likewise, having conducted with great success last Summer his usual series of "Concerts Koussevitsky" in Paris, and his series as conductor of the London Symphony Orchestra.

FEB 27 1926

BOSTON SYMPHONY

The Boston Symphony Orchestra last evening made its fourth appearance of the season at Infantry Hall. Mr. Koussevitsky, at the conductor's desk after an absence of one concert, celebrated his return by brilliant leadership in a programme of violent contrast. Three numbers of more widely divergent style scarcely could be found.

Further interest in the evening's entertainment came in the appearance of the Russian composer-pianist, Serge Prokofieff, the first soloist to grace the present series. Mr. Prokofieff played his Third Concerto for piano and orchestra, the performance arousing the big audience to an unusually hearty demonstration.

This was the programme:

Vivaldi.
  Concerto in E-minor for String Orchestra
  (Edited by A. Mistovski.)
  Vigoroso.
  Largo.
  Allegro.
Prokofieff....Third Concerto for piano, op. 26
  Andante—Allegro.
  Theme—Andantino.
  Variation I. Listesso tempo.
  Variation II. Allegro.
  Variation III. Allegro moderato.
  Variation IV. Andante meditativo.
  Variation V. Allegro giusto.
  Theme. Listesso tempo.
  Allegro, ma non troppo.
Rimski-Korsakov.
Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), op. 35.
  The Sea and Sindbad's Ship.
  The Story of the Kalandar Prince.
  The Young Prince and the Young Princess.
  Festival at Bagdad. The Sea. The Ship goes to Pieces Against a Rock Surmounted by a Bronze Warrior. Conclusion.

In these days when discordant modernist scores jar the ear such a work as the Vivaldi concerto in E-minor for string orchestra seems somewhat old fashioned. But it is real music, melodious and comparatively simple in structure, the kind we learned to love in our earlier years before it became the fashion to write "modern" music.

Vivaldi was a melodist like most Italians of his day and the concerto in E-minor is a good example of his style of writing. There is strength and vigor in its melodic flow, clever treatment of thematic material, and contrast is attained in surprising measure considering the limited means at his disposal. Mr. Koussevitzky discovered unsuspected possibilities in such straightforward, formal scores and perhaps Vivaldi himself would have been surprised to hear the work as played under the Russian's baton. There was delightfully finished phrasing, delicate adjustment of tone volume and together the strings sang as one, either in the gentle rise and fall of soft passages or the broad measures of fortissimo.

In absolute contrast to this opening number came the Prokofieff concerto. Its composer is a modernist and to judge by this example of his work nearly if not quite deserves the prefix "ultra." It is a concerto that undoubtedly would strike terror to the heart of a player less technically gifted than Mr. Prokofieff, who possesses tremendous energy and fingers of steel.

Upon the few occasions when the score permitted the solo instrument to appear alone he revealed a tone of singular purity and sweetness. But in the main the piano takes its place as a voice in the orchestral ensemble, a leading voice to be sure, but not in the sense of solo part with an accompaniment. There are, however, occasions when the soloist embellishes the orchestral harmony with florid runs and figure work of great brilliance.

The concerto is extremely modern in its general effect. Dissonance is never absent and the restless energy of the strange and ever changing harmonic tide keeps the listener in interested suspense. From beginning to end the work is filled with astonishing effects of instrumentation which make their appearance in rapid succession. Abrupt changes of tempo and rhythm also have a share in the surprises that greet the ear.

It would be interesting to know the inspiration of such a work. Is it a deliberate attempt to say something new in modern scoring? If so the composer has succeeded. And likewise he has been successful in creating a musical work that is of absorbing interest from the standpoint of technical mastery of orchestration. But such discordant creations are not for regular musical diet.

The Rimsky Korsakov Symphonic Poem, modern in a sense, came as a soothing summer breeze after the jarring disonances of the concerto. Here we have the Russian tone painter at his best. Perhaps in no other work has he set forth in his colorful style such truly descriptive music. One needs little imagination to follow the tales of Scheherazade. The solo violin throughout the several movements gives the theme which presents the narrator.

Mr. Brugin played this violin part with nice effect and the orchestra responded brilliantly to Conductor Koussevitzky's effective conception of the score.

A. F. F.

1—The first Symphony No. 6; "The Surprise," by Handn; Adadio Vivace Assai; Andante Menuetto Allegro di Malto; 2—Symphonic Paice, by Gilbert; Intermission; 3—Tone Poem don Juan Opus 28 Strauss; 4—Orchestra Fragments, from the ballad Daphnis and Chloe; second Suite Reveo; Dawn, Pantamon General Pance.

LISZT PROGRAM AT SYMPHONY CONCERT

Globe — Feb 20

"Faust" Symphony and 13th Psalm Heard

Liszt's "A Faust Symphony," and his setting of the 13th Psalm for chorus, tenor solo and orchestra, filled yesterday's Symphony program. A mixed chorus from the Cecilia Society, trained by Malcolm Lang, and charles Stratton, tenor, assisted. In the finale for male chorus of Liszt's symphony members of other local choruses assisted, though the programs contained no mention of the fact.

The concert is of unusual length. One can enjoy more than two hours of nothing but Beethoven, Mozart, Bach, or Wagner. But when it comes to nothing but Liszt from 2:30 to 4:45 the pleasures of that composer's work, such as they are, begin to pall.

The setting of the 13th Psalm, which began the concert, has never been performed before in Boston. It was composed in 1855. The only American performance on record was given in New York in 1890. This is not music likely to please persons not already fervent worshippers of Liszt's work. Since it antedates Wagner's "Tristan" and "Ring" music, the Wagnerish harmonic changes and turns of melody must be accounted as evidence in favor of those who claim that Wagner learned a great deal from his prospective father-in-law.

But neither the pleadingly reiterated "How long, O Lord," of the theatrically gloomy opening section nor the final bombastic outburst, "I will sing unto the Lord, because He has dealt bountifully with me," succeed in stirring genuine emotion in the listener.

One could always see in one's mind's eye the familiar Liszt of the photographs saying to himself as he planned his effects, "That ought to make them sit up!"

Charles Stratton sang the tenor solo in this psalm with an obvious endeavor to use his voice as though it were a violoncello. It was an effective stage play, but one vastly preferred his wholly admirable singing of the solo in the finale of Liszt's familiar symphony.

Mr Stratton is notably the best tenor who has been assisting soloist with the Boston Symphony in a choral concert in the past 15 seasons. One doubts whether the older generation can recall his superior in this capacity. His singing was an outstanding feature of yesterday's concert.

Dr Muck made a dazzling success with Liszt's "A Faust Symphony" at the Symphony concerts a decade ago. Three performances in two seasons increased rather than diminished the impression his interpretation produced. Mr Monteux in a single performance failed to interest those who recalled Muck's version.

Mr Koussevitzky's interpretation was therefore awaited with not a little curiosity. It is individual, energetic, particularly effective at climaxes and in the two song themes in the "Gretchen" movement. The last movement yesterday held the attention throughout its somewhat needless lengths, but in the numerous repetitions and artistically superfluous pages of the other movements it was at times an effort of will to go on listening instead of dropping off into a day dream or a doze.

The audience applauded after each movement, and Mr Koussevitzky acknowledged this aplause, no doubt because except in name this music is not a symphony, but merely an unconnected series of tone pictures.

There is no need for rehashing all the old controversy about the merits and demerits of Liszt as a composer. His prodigious cleverness, his genuine gift of harmonic invention, his flair for orchestral effects, his ability to make a trifling melodic invention go a long way are undeniable.

But yesterday one thought of Byron. This symphony is in the vein of his "Manfred," equally hollow and artificial when it tries to be dramatic and when it tries to be sentimental. As in Byron's case only the irony, the empty mocking laughter of "Don Juan," of "Mephistopheles," the "spirit that denies," seems alive in this unromantic age.

It ought in fairness to be conceded that the final climax with the chorus and tenor hammering in the moral that "the eternal feminine bears us upward and onward" does stir the emo- [illegible] than suspects [illegible] ves not

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THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.

FEB 25 1926

Boston Symphony Orchestra Conductor Appears as Soloist

Plays Bass Violin—Brown University Awards Him Honorary Degree

PROVIDENCE, R. I., Feb. 24. (AP)—Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitzky, conductor of the Boston Symphony Orchestra responded in the medium of his art when Brown University this afternoon conferred on him the honorary degree of doctor of music. He played with thrilling beauty upon a bass violin, Handel's Largo and the Andante from his own concert, composed some 20 years ago.

In conferring the degree upon M. Koussevitzky, President William H. P. Faunce spoke of him "as a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own ins[illegible]ht into the arts in the universal lang[illegible]e of music."

Visiting Day at Brown

Dame Nature smiled on Alma Mater yesterday, when a large company of graduates of Brown University returned for the annual Visiting Day, which is now a recognized institution on the Hill. There have been cold and sleety Visiting Days in the past, but yesterday was ideal and the visitors found their visit correspondingly agreeable.

Some of them came from the immediate neighborhood. Brown calls upon her sons and daughters in Providence, Pawtucket and other nearby cities and towns as inspectors and inspirers once a year. But many others made longer journeys to attend the various departmental meetings and to join in a common gathering at the Faculty Club to hear Dr. Faunce report upon the progress registered during the year, of the problems encountered and in some instances solved, and of the institution's hopes and desires for the future.

By no means the least interesting event of the day was the special convocation at Sayles Hall in the afternoon, when a great throng assembled for the conferring of honorary degrees upon M. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mr. Roy Chapman Andrews, who has made a distinguished name for himself by his scientific expeditions to all parts of the world and his extraordinary discoveries, particularly in the realm of archaeology. M. Koussevitzky bears one of the most honored names in contemporary music. He is a familiar figure in Providence, where he has directed many recent concerts, to the marked pleasure of large audiences. No other American university has granted him such an award as Brown bestowed upon him yesterday, a fact that gives special significance to his well-deserved degree. Fortunately, also, the degree he received fits his particular case,—something that cannot always be said of academic awards. The degree of doctor of laws, for examp [illegible] ently [illegible]

THIS CLIPPING FROM
TELEGRAM
WORCESTER, MASS.

FEB 25 1926

BROWN HONORS KOUSSEVITZKY

Boston Symphony Conductor and Roy Chapman Andrews Given Honorary Degrees

ROVIDENCE, Feb. 24. (A. P)—pearing for the first time in this ntry as a soloist rather than a nductor, Serge Koussev'tzky, conctor of the Boston Spmphony orhestra, responded in the medium of is art when Brown university this afternoon conferred on him the honorary degree of doctor of music. He played with thrilling beauty upon a bass violin, "Handel's Largo and the Andante from his own concert, composed some 20 years ago.

The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of prehistoric man to Central Asia, conferring on him the honorary degree of doctor of science.

Impressive exercises, paying gracious tribute to two men distinguishe in widely dverse fields and endeaco were held in Sayles hall, the university chapel.

In conferring the degree upon M Koussevitzky, President William H. P. Faunce spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelon and Warsaw, who has crossed th seas to convey to prosaic Americ some of his own insight into the art in the universal language of music

A ripple of applause greeted Dr Faunce's announcement that, "sine M. Koussevitzky does not desire to use our English tongue in public, he will respond in the language of musi which all can understand." A tremendous ovation was accorded the conductor's recital.

In his citation of Mr. Andrews, President Faunce said: "Roy Chapman Andrews, indefatigable studen and intrepid explorer, who has ma the dead past speak to the livin present and is making civilizati realize its youth and the vast achievments yet to come."

GILBERT'S MUSIC AT SYMPHONY CONCERT

Globe — Feb 27

First Performance of His "Symphonic Piece"

A new "Symphonic Piece" by Henry F. Gilbert, well known Boston composer was given its first performance anywhere at yesterday's Symphony concert. Mr Koussevitzky (who perhaps should now be called Dr Koussevitzky because of his honorary degree, received from Brown University this week) has changed the program from that announced in advance.

As actually played it begins with Haydn's "Surprise" Symphony, and besides Mr Gilbert's music includes Strauss' "Don Juan," and the second suite from Ravel's "Daphnis and Chloe."

Yesterday's is one of the most attractive programs of the season, a familiar classic, an interesting novelty, and two notable modern works which can bear repeated hearings without sating one's curiosity. One wishes Mr Koussevitzky would more often follow the outlines of this program.

What one really wants to hear at these concerts is the great classics, Bach, Haydn, Mozart, Beethoven, Wagner and the rest; and important music of the 20th century. The work of minor living writers like Dukas and Glazunoff should be sparingly and infrequently performed.

Mr Gilbert has not given his new piece a title suggesting any event or literary work because "it aims to be a piece of absolute music, something of a rarity in these days of the overworked program idea—ornithological, botanical, or what not." It was written originally as the first movement of a symphony, but last Fall when Mr Gilbert finished it, friends persuaded him to let it be played as it stands.

In his illuminating program note Mr Gilbert gives an interesting statement of his artistic creed applicable to the new "Symphonic Piece."

"My constant aim, ever since beginning composition, has been to write some American music—i. e., some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character or spirit, felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint, and in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth, renascence of the human spirit which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'hurrah boys' attache [illegible]

tively and brilliantly with a verve that redeems the lack of concision, the often sprawling style, and the use of not a little banal material. Here as in no other orchestral music the actual America finds poetic utterances.

It was a great pleasure to listen to Haydn's charming familiar symphony again, in a graceful and spirited performance. One wishes Mr Koussevitzky turned oftener to the great 18th century masters and less often to the archaelogical relics of that era. He scants his audiences on Mozart and Haydn, for whom Vivaldi and Boccherini are poor substitutes.

The Koussevitzky of Strauss' "Don Juan" is too slow in the slow passages and a bit turgid at climaxes, but otherwise thrilling and satisfying. The Ravel suite, already played this season, again seemed a masterpiece with more breadth and depth than its composer is usually credited with.

The radio audience tonight should hear Haydn's lightly scored symphony well, and follow its simple tunes readily. The "Surprise," that gives the piece its English nickname, is a sudden loud chord in the second movement, after the entire theme has been played very softly. The story that Haydn put this chord in to wake up the slumbering old ladies in his original audience is appealing, but not well documented.

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KOUSSEVITSKY PLAYS THANKS

Expresses Gratitude to Brown on Bass Violin. Andrews Speaks

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M. Koussevitsky, who was introduced by Albert Scott Lyon of the Brown board of fellows was called "a distinguished virtuoso" by President Faunce, who in conferring a Doctor of Music degree further referred to the composer as "an interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music."

Outlining the career of Mr. Andrews, Dr. Herman Carey Bumpus of the board of fellows stated that the explorer had been engaged in scientific research since the age of 24, when, he said, Mr. Andrews began the study of marine life in the most remote part of the Atlantic nd Pacific.

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SYMPHONY GIVES 17TH CONCERT

Herald — Feb 27

Brilliant Performance of Gilbert, Haydn and Strauss

"DON JUAN" PLAYED MOST ELOQUENTLY

By PHILIP HALE

The 17th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony, G-major, "The Surprise"; Gilbert, Symphonic Piece (first performance); Strauss, Tone Poem, "Don Juan"; Ravel, Second Suite from "Daphnis and Chloe."

Seeking inspiration for his symphonic poem, Mr. Gilbert did not go to Greece or Scandinavia. He did not hunt for a myth; he did not dream of sketching the tonal character of Machiavelli, Oliv Cromwell, or Catherine of Russia; was far from his thought to paint tones Sahara or the Aurora Borealis.

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SYRACUSE, N. Y.

182

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Mr. Andrews's explorations and scientific research have made his name familiar. He has brought to the modern world an appreciation and understanding of civilization and cultures that have been buried by the inexorable passing of the years. He joins a list of other distinguished scientists who have been honored by Brown.

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LISZT PROGRAM AT SYMPHONY CONCERT

Globe — Feb 20

"Faust" Symphony and 13th Psalm Heard

Liszt's "A Faust Symphony," and his setting of the 13th Psalm for chorus, tenor solo and orchestra, filled yesterday's Symphony program. A mixed chorus from the Cecilia Society, trained by Malcolm Lang, and charles Stratton, tenor, assisted. In the finale for male chorus of Liszt's symphony members of other local choruses assisted, though the programs contained no mention of the fact.

The concert is of unusual length. One can enjoy more than two hours of nothing but Beethoven, Mozart, Bach, or Wagner. But when it comes to nothing but Liszt from 2:30 to 4:45 the pleasures of that composer's work, such as they are, begin to pall.

The setting of the 13th Psalm, which began the concert, has never been performed before in Boston. It was composed in 1855. The only American performance on record was given in New York in 1890. This is not music likely to please persons not already fervent worshippers of Liszt's work. Since it antedates Wagner's "Tristan" and "King" music, the Wagnerish harmonic changes and turns of melody must be accounted as evidence in favor of those who claim that Wagner learned a great deal from his prospective father-in-law.

But neither the pleadingly reiterated "How long, O Lord," of the theatrically gloomy opening section nor the final bombastic outburst, "I will sing unto the Lord, because He has dealt bountifully with me," succeed in stirring genuine emotion in the listener.

One could always see in one's mind's eye the familiar Liszt of the photographs saying to himself as he planned his effects, "That ought to make them sit up!"

Charles Stratton sang the tenor solo in this psalm with an obvious endeavor to use his voice as though it were a violoncello. It was an effective stage play, but one vastly preferred his wholly admirable singing of the solo in the finale of Liszt's familiar symphony.

Mr Stratton is notably the best tenor who has been assisting soloist with the Boston Symphony in a choral concert in the past 15 seasons. One doubts whether the older generation can recall his superior in this capacity. His singing was an outstanding feature of yesterday's concert.

Dr Muck made a dazzling success with Liszt's "A Faust Symphony" at the Symphony concerts a decade ago. Three performances in two seasons increased rather than diminished the impression his interpretation produced. Mr Monteux in a single performance failed to interest those who recalled Muck's version.

Mr Koussevitzky's interpretation was therefore awaited with not a little curiosity. It is individual, energetic, particularly effective at climaxes and in the two song themes in the "Gretchen" movement. The last movement yesterday held the attention throughout its somewhat needless lengths, but in the numerous repetitions and artistically superfluous pages of the other movements it was at times an effort of will to go on listening instead of dropping off into a day dream or a doze.

The audience applauded after each movement, and Mr Koussevitzky acknowledged this aplause, no doubt because except in name this music is not a symphony, but merely an unconnected series of tone pictures.

There is no need for rehashing all the old controversy about the merits and demerits of Liszt as a composer. His prodigious cleverness, his genuine gift of harmonic invention, his flair for orchestral effects, his ability to make a trifling melodic invention go a long way are undeniable.

But yesterday one thought of Byron. This symphony is in the vein of his "Manfred," equally hollow and artificial when it tries to be dramatic and when it tries to be sentimental. As in Byron's cane only the irony, the empty mocking laughter of "Don Juan," of "Mephistopheles," the "spirit that denies," seems alive in this unromantic age.

It ought in fairness to be conceded that the final climax with the chorus and tenor hammering in the moral that "the eternal feminine bears us upward and onward" does stir the emo- [illegible] more than suspects [illegible] ves not

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THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.

2 5 19

Boston Symphony Orchestra Conductor Appears as Soloist

Plays Bass Violin—Brown University Awards Him Honorary Degree

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In conferring the degree upon M. Koussevitzky, President William H. P. Faunce spoke of him "as a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music."

Visiting Day at Brown

Dame Nature smiled on Alma Mater yesterday, when a large company of graduates of Brown University returned for the annual Visiting Day, which is now a recognized institution on the Hill. There have been cold and sleety Visiting Days in the past, but yesterday was ideal and the visitors found their visit correspondingly agreeable.

Some of them came from the immediate neighborhood. Brown calls upon her sons and daughters in Providence, Pawtucket and other nearby cities and towns as inspectors and inspirers once a year. But many others made longer journeys to attend the various departmental meetings and to join in a common gathering at the Faculty Club to hear Dr. Faunce report upon the progress registered during the year, of the problems encountered and in some instances solved, and of the institution's hopes and desires for the future.

By no means the least interesting event of the day was the special convocation at Sayles Hall in the afternoon, when a great throng assembled for the conferring of honorary degrees upon M. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mr. Roy Chapman Andrews, who has made a distinguished name for himself by his scientific expeditions to all parts of the world and his extraordinary discoveries, particularly in the realm of archaeology. M. Koussevitzky bears one of the most honored names in contemporary music. He is a familiar figure in Providence, where he has directed many recent concerts, to the marked pleasure of large audiences. No other American university has granted him such an award as Brown bestowed upon him yesterday, a fact that gives special significance to his well-deserved degree. Fortunately, also, the degree he received fits his particular case,—something that cannot always be said of academic awards. The degree of doctor of laws, for example, [illegible] ently [illegible] ose [illegible]

THIS CLIPPING FROM
TELEGRAM
WORCESTER, MASS.

FEB 2 5 1926

BROWN HONORS KOUSSEVITZKY

Boston Symphony Conductor and Roy Chapman Andrews Given Honorary Degrees

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The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of prehistoric man to Central Asia, conferring on him the honorary degree of doctor of science.

Impressive exercises, paying gracious tribute to two men distinguished in widely dverse fields and endeavor were held in Sayles hall, the university chapel.

In conferring the degree upon M. Koussevitzky, President William H. P. Faunce spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the art in the universal language of music."

A ripple of applause greeted Dr. Faunce's announcement that, "since M. Koussevitzky does not desire to use our English tongue in public, he will respond in the language of music which all can understand." A tremendous ovation was accorded the conductor's recital.

In his citation of Mr. Andrews, President Faunce said: "Roy Chapman Andrews, indefatigable student and intrepid explorer who has made the dead past speak to the living present and is making civilization realize its youth and the vast achievements yet to come."

GILBERT'S MUSIC AT SYMPHONY CONCERT

Globe — Feb 27

First Performance of His "Symphonic Piece"

A new "Symphonic Piece" by Henry F. Gilbert, well known Boston composer was given its first performance anywhere at yesterday's Symphony concert. Mr Koussevitzky (who perhaps should now be called Dr Koussevitzky because of his honorary degree, received from Brown University this week) has changed the program from that announced in advance.

As actually played it begins with Haydn's "Surprise" Symphony, and besides Mr Gilbert's music includes Strauss' "Don Juan," and the second suite from Ravel's "Daphnis and Chloe."

Yesterday's is one of the most attractive programs of the season, a familiar classic, an interesting novelty, and two notable modern works which can bear repeated hearings without sating one's curiosity. One wishes Mr Koussevitzky would more often follow the outlines of this program.

What one really wants to hear at these concerts is the great classics, Bach, Haydn, Mozart, Beethoven, Wagner and the rest; and important music of the 20th century. The work of minor living writers like Dukas and Glazunoff should be sparingly and infrequently performed.

Mr Gilbert has not given his new piece a title suggesting any event or literary work because "it aims to be a piece of absolute music, something of a rarity in these days of the overworked program idea—ornithological, botanical, or what not." It was written originally as the first movement of a symphony, but last Fall when Mr Gilbert finished it, friends persuaded him to let it be played as it stands.

In his illuminating program note Mr Gilbert gives an interesting statement of his artistic creed applicable to the new "Symphonic Piece."

"My constant aim, ever since beginning composition, has been to write some American music—i. e., some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character or spirit, felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint, and in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth, renascence of the human spirit which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'hurrah boys' attache[illegible]

tively and brilliantly with a verve that redeems the lack of concision, the often sprawling style, and the use of not a little banal material. Here as in no other orchestral music the actual America finds poetic utterances.

It was a great pleasure to listen to Haydn's charming familiar symphony again, in a graceful and spirited performance. One wishes Mr Koussevitzky turned oftener to the great 18th century masters and less often to the archaelogical relics of that era. He scants his audiences on Mozart and Haydn, for whom Vivaldi and Boccherini are poor substitutes.

The Koussevitzky of Strauss' "Don Juan" is too slow in the slow passages and a bit turgid at climaxes, but otherwise thrilling and satisfying. The Ravel suite, already played this season, again seemed a masterpiece with more breadth and depth than its composer is usually credited with.

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Liszt's "A Faust Symphony," and his setting of the 13th Psalm for chorus, tenor solo and orchestra, filled yesterday's Symphony program. A mixed chorus from the Cecilia Society, trained by Malcolm Lang, and charles Stratton, tenor, assisted. In the finale for male chorus of Liszt's symphony members of other local choruses assisted, though the programs contained no mention of the fact.

The concert is of unusual length. One can enjoy more than two hours of nothing but Beethoven, Mozart, Bach, or Wagner. But when it comes to nothing but Liszt from 2:30 to 4:45 the pleasures of that composer's work, such as they are, begin to pall.

The setting of the 13th Psalm, which began the concert, has never been performed before in Boston. It was composed in 1855. The only American performance on record was given in New York in 1890. This is not music likely to please persons not already fervent worshippers of Liszt's work. Since it antedates Wagner's "Tristan" and "Ring" music, the Wagnerish harmonic changes and turns of melody must be accounted as evidence in favor of those who claim that Wagner learned a great deal from his prospective father-in-law.

But neither the pleadingly reiterated "How long, O Lord," of the theatrically gloomy opening section nor the final bombastic outburst, "I will sing unto the Lord, because He has dealt bountifully with me," succeed in stirring genuine emotion in the listener.

One could always see in one's mind's eye the familiar Liszt of the photographs saying to himself as he planned his effects, "That ought to make them sit up!"

Charles Stratton sang the tenor solo in this psalm with an obvious endeavor to use his voice as though it were a violoncello. It was an effective stage play, but one vastly preferred his wholly admirable singing of the solo in the finale of Liszt's familiar symphony.

Mr Stratton is notably the best tenor who has been assisting soloist with the Boston Symphony in a choral concert in the past 15 seasons. One doubts whether the older generation can recall his superior in this capacity. His singing was an outstanding feature of yesterday's concert.

Dr Muck made a dazzling success with Liszt's "A Faust Symphony" at the Symphony concerts a decade ago. Three performances in two seasons increased rather than diminished the impression his interpretation produced. Mr Monteux in a single performance failed to interest those who recalled Muck's version.

Mr Koussevitzky's interpretation was therefore awaited with not a little curiosity. It is individual, energetic, particularly effective at climaxes and in the two song themes in the "Gretchen" movement. The last movement yesterday held the attention throughout its somewhat needless lengths, but in the numerous repetitions and artistically superfluous pages of the other movements it was at times an effort of will to go on listening instead of dropping off into a day dream or a doze.

The audience applauded after each movement, and Mr Koussevitzky acknowledged this aplause, no doubt because except in name this music is not a symphony, but merely an unconnected series of tone pictures.

There is no need for rehashing all the old controversy about the merits and demerits of Liszt as a composer. His prodigious cleverness, his genuine gift of harmonic invention, his flair for orchestral effects, his ability to make a trifling melodic invention go a long way are undeniable.

But yesterday one thought of Byron. This symphony is in the vein of his "Manfred," equally hollow and artificial when it tries to be dramatic and when it tries to be sentimental. As in Byron's cane only the irony, the empty mocking laughter of "Don Juan," of "Mephistopheles," the "spirit that denies," seems alive in this unromantic age.

It ought in fairness to be conceded that the final climax with the chorus and tenor hammering in the moral that "the eternal feminine bears us upward and onward" does stir the emotions, even if one more than suspects the emotion to be from the nerves, not from the heart.

The radio audience tonight, if the choral portion of the concert is well transmitted, should enjoy the last part of the last movement of the symphony the most. The slow movement, especially the theme for oboe solo near the beginning, should also prove attractive. The point of the third movement will be lost unless one recalls the themes of the earlier movements, which are here mercilessly parodied. Mr Stratton's voice ought to come through well both in the Psalm and in the finale.

Next week's program is entirely filled with unfamiliar music by present day composers, Glazunov's "Middle Ages," Dukas' Symphony in C major, the second suite from Ravel's "Daphnis et Chloe" and a new "Symphonic Piece" by Henry F. Gilbert of Cambridge, long well-known here as a composer with individuality of style and variety of mood.

Mr Gilbert will lecture at the Boston Public Library Thursday, Feb 25, at 5, on this program, including his own work.

P. R.

Visiting Day at Brown

Dame Nature smiled on Alma Mater yesterday, when a large company of graduates of Brown University returned for the annual Visiting Day, which is now a recognized institution on the Hill. There have been cold and sleety Visiting Days in the past, but yesterday was ideal and the visitors found their visit correspondingly agreeable.

Some of them came from the immediate neighborhood. Brown calls upon her sons and daughters in Providence, Pawtucket and other nearby cities and towns as inspectors and inspirers once a year. But many others made longer journeys to attend the various departmental meetings and to join in a common gathering at the Faculty Club to hear Dr. Faunce report upon the progress registered during the year, of the problems encountered and in some instances solved, and of the institution's hopes and desires for the future.

By no means the least interesting event of the day was the special convocation at Sayles Hall in the afternoon, when a great throng assembled for the conferring of honorary degrees upon M. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Mr. Roy Chapman Andrews, who has made a distinguished name for himself by his scientific expeditions to all parts of the world and his extraordinary discoveries, particularly in the realm of archaeology. M. Koussevitzky bears one of the most honored names in contemporary music. He is a familiar figure in Providence, where he has directed many recent concerts, to the marked pleasure of large audiences. No other American university has granted him such an award as Brown bestowed upon him yesterday, a fact that gives special significance to his well-deserved degree. Fortunately, also, the degree he received fits his particular case,—something that cannot always be said of academic awards. The degree of doctor of laws, for example, has frequently been employed to honor men whose recognition might better have come in some such form as that of "doctor of achievement," though that itself is perhaps an awkward and inadequate phrase. But in the case of a great musician like M. Koussevitzky, the degree of doctor of music is of course exactly right.

The degree of doctor of science, bestowed on Mr. Andrews, is equally appropriate. He has earned for himself a great reputation in scientific research. President Faunce's characterization of his fame emphasized this point, as his citation of M. Koussevitzky did also the case of the Russian conductor. Altogether it was a very pleasant occa at Brown. May there be many others.

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ho are, first, very heavily interested
their own financial behalf—men
long and wide experience in busi-
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e business are before them, com-
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them it is made ap-

M. Koussevitzky ... re use our English tongue in public, h will respond in the language of musi which all can understand." A tremendous ovation was accorded the conductor's recital.

In his citation of Mr. Andrews, President Faunce said: "Roy Chapman Andrews, indefatigable studen and intrepid explorer who has ma the dead past speak to the livi present and is making civilizati realize its youth and the vast achiev ments yet to come."

GILBERT'S MUSIC AT SYMPHONY CONCERT

Globe — Feb 27

First Performance of His "Symphonic Piece"

A new "Symphonic Piece" by Henry F. Gilbert, well known Boston composer was given its first performance anywhere at yesterday's Symphony concert. Mr Koussevitzky (who perhaps should now be called Dr Koussevitzky because of his honorary degree, received from Brown University this week) has changed the program from that announced in advance.

As actually played it begins with Haydn's "Surprise" Symphony, and besides Mr Gilbert's music includes Strauss' "Don Juan," and the second suite from Ravel's "Daphnis and Chloe."

Yesterday's is one of the most attractive programs of the season, a familiar classic, an interesting novelty, and two notable modern works which can bear repeated hearings without sating one's curiosity. One wishes Mr Koussevitzky would more often follow the outlines of this program.

What one really wants to hear at these concerts is the great classics, Bach, Haydn, Mozart, Beethoven, Wagner and the rest; and important music of the 20th century. The work of minor living writers like Dukas and Glazunoff should be sparingly and infrequently performed.

Mr Gilbert has not given his new piece a title suggesting any event or literary work because "it aims to be a piece of absolute music, something of a rarity in these days of the overworked program idea—ornithological, botanical, or what not." It was written originally as the first movement of a symphony, but last Fall when Mr Gilbert finished it, friends persuaded him to let it be played as it stands.

In his illuminating program note Mr Gilbert gives an interesting statement of his artistic creed applicable to the new "Symphonic Piece."

"My constant aim, ever since beginning composition, has been to write some American music—i. e., some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character or spirit, felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint, and in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth, renascence of the human spirit which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'hurrah boys' attaches to it, but the spirit of the new birth underlies all. Some of this American mood I have tried to reflect in my composition."

Mr Gilbert has in truth here written obstreperous, buoyant music, with a first theme which recalls Whitman's phrase about his verse, "my barbaric yawp," and a second frankly melodious and genuinely sentimental theme, which, as Mr Gilbert himself notes, "has a slight Fosterian twang." It contains, as he says, "a remote suggestion of 'Old Folks at Home,' interspersed with a couple of measures from 'The Arkansas Traveler,'" but no other "folk suggestions," to borrow his phrase.

This "Symphonic Piece," admirably performed by Mr Koussevitzky and the orchestra and applauded with not a little warmth by the audience, seemed yesterday one of the very few really significant and interesting orchestral works yet written by an American. A complete list of such works knows to the writer would include only Griffes' "Khubla Khan," Schelling's "A Victory Ball," Gershwin's "Rhapsody in Blue," Chadwick's "Melpomene Overture," Copland's "Music for the Theatre" and now Gilbert's "Symphonic Piece."

Mr Gilbert has here written imaginatively and brilliantly with a verve that redeems the lack of concision, the often sprawling style, and the use of not a little banal material. Here as in no other orchestral music the actual America finds poetic utterances.

It was a great pleasure to listen to Haydn's charming familiar symphony again, in a graceful and spirited performance. One wishes Mr Koussevitzky turned oftener to the great 18th century masters and less often to the archaelogical relics of that era. He scants his audiences on Mozart and Haydn, for whom Vivaldi and Boccherini are poor substitutes.

The Koussevitzky of Strauss' "Don Juan" is too slow in the slow passages and a bit turgid at climaxes, but otherwise thrilling and satisfying. The Ravel suite, already played this season, again seemed a masterpiece with more breadth and depth than its composer is usually credited with.

The radio audience tonight should hear Haydn's lightly scored symphony well, and follow its simple tunes readily. The "Surprise," that gives the piece its English nickname, is a sudden loud chord in the second movement, after the entire theme has been played very softly. The story that Haydn put this chord in to wake up the slumbering old ladies in his original audience is appealing, but not well documented.

The other three pieces to be played are all of unusual brilliance and sonority, with salient passages for brass and wood wind which should be well transmitted. This is perhaps the most attractive of all the programs so far broadcast.

Next week's program as now planned includes Beethoven's Eighth Symphony, an unfamiliar concerto by Chausson for violin, pianoforte and orchestra, with Georges Enesco and Ernest Hutcheson as soloists, and modern pieces by Bloch, Hindemith, and Tailleferre.

A feature of the hearing was the op-
osition to the measure voiced by for-
ner Representative Patrick E. Dillon of
entral Falls. He scored the profes-
ional prohibitionists and said that he
vas perhaps the only person in the au-
lience who stopped drinking because of
rohibition." His remarks caused some
the leaders of the dry cause to blush
nd feel a bit uneasy but were not dis-

ceded by an academic procession from University Hall.

M. Koussevitsky, who was introduced by Albert Scott Lyon of the Brown board of fellows was called "a distinguished virtuoso" by President Faunce, who in conferring a Doctor of Music degree further referred to the composer as "an interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music."

Outlining the career of Mr. Andrews, Dr. Herman Carey Bumpus of the board of fellows stated that the explorer had been engaged in scientific research since the age of 24, when, he said, Mr. Andrews began the study of marine life in the most remote part of the Atlantic nd Pacific.

Dr. Bumpus referred to the explorer's 912 achievement in following the Yellow river from its source in Korea to the sea and said that Mr. Andrews would again leave for China, where he will organize the fourth expedition of the American Museum of Natural History into the Gobi Des [illegible] for a new search into that wilder [illegible] it [illegible] early human re-

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SYMPHONY GIVES 17TH CONCERT

Herald — Feb 27

Brilliant Performance of Gilbert, Haydn and Strauss

"DON JUAN" PLAYED MOST ELOQUENTLY

By PHILIP HALE

The 17th concert of the Boston Symphony orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Haydn, Symphony, G-major, "The Surprise"; Gilbert, Symphonic Piece (first performance); Strauss, Tone Poem, "Don Juan"; Ravel, Second Suite from "Daphnis and Chloe."

Seeking inspiration for his symphonic poem, Mr. Gilbert did not go to Greece or Scandinavia. He did not hunt for a myth; he did not dream of sketching the tonal character of Machiavelli, Oliver Cromwell, or Catherine of Russia; it was far from his thought to paint in tones Sahara or the Aurora Borealis.

As an American he wished to express the spirit of his countrymen as they rush, shout, and also sentimentalize. He understands the vulgarity with the amazing energy of many captains of industry; of the suddenly rich, even of the flamboyant profiteers. He has heard the boasting; he is aware of the spread-eagleism that endears us to older and foreign nations. He would charge his music with this American spirit, realizing the might and the goodness that lie underneath the surface. If he can hurrah in music, so too he can set forth the curious sentimentalism, which is a characteristic of our people.

The born melodist among Americans, the greatest natural melodist we have had, was Stephen C. Foster. His airs were for many years this nation's folk songs (for there are even in 1926 other Americans than negroes, creoles, and that copper-colored race which once ruled this land). The words of Foster's songs were at times maudlin in their sentimentalism. The women of whom he sang were borne at an early age to their last resting place. His favorite trees were the cypress and the weeping willow. But in the best of his melodies, and the best are many, Foster was not maudlin. They were of an appealing sincerity. A sincerity, haunting, without the taint of affectation.

In his song-theme of the "Symphonic Piece," Mr. Gilbert remembered Foster's simple art, and, without distressing imitation, he wrote in Foster's vein, not forgetting a couple of bars from that fine old ditty, "The Arkansaw Traveler." With this exception there is no suggestion of folk-song.

As many of us delight in Walt Whitman's "barbaric yawp," knowing his conscientiousness as an artist which led him to constant filing and revision, so we exult in this hilarious, screaming, exciting outburst of Mr. Gilbert's rugged Muse. No one but an American, regardless of traditions, free from European influence and academic conventionalism, could have written this music. Let no one think for a moment that it is only an attempt to express the age of Jazz. There is much more than rhythmic eccentricity. Here is no glorified cake-walk. There is no unbending of scholastic dignity merely to please those whose only interest is in heel-and-toe rhythm and stimulating noise. Here is a musical expression of a nation's spirit. Mr. Gilbert knew what he wished to do and he has done it admirably.

Mr.—or shall we now say Dr.?—Koussevitzky, heartily welcomed, as if the audience rejoiced in the honor paid him this week by Brown University, conducted the "Symphonic Piece" with infinite gusto. He emphasized the defiant opening and following measures; he did not put too much stress on the episodes of charming sentiment. The audience was enthusiastic. Mr. Gilbert was called to the platform several times.

It was a brilliant concert throughout. Haydn's Symphony was delightfully interpreted. Familiar as it is to players and hearers, by the performance it was as fresh, with the exceptions of the period's formulas, as if it were of today. Mr. Koussevitzky's taste and art were especially displayed in his treatment of the Andante. The lively movements, and they should be lively, tested technical proficiency.

Strauss's "Don Juan" was read and played in a most eloquent manner, whether the pages were those portraying the rake-helly hero or the sensuous sections picturing his too-willing victims. (As yet no censor has forbidden the performance of this tone poem on account of the "moral turpitude" of the dashing Don.) The music of Ravel, heard earlier in the season, did not lose in beauty and fascination after the glowing instrumentation of Strauss.

This concert will be depeated tonight. The program announced for next week reads: Beethoven, Symphony No. 8 F major. Chausson, concert for violin (Mr. Enesco), piano (Mr. Hutcheson) and string quartet. Tailleferre, "Out-Door Games." Hindemith, concerto for orchestra op. 38. Bloch, Three Jewish Poems: Dance, Rite, Funeral Procession.

THIS CLIPPING FROM
POST STANDARD
SYRACUSE, N. Y.

182

FEB 25 1926

BROWN CONFERS TWO HONORARY DEGREES

PROVIDENCE, R. I., Feb. 24. (AP)—Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitzky, conductor of the Boston Symphony orchestra, responded in the medium of his art when Brown university this afternoon conferred on him the honorary degree of doctor of music. He received an ovation after playing with thrilling beauty upon a bass viol. Handel's Largo and the Andante from his own concerto, composed some 20 years ago.

The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of prehistoric man to Central Asia, conferring on him the honorary degree of doctor of science.

Mother of 14 Has Third Set of Twins

POUGHKEEPSIE, N. Y., Feb. 26 AP)—Mrs. Antonio Visio of this city became the mother of twins today for the third time. She has been married 16 years and has had 14 children, all but two of whom are living.

He, therefore, sounded his thanks upon the thick strings of the double bass. It was his first appearance as a soloist in America. In Europe he is known as the master of the double bass. We usually associate this instrument with accompaniment, but under the genius of the Russian it became a medium of great individual beauty. Brown has articulated for the people of Providence the pleasure which M. Koussevitsky has given us with the

Boston Symphony during the past two seasons, and he responded graciously.

Mr. Andrews's explorations and scientific research have made his name familiar. He has brought to the modern world an appreciation and understanding of civilization and cultures that have been buried by the inexorable passing of the years. He joins a list of other distinguished scientists who have been honored by Brown.

B 2 4 1926

183

KOUSSEVITSKY WILL PLAY APPRECIATION

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

FEB 2 4 1926

secretary of the Brown University Corporation, sponsoring Mr. Andrews.

The first and perhaps most notable conferring ceremony at Brown was in the fall of 1919, when the late Cardinal Mercier was awarded a Doctor of Laws degree on the steps of Rockefeller Hall. Marshal Foch was similarly honored in 1921, two years later, at the dedication of the Metcalf Chemical Laboratory. President James Rowland Angell of Yale was the university's guest.

Koussevitsky to Play Appreciation

For the first time in America Serge Koussevitsky will appear as a soloist to-day, playing the double bass.

Before he became a conductor M. Koussevitsky was widely known in Europe as a double bass virtuoso. When he was a student of music in Moscow the conservatory ruled that each pupil should master some instrument, and M. Koussevitsky chose the double bass, the

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THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

KOUSSEVITZKY PLAYS DOUBLE BASS HORN IN RETURN FOR DEGREE

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 2 3 1926

Symphony Leader and Explorer Andrews Honored at Brown

For the first time in America Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was to appear as a soloist today. He was to play the double bass horn at a special convocation of Brown University called for the purpose of confering honorary degrees on him and on Roy Chapman Andrews, the explorer.

Before he became a conductor M. Koussevitzky was widely known in Europe as a double bass virtuoso. When he was a student of music in Moscow the conservatory ruled that each pupil should master some instrument, and Koussevitzky chose the double bass, the great horn usually seen at the back of the orchestra. He became a virtuoso on this rare instrument, and later toured Europe and acquired a great reputation. He composed a concerto for the double bass, and his selection for today was the slow movement from that work.

CAN'T SPEAK; WILL PLAY.

In announcing that he would play today M. Koussevetizky explained that

as usual.

At 9 o'clock this morning President W. H. P. Faunce addressed the student body and the visiting alumni, assembled in Sayles hall, with a talk on the celebrities who have come to

Brown to receive doctors' degrees. The remainder of the morning was devoted to an inspection by alumni committees of the classrooms and the university buildings. At 12 o'clock the alumni committee gathered at the Faculty Club on Brown street to hear President Faunce speak to them on the progress of Brown during the last academic year. A luncheon followed, which ended when the visiting committees went to the offices of the various departments of the college to confer with the department heads.

INVESTED IN HOODS

Convocation exercises, at which M. Koussevitzky and Mr. Andrews were to be invested with their doctors' hoods and diplomas, were to take place at 4:15 o'clock, when the faculty of the university robed in their long black gowns and mortarboard caps, were to march into Sayles hall. At the head of the procession, dressed in his elaborate costume, Prof. Crosby was to lead as marshal, followed by the members of the corporation and the colorfully attored professors. The chairs had been removed from the hall and the audience composed of alumni and the general public, were to remain standing while Roy Chapman Andrews and Serge Koussevitzky were led to the platform in succession to receive their honorary degrees. As Mr. Andrews was to receive the brilliant yellow hood of doctor of science and M. Koussevitsky the beautiful pink velvet hood of doctor of music.

Visitors' day wil end at sunset with a dinner at the Faculty Club in honor of the newly-invested Dr. Andrews. M. Koussevitzky was not expected to be present because he was to return to Boston soon after receiving his degree.

Brown follows today a precedent established in 1919. In that year the degree of doctor of laws was conferred on the then Cardinal Mercier of Belgium. In 1921 there was another special convocation to honor Marshal Foch of France, and in 1923 President Angell of Yale was similarly honored.

In the present instance it was impossible to confer the degrees at the June commencement exercises because Mr. Andrews will sail for Asia next week and M. Koussevitzky has summer engagements in Europe.

NOTED MEN'S VISITS TO BE RECALLED AT BROWN TO-MORROW

M. Koussevitsky, Boston Symphony Leader, and Chapman, Explorer, to Follow Marshal Foch and Late Cardinal Mercier as Degree Recipients.

Brown University will follow a precedent established on College Hill in 1919, when it confers honorary degrees on Serge Koussevitzky, musician, and on Roy Chapman Andrews, explorer, at a special convocation in Sayles Hall tomorrow afternoon at 4:30 o'clock.

The recipient of the degree on an occasion memorable in Brown history, in 1919, was the late Cardinal Mercier of Belgium, and the degree was that of Doctor of Laws. In 1921 there was another colorful ceremony, "out of season," when President Faunce, in the presence of a large crowd on the middle campus, conferred an LL. D. on Ferdinand Foch, Marshal of France.

Then again, in 1923, preceding the dedication of the Jesse Metcalf Chemical Laboratory, a similar degree was given President James Rowland Angell of Yale University, son of James Burrill Angell, of the Brown class of 1849, former President of the University of Michigan, and, before he was called to that office, editor of the Providence Journal. President Angell of Yale, owing to his duties at New Haven in June, is barred from receiving honorary degrees at Commencement time.

The special convocation to-morrow has been called because M. Koussevitzky, director of the Boston Symphony Orchestra, has contracts requiring his presence in Europe in June, and Mr. Andrews will sail about March 1 for Asia, where he will once more resume the fascinating task of hunting down traces of animal life of the ages when man was about as consequential in the scheme of things as an icicle is in the Arctic regions.

The glamor that attended the Mercier and Foch ceremonies may be missing tomorrow in Sayles Hall, but there is more than passing interest in the convocation because it will be the first time that any American university has honored M. Koussevitzky. The academic procession, which will start for Sayles Hall at 4 o'clock, will be vivid in its color. It is expected that many alumni, present for visiting day, will join in the march, and that there will be a large gathering of the general public to look on as Brown honors the famous musician and the equally well-known explorer.

M. Koussevitzky will be presented for his degree by Albert Lyon Scott of the class of 1900, while Mr. Andrews will have as his sponsor, Dr. Hermon Carey

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KOUSSEVITSKY IN U. S. DEBUT AS DOUBLE BASS SOLOIST

Conductor of Boston Symphony to Play After Receiving Honorary Degree at Brown University.

Providence, R. I., Feb. 24.—(AP)—For the first time in America, Serge Koussevitsky, conductor of the Boston Symphony orchestra, will appear as a soloist to-day. He will play the double bass at a special convocation of Brown university called for the purpose of conferring Honorary degrees on M. Koussevitsky and Roy Chapman Andrews, the explorer.

Before he became a conductor M. Koussevitsky was widely known in Europe as a double bass virtuoso. When he was a student of music in Moscow the conservatory ruled that each pupil should master some instrument, and M. Koussevitsky chose the double bass, the great horn usually seen at the back of the orchestra. He became a virtuoso on this rare instrument, and later toured Europe and acquired a great reputation. He composed a concerto for the double bass, and his selection for to-day is the slow movement from that work.

In announcing that he would play to-day M. Koussevitsky made it impossible for him to express in words his appreciation of the honor conferred by the university and so he decided to express it in terms of music. He will use an instrument dating from the seventeenth century which he brought with him when he first came to America.

Brown University will follow a pprecedent established in 1919 when it confers honorary degrees on Mr. Andrews and M. Koussevitsky at special convocation. In that year the degree of doctor of laws was conferred on the late Cardinal Mercier of Belgium. In 1921 there was another special convocation to honor Marshal Foch of France, and in 1923 President Angell of Yale was similarly honored.

In the present instance it was impossible to confer the degrees at the June commencement exercises because Mr Andrews will sail for Asia next week and M. Koussevitsky has summer engagements in Europe.

C. S. Monitor Feb 27th

Boston Orchestra Plays New Work by H. F. Gilbert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its seventeenth Friday afternoon concert of the season in Symphony Hall, Boston, yesterday. The program, to be repeated this evening, follows:

Haydn—Symphony in G major, "The Surprise"
H. F. Gilbert—Symphonic Piece
Strauss—"Don Juan"
Ravel—Orchestral Fragments from "Daphnis et Chloé" Ballet (Second Suite)

This was Mr. Koussevitzky's first Boston appearance since he acquired the new dignity of a Doctor of Music of Brown University, and there was a touch of extra warmth in the applause that greeted him as he came upon the platform.

Mr. Gilbert's work had its first performance at this concert. According to notes supplied by the composer, it has no program, but is intended as absolute music; indeed, was designed originally as the first movement of a symphony. Nevertheless, he has tried to reflect in it the "American spirit," which, "as I see it, is energetic — optimistic — nervous — impatient of restraint—and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it."

Using the composer's own terminology, a single hearing of the piece leaves one aware less of the "new birth of the human spirit" than of the jingoism and vulgarity, and also the sentimentality, that characterize certain phases of American life. There are reminiscences of "Johnny get your gun" and of "Go down Moses"; there is plenty of hurrah-ing, some syncopation and a touch of jazz; there is vast exuberance, with an appropriate flavor of dissonance; but if "the spirit of the new-birth" underlies this music, then the present reviewer, at least on a first hearing, is not one of those who can see it. Did not the composer's gifts find a more suitable means of expression in "The Dance in Place Congo" and the Negro Rhapsody—more frankly program music?

This is not to say that the "symphonic piece" is without merit. On the contrary, it is well contrived music, and if its thematic material seems somewhat commonplace, and if one gets the effect of a good deal of repetition, still the piece has those qualities of color and effectiveness that may well have their appeal. Yesterday, for example, the composer was called to the platform several times to acknowledge the applause.

Haydn's symphony, with its little trick which seems now so naïvely charming, was heard with pleasure. The Andante and the Menuetto proceeded at a rather German pace, it is true, but the Allegro di molto was performed with a delightfully Hadynesque quality.

It is a curious custom, though, that Mr. Koussevitzky has developed, of stilling applause, but nevertheless permitting a long pause, between movements of a symphony. If late-

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Hindemith To Be Heard For First Time at Symphony

Post Feb 28

BY WARREN STOREY SMITH

"The freshest and most full-blooded talent among the younger German composers": thus does Riemann's music-lexicon describe Paul Hindemith, whose name this week appears for the first time upon the programmes of our Symphony Concerts.

Virtually unknown in Boston and but little played in other cities of this country, Hindemith has nevertheless for the past few years occupied a large share of European critical attention, where he is generally held to be one of the most promising figures among the younger composers, not only of Germany but of the world at large. And in him Germany has, perhaps, a composer destined to restore her temporarily lost prestige.

Until the end of the 19th century Teutonic supremacy in music had, for nearly 200 years, been well-nigh absolute. A mighty line was that of Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Wagner, Brahms and the earlier Richard Strauss. But with the dawn of the 20th century the musical hegemony passed for a time to France, and during the first decade and a half Debussy and Ravel were the composers of the hour as French impressionism swept the world of music. Therewith even Richard Strauss became "old hat" to the cognoscenti, while picturesque as they were, even the Russians could not actually dispute the Parisian rule. Then, in Igor Stravinsky, Russia did in fact produce a champion who definitely vanquished the Gauls, and although a small group of composers has preferred to follow in the footsteps of the Viennese Schoenberg, Stravinsky's has been, and for that matter still remains, the dominating contemporary influence.

Where Schoenberg fits in the scheme of things may not yet be definitely determined. Surely after Strauss he is the most important composer of the German-speaking lands. But his dissonant, keyless music is still the horror of the conservative, and it is easy to believe it quite as much contrived as inspired. It is, however, one of the two chief currents of modern music, the atonal, that has its source in him, while it is Stravinsky who has chiefly furthered, if he did not actually father, the other, that of polytony, or the simultaneous employment of more than one key.

Hindemith, it would seem, writes atonal or polytonal music at pleasure, and now and again he condescends to the old-fashioned major and minor. His use of the first-named idiom has particularly distressed Richard Strauss, who is reported to have said to his younger confrere: "But why do you write atonally, when you have talent?"

It is by a Concerto for Orchestra, Opus 38, that Hindemith is now to be represented at the Symphony Concerts. Whether it is written atonally, polytonally or tonally—or in all three styles—remains to be seen. In any event its performance should prove one of the major events of the Symphony season.

FEB 2

BROWN PAYS HONOR TO NOTED EXPLORER, SYMPHONY LEADER

Serge Kousevitzky and Roy C. Chapman Receive Honorary Degrees.—Former Responds With Double Bass Solo.—Latter's Love of Mankind Praised

In conferring honorary degrees yesterday upon Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and upon Roy Chapman Andrews, discoverer of the traces of Neanderthal or Stone Age man in the Gobi desert of China, President W. H. P. Faunce of Brown University described the famous Russian as "a distinguished virtuso and interpreter of the music of all peoples," and Mr. Andrews as "an indefatigable student and intrepid explorer."

M. Koussevitzky responded in the medium of his art to Brown's tribute to his genius in awarding him the honorary degree of Doctor of Music, while Mr. Andrews, in a gracious speech, acknowledging the university's presentation to him of the honorary degree of Doctor of Science, expressed his appreciation of the support that graduates of Brown had given him in his undertakings, and said that "through them I came to admire and love this great university."

Mr. Andrews Presented

In presenting Mr. Andrews, Dr. Herman Carey Bumpus of the Board of Fellows described him as a native of Wisconsin, a graduate of Beloit College and a recipient of the degree of Master of Arts from Columbia University.

"At the age of 24," continued Dr. Bumpus, "he began the study of marine mammalia, penetrating to the most remote parts of the Atlantic and Pacific. In 1912 he entered Korea and followed the Yellow river from its source to the sea. He labored in Alaska. In the war he served us in Mongolia.

"But it is because of his high ideals, his determination, his singular form of kindly leadership, his fondness for men and their fondness for him," continued Dr. Bumpus, "that the Board of Fellows commends him to you as worthy of special distinction."

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Koussevitzky's Career

"Born in Russia, M. Koussevitzky at the age of 12 began to conduct an orchestra," said Albert Scott Lyon of the Board of Fellows in introducting the famous virtuoso. "In 1908," he continued, "he formed an orchestra in Moscow which became one of the most notable in Europe. He toured Russia and other countries on the Continent. At his own expense he founded a publishing house designed to bring to light the works of young composers. He is a Chevalier of the Legion of Honor and on his return to Paris will conduct his sixth orchestral season there."

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Rare Privilege

To hear Koussevitzky in the role [illegible] soloist is a rare privilege. Few inde[illegible] among the thousands of Boston Sympho[illegible] patrons have had that pleasure. T[illegible] many know and admire him as an orche[illegible]tral conductor, one whose remarkab[illegible] qualities are revealed in his conceptio[illegible] of the great polyphonic works of th[illegible] classicists.

Like practically all orchestral leaders, Koussevitzky rose from the ranks. Before he became famous as conductor he was known as an exceptionally fine player upon the double bass, and his interest in and love for the great sonorous toned instrument has not been lessened by the exacting demands of conducting.

This was made evident yesterday when M. Koussevitzky played two numbers, first a sarabande, closing with an andante from his own concerto for double bass.

Although this instrument is not commonly heard in solo work it has great possibilities when so used in the hands of an artist. And Koussevitzky could be nothing else. His selections were melodious, not technically showy, and were given with finished style and express[illegible]. He owns a fine instrument, the tone of which rang pure and sweet in both numbers. The upper register of the double bass naturally is more effective for solo playing and the artist made these upper tones as musical and expressive as those of a 'cello.

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THIS CLIPPING FROM
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PROVIDENCE, R. I.

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BULLETIN

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NOTED MEN'S VISITS TO BE RECALLED AT BROWN TO-MORROW

M. Koussevitsky, Boston Symphony Leader, and Chapman, Explorer, to Follow Marshal Foch and Late Cardinal Mercier as Degree Recipients.

Brown University will follow a precedent established on College Hill in 1919, when it confers honorary degrees on Serge Koussevitzky, musician, and on Roy Chapman Andrews, explorer, at a special convocation in Sayles Hall to-morrow afternoon at 4:30 o'clock.

The recipient of the degree on an occasion memorable in Brown history, in 1919, was the late Cardinal Mercier of Belgium, and the degree was that of Doctor of Laws. In 1921 there was another colorful ceremony, "out of season," when President Faunce, in the presence of a large crowd on the middle campus, conferred an LL. D. on Ferdinand Foch, Marshal of France.

Then again, in 1923, preceding the dedication of the Jesse Metcalf Chemical Laboratory, a similar degree was given President James Rowland Angell of Yale University, son of James Burrill Angell, of the Brown class of 1849, former President of the University of Michigan, and, before he was called to that office, editor of the Providence Journal. President Angell of Yale, owing to his duties at New Haven in June, is barred from receiving honorary degrees at Commencement time.

The special convocation to-morrow has been called because M. Koussevitzky, director of the Boston Symphony Orchestra, has contracts requiring his presence in Europe in June, and Mr. Andrews will sail about March 1 for Asia, where he will once more resume the fascinating task of hunting down traces of animal life of the ages when man was about as consequential in the scheme of things as an icicle is in the Arctic regions.

The glamor that attended the Mercier and Foch ceremonies may be missing to-morrow in Sayles Hall, but there is more than passing interest in the convocation because it will be the first time that any American university has honored M. Koussevitzky. The academic procession, which will start for Sayles Hall at 4 o'clock, will be vivid in its color. It is expected that many alumni, present for visiting day, will join in the march, and that there will be a large gathering of the general public to look on as Brown honors the famous musician and the equally well-known explorer.

M. Koussevitzky will be presented for his degree by Albert Lyon Scott of the class of 1900, while Mr. Andrews will have as his sponsor, Dr. Hermon Carey

as usual.

At 9 o'clock this morning President W. H. P. Faunce addressed the student body and the visiting alumni, assembled in Sayles hall, with a talk on the celebrities who have come to Brown to receive doctors' degrees. The remainder of the morning was devoted to an inspection by alumni committees of the classrooms and the university buildings. At 12 o'clock the alumni committee gathered at the Faculty Club on Brown street to hear President Faunce speak to them on the progress of Brown during the last academic year. A luncheon followed, which ended when the visiting committees went to the offices of the various departments of the college to confer with the department heads.

INVESTED IN HOODS

Convocation exercises, at which M. Koussevitzky and Mr. Andrews were to be invested with their doctors' hoods and diplomas, were to take place at 4:15 o'clock, when the faculty of the university robed in their long black gowns and mortarboard caps, were to march into Sayles hall. At the head of the procession, dressed in his elaborate costume, Prof. Crosby was to lead as marshal, followed by the members of the corporation and the colorfully attored professors. The chairs had been removed from the hall and the audience composed of alumni and the general public, were to remain standing while Roy Chapman Andrews and Serge Koussevitzky were led to the platform in succession to receive their honorary degrees. As Mr. Andrews was to receive the brilliant yellow hood of doctor of science and M. Koussevitzky the beautiful pink velvet hood of doctor of music.

Visitors' day wil end at sunset with a dinner at the Faculty Club in honor of the newly-invested Dr. Andrews. M. Koussevitzky was not expected to be present because he was to return to Boston soon after receiving his degree.

Brown follows today a precedent established in 1919. In that year the degree of doctor of laws was conferred on the then Cardinal Mercier of Belgium. In 1921 there was another special convocation to honor Marshal Foch of France, and in 1923 President Angell of Yale was similarly honored.

In the present instance it was impossible to confer the degrees at the June commencement exercises because Mr. Andrews wil sail for Asia next week and M. Koussevitzky has summer engagements in Europe.

KOUSSEVITSKY IN U. S. DEBUT AS DOUBLE BASS SOLOIST

Conductor of Boston Symphony to Play After Receiving Honorary Degree at Brown University.

Providence, R. I., Feb. 24.—(AP)—For the first time in America, Serge Koussevitsky, conductor of the Boston Symphony orchestra, will appear as a soloist to-day. He will play the double bass at a special convocation of Brown university called for the purpose of conferring Honorary degrees on M. Koussevitsky and Roy Chapman Andrews, the explorer.

Before he became a conductor M. Koussevitsky was widely known in Europe as a double bass virtuoso. When he was a student of music in Moscow the conservatory ruled that each pupil should master some instrument, and M. Koussevitsky chose the double bass, the great horn usually seen at the back of the orchestra. He became a virtuoso on this rare instrument, and later toured Europe and acquired a great reputation. He composed a concerto for the double bass, and his selection for to-day is the slow movement from that work.

In announcing that he would play to-day M. Koussevitsky made it impossible for him to express in words his appreciation of the honor conferred by the university and so he decided to express it in terms of music. He will use an instrument dating from the seventeenth century which he brought with him when he first came to America.

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C. S. Monitor Feb 27th

Boston Orchestra Plays New Work by H. F. Gilbert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its seventeenth Friday afternoon concert of the season in Symphony Hall, Boston, yesterday. The program, to be repeated this evening, follows:

Haydn—Symphony in G major, "The Surprise"
H. F. Gilbert—Symphonic Piece
Strauss—"Don Juan"
Ravel—Orchestral Fragments from "Daphnis et Chloé" Ballet (Second Suite)

This was Mr. Koussevitzky's first Boston appearance since he acquired the new dignity of a Doctor of Music of Brown University, and there was a touch of extra warmth in the applause that greeted him as he came upon the platform.

Mr. Gilbert's work had its first performance at this concert. According to notes supplied by the composer, it has no program, but is intended as absolute music; indeed, was designed originally as the first movement of a symphony. Nevertheless, he has tried to reflect in it the "American spirit," which, "as I see it, is energetic — optimistic — nervous — impatient of restraint—and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it."

Using the composer's own terminology, a single hearing of the piece leaves one aware less of the "new birth of the human spirit" than of the jingoism and vulgarity, and also the sentimentality, that characterize certain phases of American life. There are reminiscences of "Johnny get your gun" and of "Go down Moses"; there is plenty of hurrah-ing, some syncopation and a touch of jazz; there is vast exuberance, with an appropriate flavor of dissonance; but if "the spirit of the new-birth" underlies this music, then the present reviewer, at least on a first hearing, is not one of those who can see it. Did not the composer's gifts find a more suitable means of expression in "The Dance in Place Congo" and the Negro Rhapsody—more frankly program music?

This is not to say that the "symphonic piece" is without merit. On the contrary, it is well contrived music, and if its thematic material seems somewhat commonplace, and if one gets the effect of a good deal of repetition, still the piece has those qualities of color and effectiveness that may well have their appeal. Yesterday, for example, the composer was called to the platform several times to acknowledge the applause.

Haydn's symphony, with its little trick which seems now so naïvely charming, was heard with pleasure. The Andante and the Menuetto proceeded at a rather German pace, it is true, but the Allegro di molto was performed with a delightfully Hadynesque quality.

It is a curious custom, though, that Mr. Koussevitzky has developed, of stilling applause, but nevertheless permitting a long pause, between movements of a symphony. If late-

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Hindemith To Be Heard For First Time at Symphony

Post Feb 28

BY WARREN STOREY SMITH

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Virtually unknown in Boston and but little played in other cities of this country, Hindemith has nevertheless for the past few years occupied a large share of European critical attention, where he is generally held to be one of the most promising figures among the younger composers, not only of Germany but of the world at large. And in him Germany has, perhaps, a composer destined to restore her temporarily lost prestige.

Until the end of the 19th century Teutonic supremacy in music had, for nearly 200 years, been well-nigh absolute. A mighty line was that of Bach, Handel, Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Wagner, Brahms and the earlier Richard Strauss. But with the dawn of the 20th century the musical hegemony passed for a time to France, and during the first decade and a half Debussy and Ravel were the composers of the hour as French impressionism swept the world of music. Therewith even Richard Strauss became "old hat" to the cognoscenti, while picturesque as they were, even the Russians could not actually dispute the Parisian rule. Then, in Igor Stravinsky, Russia did in fact produce a champion who definitely vanquished the Gauls, and although a small group of composers has preferred to follow in the footsteps of the Viennese Schoenberg, Stravinsky's has been, and for that matter still remains, the dominating contemporary influence.

Where Schoenberg fits in the scheme of things may not yet be definitely determined. Surely after Strauss he is the most important composer of the German-speaking lands. But his dissonant, keyless music is still the horror of the conservative, and it is easy to believe it quite as much contrived as inspired. It is, however, one of the two chief currents of modern music, the atonal, that has its source in him, while it is Stravinsky who has chiefly furthered, if he did not actually father, the other, that of polytony, or the simultaneous employment of more than one key.

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Professors in brilliantly-colored hoods and gowns, and a general holiday spirit pervading the campus, make Brown the scene of elaborate pageantry and ceremony. Professors and old graduates together made the day one of celebration and festivity, although the undergraduates had to go through their daily routine of study and classes as usual.

At 9 o'clock this morning President W. H. P. Faunce addressed the student body and the visiting alumni, assembled in Sayles hall, with a talk on the celebrities who have come to Brown to receive doctors' degrees. The remainder of the morning was devoted to an inspection by alumni committees of the classrooms and the university buildings. At 12 o'clock the alumni committee gathered at the Faculty Club on Brown street to hear President Faunce speak to them on the progress of Brown during the last academic year. A luncheon followed, which ended when the visiting committees went to the offices of the various departments of the college to confer with the department heads.

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Foch an…

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The special convocation to-morrow has been called because M. Koussevitzky, director of the Boston Symphony Orchestra, has contracts requiring his presence in Europe in June, and Mr. Andrews will sail about March 1 for Asia, where he will once more resume the fascinating task of hunting down traces of animal life of the ages when man was about as consequential in the scheme of things as an icicle is in the Arctic regions.

The glamor that attended the Mercier and Foch ceremonies may be missing to-morrow in Sayles Hall, but there is more than passing interest in the convocation because it will be the first time that any

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THIS CLIPPING FROM
UNION
SPRINGFIELD, MASS.

FEB 2 5 1926

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Boston Symphony Conductor Plays Violin; Explorer Also Honored.

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The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of pre-historic man to Central Asia, conferring on him the honorary degree of Doctor of Science.

A ripple of applause greeted President W. P. H. Faunce's announcement that, "since M. Koussevitsky does not desire to use our English tongue in public, he will respond in the language of music which all can understand."

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Foch and

Ur ... ale ... of ... ngell, ... former Presi ... Michigan, and, b ... that office, editor o ... urnal. President Ange ... to his duties at New Haven in ..., is barred from receiving honorary degrees at Commencement time.

The special convocation to-morrow has been called because M. Koussevitzky, director of the Boston Symphony Orchestra, has contracts requiring his presence in Europe in June, and Mr. Andrews will sail about March 1 for Asia, where he will once more resume the fascinating task of hunting down traces of animal life of the ages when man was about as consequential in the scheme of things as an icicle is in the Arctic regions.

The glamor that attended the Mercier and Foch ceremonies may be missing to-morrow in Sayles Hall, but there is more than passing interest in the convocation because it will be the first time that any

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...Conductor Plays Violin; Explorer Also Honored.

PROVIDENCE, Feb. 24—(AP) Appearing for the first time in this country as a soloist rather than a conductor, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, responded in the medium of his art, when Brown University this afternoon conferred on him the honorary degree of Doctor of Music. He played with thrilling beauty upon a bass violin, Handel's Largo and the Andante from his own concert, composed some 20 years ago.

The university also honored Roy Chapman Andrews, eminent explorer who has traced the origin of pre-historic man to Central Asia, conferring on him the honorary degree of Doctor of Science.

A ripple of applause greeted President W. P. H. Faunce's announcement that, "since M. Koussevitsky does not desire to use our English tongue in public, he will respond in the language of music which all can understand."

In his citation of Mr. Andrews Dr. Faunce said "Roy Chapman Andrews, indefatigable student and intrepid explorer who has made the dead past speak to the living present, and is making civilization realize its youth and the vast achievements yet to come."

the members of the corporation and the colorfully attored professors. The chairs had been removed from the hall and the audience composed of alumni and the general public, were to remain standing while Roy Chapman Andrews and Serge Koussevitzky were led to the platform in succession to receive their honorary degrees. As Mr. Andrews was to receive the brilliant yellow hood of doctor of science and M. Koussevitzky the beautiful pink velvet hood of doctor of music.

Visitors' day wil end at sunset with a dinner at the Faculty Club in honor of the newly-invested Dr. Andrews. M. Koussevitzky was not expected to be present because he was to return to Boston soon after receiving his degree.

Brown follows today a precedent established in 1919. In that year the degree of doctor of laws was conferred on the then Cardinal Mercier of Belgium. In 1921 there was another special convocation to honor Marshal Foch of France, and in 1923 President Angell of Yale was similarly honored.

In the present instance it was impossible to confer the degrees at the June commencement exercises because Mr. Andrews wil sail for Asia next week and M. Koussevitzky has summer engagements in Europe.

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KOUSSEVITSKY IN U. S. DEBUT AS DOUBLE BASS SOLOIST

Conductor of Boston Symphony to Play After Receiving Honorary Degree at Brown University.

Providence, R. I., Feb. 24.—(AP)—For the first time in America, Serge Koussevitsky, conductor of the Boston Symphony orchestra, will appear as a soloist to-day. He will play the double bass at a special convocation of Brown university called for the purpose of conferring Honorary degrees on M. Koussevitsky and Roy Chapman Andrews, the explorer.

Before he became a conductor M. Koussevitsky was widely known in Europe as a double bass virtuoso. When he was a student of music in Moscow the conservatory ruled that each pupil should master some instrument, and M. Koussevitsky chose the double bass, the great horn usually seen at the back of the orchestra. He became a virtuoso on this rare instrument, and later toured Europe and acquired a great reputation. He composed a concerto for the double bass, and his selection for to-day is the slow movement from that work.

In announcing that he would play to-day M. Koussevitsky made it impossible for him to express in words his appreciation of the honor conferred by the university and so he decided to express it in terms of music. He will use an instrument dating from the seventeenth century which he brought with him when he first came to America.

Brown University will follow a pprecedent established in 1919 when it confers honorary degrees on Mr. Andrews and M. Koussevitsky at special convocation. In that year the degree of doctor of laws was conferred on the late Cardinal Mercier of Belgium. In 1921 there was another special convocation to honor Marshal Foch of France, and in 1923 President Angell of Yale was similarly honored.

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C. S. Monitor Feb 27th

Boston Orchestra Plays New Work by H. F. Gilbert

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its seventeenth Friday afternoon concert of the season in Symphony Hall, Boston, yesterday. The program, to be repeated this evening, follows:

Haydn—Symphony in G major, "The Surprise"
H. F. Gilbert—Symphonic Piece
Strauss—"Don Juan"
Ravel — Orchestral Fragments from "Daphnis et Chloé" Ballet (Second Suite)

This was Mr. Koussevitzky's first Boston appearance since he acquired the new dignity of a Doctor of Music of Brown University, and there was a touch of extra warmth in the applause that greeted him as he came upon the platform.

Mr. Gilbert's work had its first performance at this concert. According to notes supplied by the composer, it has no program, but is intended as absolute music; indeed, was designed originally as the first movement of a symphony. Nevertheless, he has tried to reflect in it the "American spirit," which, "as I see it, is energetic — optimistic — nervous — impatient of restraint—and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it."

Using the composer's own terminology, a single hearing of the piece leaves one aware less of the "new birth of the human spirit" than of the jingoism and vulgarity, and also the sentimentality, that characterize certain phases of American life. There are reminiscences of "Johnny get your gun" and of "Go down Moses"; there is plenty of hurrah-ing, some syncopation and a touch of jazz; there is vast exuberance, with an appropriate flavor of dissonance; but if "the spirit of the new-birth" underlies this music, then the present reviewer, at least on a first hearing, is not one of those who can see it. Did not the composer's gifts find a more suitable means of expression in "The Dance in Place Congo" and the Negro Rhapsody—more frankly program music?

This is not to say that the "symphonic piece" is without merit. On the contrary, it is well contrived music, and if its thematic material seems somewhat commonplace, and if one gets the effect of a good deal of repetition, still the piece has those qualities of color and effectiveness that may well have their appeal. Yesterday, for example, the composer was called to the platform several times to acknowledge the applause.

Haydn's symphony, with its little trick which seems now so naïvely charming, was heard with pleasure. The Andante and the Menuetto proceeded at a rather German pace, it is true, but the Allegro di molto was performed with a delightfully Hadyn-esque quality.

It is a curious custom, though, that Mr. Koussevitzky has developed, of stilling applause, but nevertheless permitting a long pause, between movements of a symphony. If latecomers are to be admitted, why raise the magisterial hand against manifestations of approval? The mood is broken in any event. And if there is to be no applause, why not go on with the story?

Mr. Koussevitzky evidently has a strong affection for Strauss. At two pairs of concerts this season the "Alpine Symphony," at another "Tod und Verklärung" and now "Don Juan." Or perhaps the conductor wants to remind his audiences that there was a time when Strauss really looked as if he might become Richard the Second. By all means, if we are to have Strauss, let it be the dazzling young Pretender of those earlier years. Except for one most distressing lapse, the performance yesterday was brilliant. So was that of the Ravel, though the placing of it after the Strauss was not the happiest of arrangements.

L. A. S.

Medieval reasoning sometimes carries wholesome humor. Professor Chadwick, at Williams College, tells his students that "were it not for the bumblebee England would not be mistress of the seas." He explained that "the strong men of England who reign supreme on the seas" are beef eaters. The lowly bumblebee, he added, fertilized the clover: the cattle ate the clover

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passed for a time to France, and during the first decade and a half Debussy and Ravel were the composers of the hour as French impressionism swept the world of music. Therewith even Richard Strauss became "old hat" to the cognoscenti, while picturesque as they were, even the Russians could not actually dispute the Parisian rule. Then, in Igor Stravinsky, Russia did in fact produce a champion who definitely vanquished the Gauls, and although a small group of composers has preferred to follow in the footsteps of the Viennese Schoenberg, Stravinsky's has been, and for that matter still remains, the dominating contemporary influence.

Where Schoenberg fits in the scheme of things may not yet be definitely determined. Surely after Strauss he is the most important composer of the German-speaking lands. But his dissonant, keyless music is still the horror of the conservative, and it is easy to believe it quite as much contrived as inspired. It is, however, one of the two chief currents of modern music, the atonal, that has its source in him, while it is Stravinsky who has chiefly furthered, if he did not actually father, the other, that of polytony, or the simultaneous employment of more than one key.

Hindemith, it would seem, writes atonal or polytonal music at pleasure, and now and again he condescends to the old-fashioned major and minor. His use of the first-named idiom has particularly distressed Richard Strauss, who is reported to have said to his younger confrere: "But why do you write atonally, when you have talent?"

It is by a Concerto for Orchestra, Opus 38, that Hindemith is now to be represented at the Symphony Concerts. Whether it is written atonally, polytonally or tonally—or in all three styles—remains to be seen. In any event its performance should prove one of the major events of the Symphony season.

FEB 2 5

BROWN PAYS HONOR TO NOTED EXPLORER, SYMPHONY LEADER

Serge Kousevitzky and Roy C. Chapman Receive Honorary Degrees.—Former Responds With Double Bass Solo.—Latter's Love of Mankind Praised

In conferring honorary degrees yesterday upon Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and upon Roy Chapman Andrews, discoverer of the traces of Neanderthal or Stone Age man in the Gobi desert of China, President W. H. P. Faunce of Brown University described the famous Russian as "a distinguished virtuso and interpreter of the music of all peoples," and Mr. Andrews as "an indefatigable student and intrepid explorer."

M. Koussevitzky responded in the medium of his art to Brown's tribute to his genius in awarding him the honorary degree of Doctor of Music, while Mr. Andrews, in a gracious speech, acknowledging the university's presentation to him of the honorary degree of Doctor of Science, expressed his appreciation of the support that graduates of Brown had given him in his undertakings, and said that "through them I came to admire and love this great university."

Mr. Andrews Presented

In presenting Mr. Andrews, Dr. Herman Carey Bumpus of the Board of Fellows described him as a native of Wisconsin, a graduate of Beloit College and a recipient of the degree of Master of Arts from Columbia University.

"At the age of 24," continued Dr. Bumpus, "he began the study of marine mammalia, penetrating to the most remote parts of the Atlantic and Pacific. In 1912 he entered Korea and followed the Yellow river from its source to the sea. He labored in Alaska. In the war he served us in Mongolia.

"But it is because of his high ideals, his determination, his singular form of kindly leadership, his fondness for men and their fondness for him," continued Dr. Bumpus, "that the Board of Fellows commends him to you as worthy of special distinction."

In conferring the degree upon Mr. Andrews, President W. H. P. Faunce said in part: "Roy Chapman Andrews, indefatigable student and intrepid explorer who has made the dead past speak to the living present and is making civilization realize its youth and the vast achievements yet to come."

Koussevitzky's Career

"Born in Russia, M. Koussevitzky at the age of 12 began to conduct an orchestra," said Albert Scott Lyon of the Board of Fellows in introducting the famous virtuoso. "In 1908," he continued, "he formed an orchestra in Moscow which became one of the most notable in Europe. He toured Russia and other countries on the Continent. At his own expense he founded a publishing house designed to bring to light the works of young composers. He is a Chevalier of the Legion of Honor and on his return to Paris will conduct his sixth orchestral season there."

Dr. Faunce, in conferring the degree upon M. Koussevitzky, spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona, and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music.

"Since M. Koussevitzky does not desire to use our English tongue in public," continued President Faunce, "he will respond in the language of music which a... can understand."

Rare Privilege

To hear Koussevitzky in the role ... soloist is a rare privilege. Few inde... among the thousands of Boston Sympho... patrons have had that pleasure. T... many know and admire him as an orche... tral conductor, one whose remarkab... qualities are revealed in his conceptio... of the great polyphonic works of th... classicists.

Like practically all orchestral leaders, Koussevitzky rose from the ranks. Before he became famous as conductor he was known as an exceptionally fine player upon the double bass, and his interest in and love for the great sonorous ... instrument has not been lessened by the exacting demands of conducting.

This was made evident yesterday when M. Koussevitzky played two numbers, first a sarabande, closing with an andante from his own concerto for double bass.

Although this instrument is not commonly heard in solo work it has great possibilities when so used in the hands of an artist. And Koussevitzky could be nothing else. His selections were melodious, not technically showy, and were given with finished style and expression. He owns a fine instrument, the tone of which rang pure and sweet in both numbers. The upper register of the double bass naturally is more effective for solo playing and the artist made these upper tones as musical and expressive as those of a 'cello.

An interesting and enjoyable performance, it brought treemndous applause from the appreciative listeners.

Mr. Andrews's Response

"I greatly appreciate the honor which Brown University has done me," said Mr. Andrews in his response, "and particularly in behalf of M. Koussevitzky I extend appreciation of this convocation."

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drews was introduced by Dr. Bumpus, secretary of the corporation.

The guest's contribution to the affair was an exhibition of motion pictures and "stills" of his last two expeditions into Mongolia.

184

SYMPHONY GLORIFIES AMERICAN

Boston Post
Feb 27

Gilberts' "Piece" Warms Orchestra and Audience

BY WARREN STOREY SMITH

The possibilities, the potential eloquence, of Simon-pure Americanism in music, were put to the test at the Symphony Concert of yesterday afternoon in the performance of a new "Symphonic Piece" from the hand of Henry F. Gilbert. And the outcome may hardly be set down either as failure or yet as unqualified triumph.

RAGTIME AND FIDDLE TUNE

More than any other among the American composers entitled to serious consideration Mr. Gilbert has ever endeavored to voice in his music a national consciousness, by which token some have not hestitated to proclaim him our foremost music-maker. Conceiving the term "American" in the broader sense of non-European, Mr. Gilbert has in the past made use from time to time of Negro and Indian themes, but in this "Symphonic Piece" of yesterday he has eschewed, and wisely, these spiritual if not geographical exotics.

In rough analysis this "Symphonic Piece" may be described as a Gilbertian blend of rag-time Fosterian sentiment and fiddle-tune, the whole enriched by modern harmonic, polyphonic and orchestral resource. That the American composer should in such manner draw his strength from the musical soil of his own country many have long believed.

Characteristic Idioms

We have had more than enough of music near-German, semi-French, quasi-Russian or pseudo-Oriental. Yet there is no blinking the fact that in its original state our folk-material, though not without vitality, is hardly distinguished. And although Mr. Gilbert has indulged in no thematic borrowings beyond a passing reference to "Old Folks at Home" and the "Arkansas Traveller," he has nevertheless relied upon the characteristic American idioms to an extent well-nigh unprecedented in symphonic composition. In so doing, while he has achieved vigor, he has not wholly escaped banality, but for all that the exhilaration, the tonic quality of his piece are as indisputable as its excellent workmanship, its strength of facture, and that the audience of yesterday warmed to it was evident.

Brought to the stage by Mr. Koussevitzky, the composer was accorded a prolonged ovation.

Koussevitzky Likes It

In retrospect it is possible to wonder whether our familiarity with the idioms from which Mr. Gilbert moulded his "Symphonic Piece" would not inevitably engender some feeling of contempt for the resultant structure. By way of comparison it would be an invaluable—if impossible—experience to hear certain pieces by Tchaikovsky with Russian or some of Grieg with Norwegian ears. And in this connection it should be noted that Mr. Koussevitzky, to whom it must sound a little strange, is said tremendously to admire Mr. Gilbert's piece. Surely enthusiasm was evident in his conducting of it.

To make the rest of an exceptionally brilliant and entertaining concert came a delightful performance of Haydn's "Surprise" Symphony, a vivid and stirring performance of Strauss' "Don Juan," and one of like qualities of Ravel's "Daphnis and Chloe," played here earlier in the season and then, as yesterday, to be recognized as a triumph of orchestral virtuosity.

BIG CARGO OF HARD COAL REACHES HUB

Another big shipment of foreign coal arrived in the harbor yesterday, in the holds of the British steamer Wilston, Captain W. D. Davidson, coming in after a 26-day passage from Port Talbot, Wales. Stormy weather delayed the progress of the freighter to such an extent that she was a full week late in reaching port. Her cargo consisted of 4747 tons of anthracite for the Metropolitan Coal Company. Three full cargoes of fuel arrived Thursday, and several others are due in the next few days.

Many people earn money today on part-time occupation. The Boston Post Classified Ads bring together those seeking this kind of sales-aid and those wanting such work.

HONORED BY BROWN UNIVERSITY

Two prominent figures in music and science were awarded degrees at Brown University by President Faunce, shown in the center. At the left is Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who was given the degree of doctor of music; and at the right is Roy Chapman Andrews, the explorer, given the degree of doctor of science.

THREE ORCHESTRAS, THREE CONDUCTORS, VARIOUS PLEASURES

Trans Feb 15

"PINES OF ROME" IN EXCELLING REPETITION

A Performance at Acme—Mr. Koussevitzky and Mr. Toscanini—Mr. Goodrich, the People's Band and a New Fantasia for Piano from Mr. Converse—Mr. Schelling Exhibits a Prodigy-Child

REPEATING Respighi's new tone-poem on Saturday evening before an audience that outpoured applause, Mr. Koussevitzky and the Symphony Orchestra excelled themselves. Since the golden age of the band under Dr. Muck there has been no such performance, in Symphony Hall, of a virtuoso-piece. To the old acme, from the foundations laid by Mr. Monteux, the conductor has now lifted the new orchestra. If practised, susceptible, remembering ear-witnesses are to be trusted, he also fell not a whit below Mr. Toscanini in heightening response to Respighi's matter and mood. At Mr. Koussevitzky's hands, the march of the legions was no less multitudinous tumult and imperial proclamation. Equally expert were the two conductors with the rhythmic intricacies of the playing children; while neither exceeded the other in the grave ecstasy of the music of the catacombs, or the sensuous loveliness of the music of the night.

It was in the quality of the orchestra—the informed say—that the performance in Boston of "Pines of Rome" excelled those "incomparable" performances among the Manhattanese. Masterful and inspiriting as Mr. Toscanini is, he could not whip the Philharmonic Society to such prowess as the Symphony Orchestra readily returned. The texture of its tone through the night-piece was a miracle of richness, transparency and suffused beauty. The pace, pliancy and certainty, the sheer velocity and volatility, with which it tossed off the children's music, were equal marvel. On the wing, as it were, it wove an intricate tonal pattern with the lightest of hands and the gayest of spirits. A deep and lustrous resonance permeated the chant of the catacombs; while the legions' march ran the gamut of orchestral frenzy and orchestral power. As marshal was Mr. Koussevitzky to this rhythming, pounding clanging, glittering instrumental host. In the new orchestra of 1925-26 stood the old orchestra of 1915-16 renewed. Ten years of vicissitude have not been too much to pay.

As for the much-mooted nightingale, that prisoned and phonographic bird cut no better figure on Saturday than it had on Friday. Mr. Holy is a highly accomplished harpist; but he proved an indifferent hand in the adjustment of a Victrola; while frequent usage has made the record itself worn and scratchy. There are, it appears, "dry" spots in a nightingale's song and Respighi's fowl did not escape the fate of the species. At his best he piped and trilled but feebly, diminished, as it seemed, by the superior works of men around him—the clarinet, the flute or the shimmering strings. They, and not a phonograph; Respighi's pen, and not a bird's throat, should have sung the nightingale's song. Long since, Stravinsky, writing his opera-ballet-tone-poem, chose this wiser way.

H. T. P.

At Best Bostonian

LES CONCERTS "La Patrie"

"LA SYMPHONIE DE BOSTON"

Montreal

Au Forum, sous la direction de Serge Koussevitzky.

L'orchestre symphonique de Boston est venu donner un concert au F rum, hier soir. Salle enthousiaste, élégante, qui a fait une chaleureuse ception à Koussevitzky et à ses musiciens.

C'est le pivilège du véritable chef-d'orchestre d'imprimer sa perso nalité, le génie de son interprétation, aux musiciens qu'il dirige, et comn l'écrit Camille Bellaigue dans ses "Impressions musicales et littéraires", chef d'orchestre est l'auteur et le créateur silencieux d'un monde sonor Voilà pourquoi le chef d'orchestre accomplit une étrange et magnifique fonc tion d'art. C'est l'expression d'une volonté personnelle et obéie.

On a dit justement que le chef qui manie avec tant de puissance cett pâte sonore joue lui-même en quelque sorte de l'orchestre; mais très supé rieur au virtuose, le chef d'orchestre est le moins jaloux et le plus sincère d tous les artistes. Au lieu de faire tort aux autres il les fait valoir, les éclaire les initie, les inspire.

Pour cette raison, un groupe d'instrumentistes de premier ordre qui sous un autre chef, donnerait une interprétation quelconque prend, sous direction d'un maître, un caractère hautement supérieur.

Tel est le cas de la Symphonie de Boston dirigée par Koussevitzky.

Le programme d'hier soir a débuté par l'ouverture d'"Euryanthe" de Wéber et la "Symphonie Pathétique" de Tschaikowsky. La seconde partie consacrée à l'école française, nous a fait entendre "L'apprenti Sorcier" de Dukas, les "Escales" de Jacques Ibert, et enfin la "Marche Hongroise" de Berlioz" cette page éblouissante où s'affirment les dons de coloris et de richesse instrumentale de l'auteur de la "Damnation de Faust", précurseu de l'orchestration moderne.

Dès l'apparition de Koussevitzky au pupitre, l'auditoire sentit qu'un maître dominait l'orchestre. Après l'ouverture d'"Euryante" exécutée d'une manière toute frémissante, ce fut la "Symphonie Pathétique" de Tschaikowsky, aimée du public et dont les thèmes chantés avec ferveur révélèrent les beaux éléments sonores de l'orchestre et les nuances bien ménagées passant des pianissimos les plus lointains aux forte pleins d'ampleurs et d'une sonorité toujours moëlleuse.

Admirons en passant le calme, la pondération, la sensibilit la belle ordonnance du rythme de la phrase, même dans les mouvements rapides. C'est par des sanglots que se termine cette symphonie. Comb Koussevitzky a su en indiquer l'expression profonde et tour à tour en var les effets!

On a remarqué, au début, l'ensemble parfait des contrebasses do l'unisson fut véritablement prodigieux. De même le thème confié aux violoncelles fut chanté avec un élan chaleureux. Disons aussi que le hautbois, dans la seconde partie des "Escales" et le basson, dans l'"Apprenti Sorcier" de Paul Dukas se sont montrés individuellement colorés et spirituels.

L'intérêt capital du programme, pour ceux qui s'intéressent au mouvement musical contemporain, fut fourni par les "Escales" de Jacques Ibert. Ce poème symphonique est une véritable série de tableaux frémissants de vie, hauts en couleur.

Il est évident que nous faisons escale dans quelque port d'Orient où mille bruits sonores viennent encadrer de langoureuses mélopées soupirées par le hautbois.

Le poème de Jacques Ibert débute par un solo de flute avec un accompagnement très rythmé de cordes, en sourdine. Parmi le coloris des harpes, des bois et des cordes, ce thème est répété, développé à l'infini pour arriver à un fortissimo éclatant. C'est la première partie: de "Rome à Palerme". Puis les trompettes et les cors alternent leurs sonorités. Le calme revient avec le thème du début. Dans la seconde partie, le hautbois domin du commencement à la fin; cependant l'accompagnement n'est pas languissant, il est au contraire tambouriné par les seconds violons et les violoncelles et d'une jolie couleur orientale. La troisième partie, "Valence" semble directement inspirée des rhapsodies espagnoles de Chabrier: il y a une grande richesse mélodique et l'on surprend le thème de "Rome à Palerme" qui vient s'enchaîner aux autres. L'oeuvre est descriptive à souhait et utilise toutes les ressources de l'orchestre. Son originalité est incontestable.

La "Marche Hongroise" de Berlioz terminait le concert. Nous avons entendu souvent cette pièce bâtie sur des thèmes bohémiens aux rythmes irréguliers; elle possède tout le charme sauvage de la musique des tziganes. L'interprétation qu'en a donné Koussevitzky a fait ressortir magnifiquement l'orchestration de Berlioz qui demeure un modèle du genre. Vivement applaudi, Koussevitzky dût reprendre la "Marche Hongroise" à la demande du public et termina ainsi ce concert qui peut être considéré comme l'événement capital de la saison.

Henri LETONDAL.

184

SYMPHONY GLORIFIES AMERICAN

Boston Post
Feb. 7

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BY WARREN STOREY SMITH

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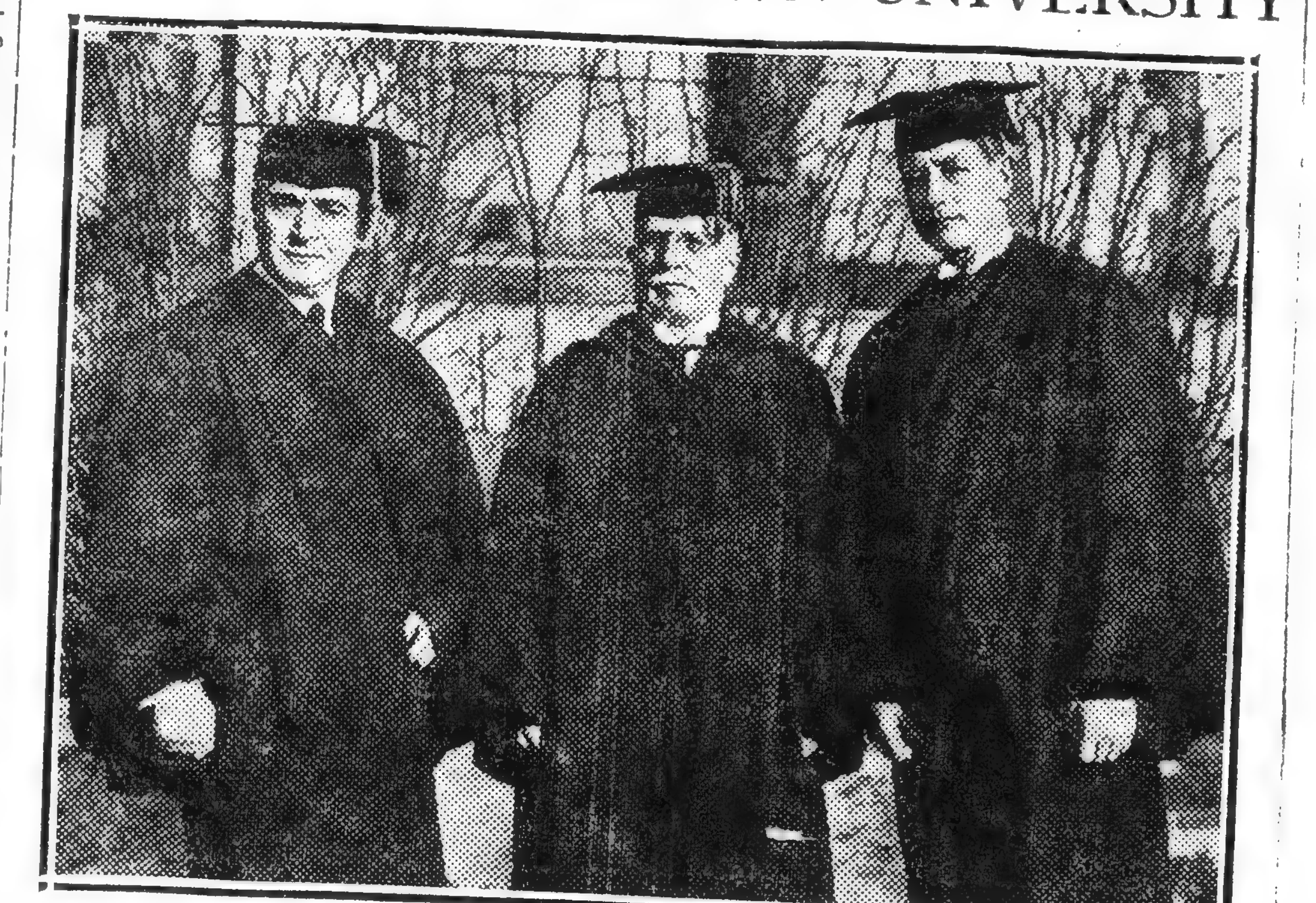
To make the rest of an exceptionally brilliant and entertaining concert came a delightful performance of Haydn's "Surprise" Symphony, a vivid and stirring performance of Strauss' "Don Juan," and one of like qualities of Ravel's "Daphnis and Chloe," played here earlier in the season and then, as yesterday, to be recognized as a triumph of orchestral virtuosity.

BIG CARGO OF HARD COAL REACHES HUB

Another big shipment of foreign coal arrived in the harbor yesterday, in the holds of the British steamer Wilston, Captain W. D. Davidson, coming in after a 26-day passage from Port Talbot, Wales. Stormy weather delayed the progress of the freighter to such an extent that she was a full week late in reaching port. Her cargo consisted of 4747 tons of anthracite for the Metropolitan Coal Company. Three full cargoes of fuel arrived Thursday, and several others are due in the next few days.

Many people earn money today on part-time occupation. The Boston Post Classified Ads bring together those seeking this kind of sales-aid and those wanting such work.

HONORED BY BROWN UNIVERSITY



Two prominent figures in music and science were awarded degrees at Brown University by President Faunce, shown in the center. At the left is Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who was given the degree of doctor of music; and at the right is Roy Chapman Andrews, the explorer, given the degree of doctor of science.

THREE ORCHESTRAS, THREE CONDUCTORS, VARIOUS PLEASURES

Trans Feb 15

"PINES OF ROME" IN EXCELLING REPETITION

A Performance at Acme—Mr. Koussevitzky and Mr. Toscanini—Mr. Goodrich, the People's Band and a New Fantasia for Piano from Mr. Converse—Mr. Schelling Exhibits a Prodigy-Child

REPEATING Respighi's new tone-poem on Saturday evening before an audience that outpoured applause, Mr. Koussevitzky and the Symphony Orchestra excelled themselves. Since the golden age of the band under Dr. Muck there has been no such performance, in Symphony Hall, of a virtuoso-piece. To the old acme, from the foundations laid by Mr. Monteux, the conductor has now lifted the new orchestra. If practised, susceptible, remembering ear-witnesses are to be trusted, he also fell not a whit below Mr. Toscanini in heightening response to Respighi's matter and mood. At Mr. Koussevitzky's hands, the march of the legions was no less multitudinous tumult and imperial proclamation. Equally expert were the two conductors with the rhythmic intricacies of the playing children; while neither exceeded the other in the grave ecstasy of the music of the catacombs, or the sensuous loveliness of the music of the night.

It was in the quality of the orchestra—the informed say—that the performance in Boston of "Pines of Rome" excelled those "incomparable" performances among the Manhattanese. Masterful and inspiriting as Mr. Toscanini is, he could not whip the Philharmonic Society to such prowess as the Symphony Orchestra readily returned. The texture of its tone through the night-piece was a miracle of richness, transparency and suffused beauty. The pace, pliancy and certainty, the sheer velocity and volatility, with which it tossed off the children's music, were equal marvel. On the wing, as it were, it wove an intricate tonal pattern with the lightest of hands and the gayest of spirits. A deep and lustrous resonance permeated the chant of the catacombs; while the legions' march ran the gamut of orchestral frenzy and orchestral power. As marshal was Mr. Koussevitzky to this rhythming, pounding clanging, glittering instrumental host. In the new orchestra of 1925-26 stood the old orchestra of 1915-16 renewed. Ten years of vicissitude have not been too much to pay.

As for the much-mooted nightingale, that prisoned and phonographic bird cut no better figure on Saturday than it had on Friday. Mr. Holy is a highly accomplished harpist; but he proved an indifferent hand in the adjustment of a Victrola; while frequent usage has made the record itself worn and scratchy. There are, it appears, "dry" spots in a nightingale's song and Respighi's fowl did not escape the fate of the species. At his best he piped and trilled but feebly, diminished, as it seemed, by the superior works of men around him—the clarinet, the flute or the shimmering strings. They, and not a phonograph; Respighi's pen, and not a bird's throat, should have sung the nightingale's song. Long since, Stravinsky, writing his opera-ballet-tone-poem, chose this wiser way.

H. T. P.

At Best Bostorian

LES CONCERTS "La Patrie"

"LA SYMPHONIE DE BOSTON"

Montreal

Au Forum, sous la direction de Serge Koussevitzky.

L'orchestre symphonique de Boston est venu donner un concert au F rum, hier soir. Salle enthousiaste, élégante, qui a fait une chaleureuse ception à Koussevitzky et à ses musiciens.

C'est le pivilège du véritable chef-d'orchestre d'imprimer sa perso nalité, le génie de son interprétation, aux musiciens qu'il dirige, et comn l'écrit Camille Bellaigue dans ses "Impressions musicales et littéraires", chef d'orchestre est l'auteur et le créateur silencieux d'un monde sonor Voilà pourquoi le chef d'orchestre accomplit une étrange et magnifique fonc tion d'art. C'est l'expression d'une volonté personnelle et obéie.

On a dit justement que le chef qui manie avec tant de puissance cett pâte sonore joue lui-même en quelque sorte de l'orchestre; mais très supé rieur au virtuose, le chef d'orchestre est le moins jaloux et le plus sincère d tous les artistes. Au lieu de faire tort aux autres il les fait valoir, les éclaire les initie, les inspire.

Pour cette raison, un groupe d'instrumentistes de premier ordre qui sous un autre chef, donnerait une interprétation quelconque prend, sous direction d'un maître, un caractère hautement supérieur.

Tel est le cas de la Symphonie de Boston dirigée par Koussevitzky.

Le programme d'hier soir a débuté par l'ouverture d'"Euryanthe" de Wéber et la "Symphonie Pathétique" de Tschaikowsky. La seconde partie consacrée à l'école française, nous a fait entendre "L'apprenti Sorcier" de Dukas, les "Escales" de Jacques Ibert, et enfin la "Marche Hongroise" de Berlioz" cette page éblouissante où s'affirment les dons de coloris et de richesse instrumentale de l'auteur de la "Damnation de Faust", précurseu de l'orchestration moderne.

Dès l'apparition de Koussevitzky au pupitre, l'auditoire sentit qu'un maître dominait l'orchestre. Après l'ouverture d'"Euryante" exécutée d'une manière toute frémissante, ce fut la "Symphonie Pathétique" de Tschaikowsky, aimée du public et dont les thèmes chantés avec ferveur révélèrent les beaux éléments sonores de l'orchestre et les nuances bien ménagées passant des pianissimos les plus lointains aux forte pleins d'ampleurs et d'une sonorité toujours moëlleuse.

Admirons en passant le calme, la pondération, la sensibilit la belle ordonnance du rythme de la phrase, même dans les mouvements rapides. C'est par des sanglots que se termine cette symphonie. Comb Koussevitzky a su en indiquer l'expression profonde et tour à tour en va les effets!

On a remarqué, au début, l'ensemble parfait des contrebasses do l'unisson fut véritablement prodigieux. De même le thème confié aux violoncelles fut chanté avec un élan chaleureux. Disons aussi que le hautbois, dans la seconde partie des "Escales" et le basson, dans l'"Apprenti Sorcier" de Paul Dukas se sont montrés individuellement colorés et spirituels.

L'intérêt capital du programme, pour ceux qui s'intéressent au mouvement musical contemporain, fut fourni par les "Escales" de Jacques Ibert. Ce poème symphonique est une véritable série de tableaux frémissants de vie, hauts en couleur.

Il est évident que nous faisons escale dans quelque port d'Orient où mille bruits sonores viennent encadrer de langoureuses mélopées soupirées par le hautbois.

Le poème de Jacques Ibert débute par un solo de flute avec un accompagnement très rythmé de cordes, en sourdine. Parmi le cōloris des harpes, des bois et des cordes, ce thème est répété, développé à l'infini pour arriver à un fortissimo éclatant. C'est la première partie: de "Rome à Palerme". Puis les trompettes et les cors alternent leurs sonorités. Le calme revient avec le thème du début. Dans la seconde partie, le hautbois domin du commencement à la fin; cependant l'accompagnement n'est pas languissant, il est au contraire tambouriné par les seconds violons et les violoncelles et d'une jolie couleur orientale. La troisième partie, "Valence" semble directement inspirée des rhapsodies espagnoles de Chabrier: il y a une grande richesse mélodique et l'on surprend le thème de "Rome à Palerme" qui vient s'enchaîner aux autres. L'oeuvre est descriptive à souhait et utilise toutes les ressources de l'orchestre. Son originalité est incontestable.

La "Marche Hongroise" de Berlioz terminait le concert. Nous avons entendu souvent cette pièce bâtie sur des thèmes bohémiens aux rythmes irréguliers; elle possède tout le charme sauvage de la musique des tziganes. L'interprétation qu'en a donné Koussevitzky a fait ressortir magnifiquement l'orchestration de Berlioz qui demeure un modèle du genre. Vivement applaudi, Koussevitzky dût reprendre la "Marche Hongroise" à la demande du public et termina ainsi ce concert qui peut être considéré comme l'événement capital de la saison.

Henri LETONDAL.

THE PROVIDENCE JOURNAL, THURSDAY, FEBRUARY 25, 1926

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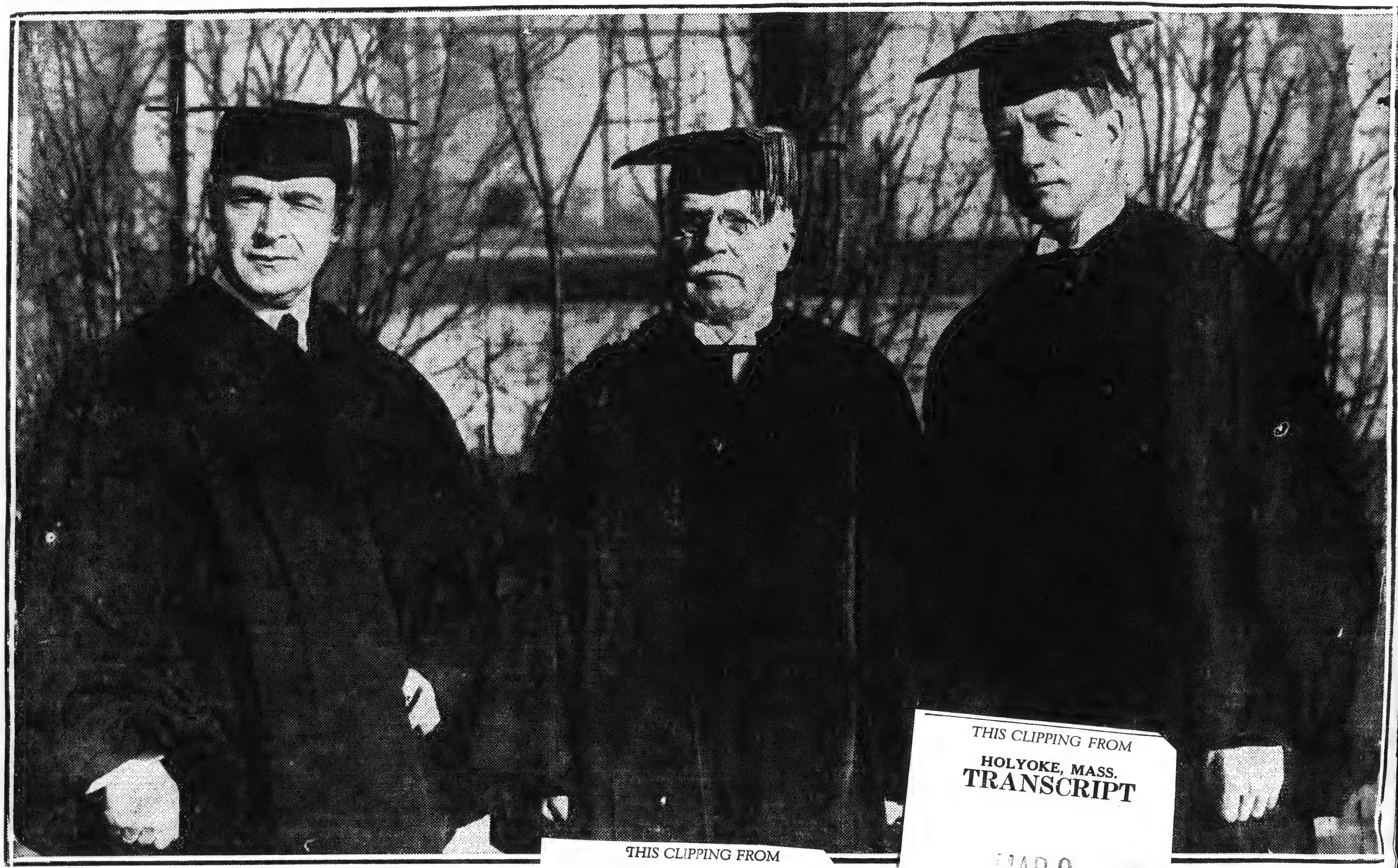

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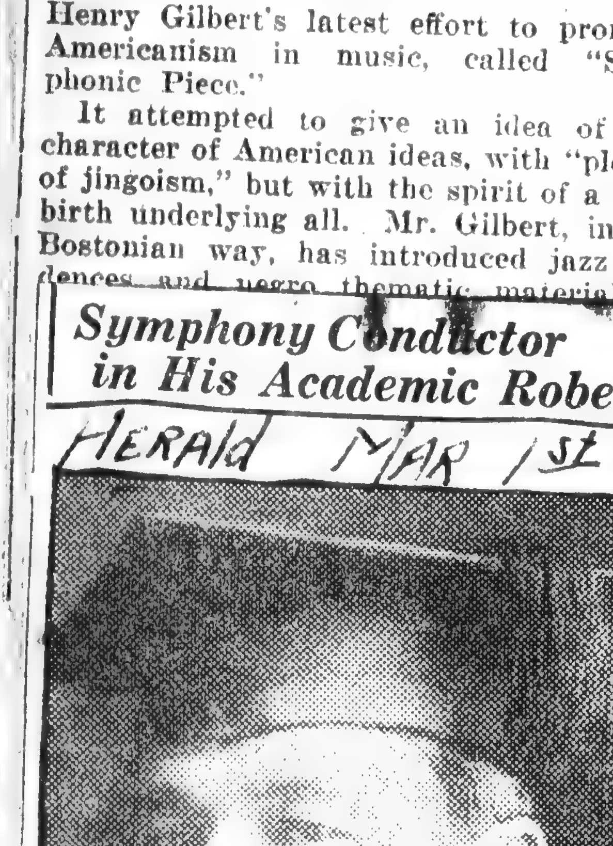

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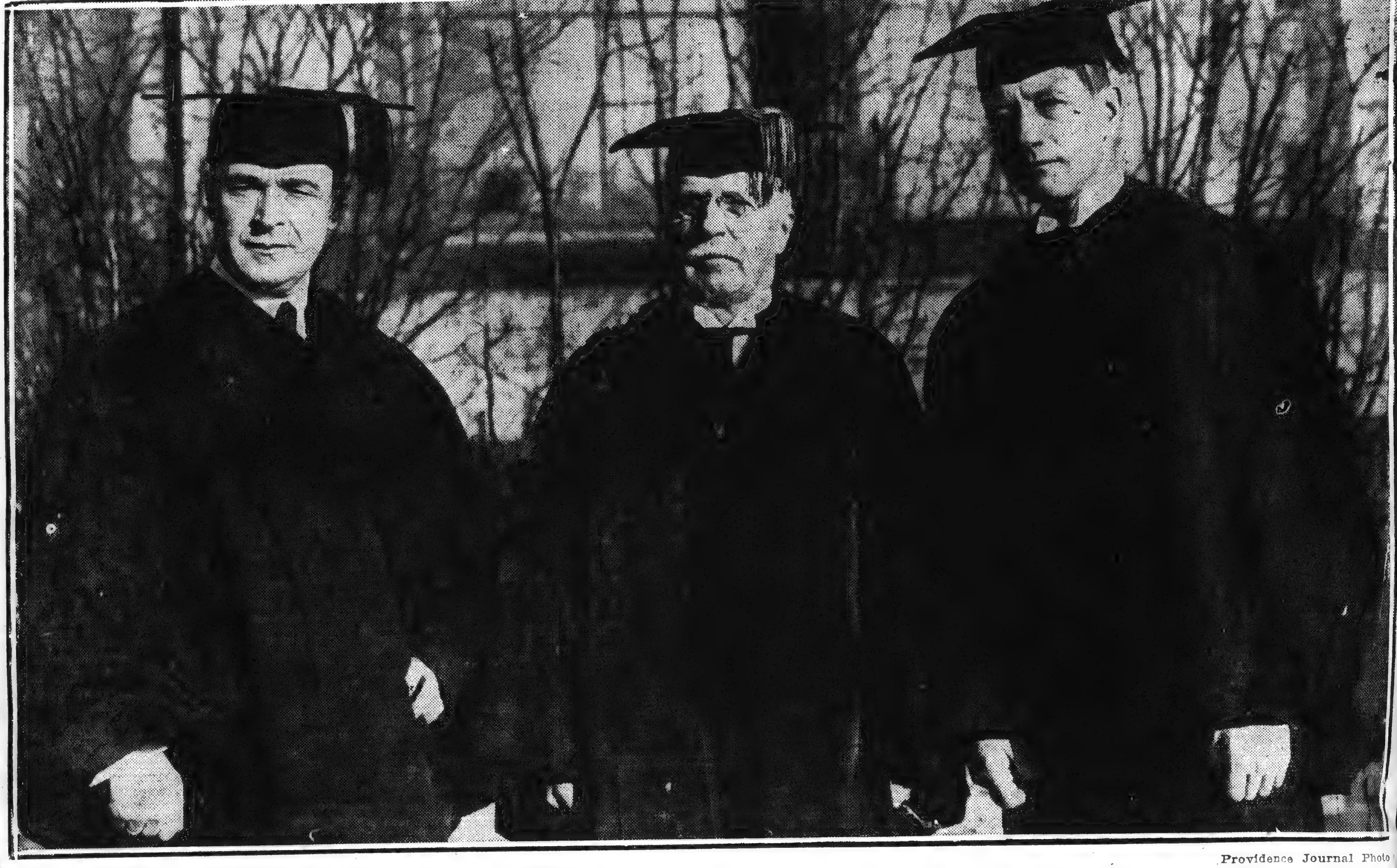

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The other numbers on the program were the Beethoven Eight, Ernest Bloch's Three Poems from his "Jewish Cycle," and Ravel's ravishing ballet music, "Daphnis and Chloe." H. J. P.

COMMODITY PRICES LOWEST SINCE MAY

Prof. Fisher's Index Numbe Shows Drop of One Point i Week

[Special Dispatch to The Herald]

NEW HAVEN, Feb. 28—Prof. Irvin Fisher's index number of America commodity prices for last week based on 100 as the average of 1913, i 155.5 compared with 156.6 a week ag 158.6 two weeks ago, 159.2 three

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And Koussevitzky, when made doctor of music by Brown university, returned for an hour to his beloved instrument, playing one movement from a double-bass sonata of his own composition.

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ohn M. Greene Hall in Northampton, and it was the best concert given at Smith College for some time, far surpassing the work done this season by Cleveland orchestra and the New York Philharmonic Orchestra.

At an early hour this morning there were still 200 seats unsold for this evening's concert, but as the weather man has favored Holyoke with a perfect day and the prospects of a perfect evening, it is expected that a large number of those who have not bought tickets will get theirs tonight at the door. Perfect weather always results in many sales at the door.

At the concert given last evening it was noticed that the Boston Symphony is fast regaining its former position of being the leading symphony orchestra in the country. For a few years it lost its reputation, but the concert given last evening, and those given since Serge Koussevitzky became its director last season, have showed that it is again a magnificent organization.

The program given last evening contained many numbers which are to be given tonight, and they were most enthusiastically received. It was noticed during the program that Mr. Koussevitzky never gives a routine interpretation and that whatever he produces has the breath of life in it. He is an ideal director, and his happy blending of grace and vivacity lends itself ideally to its interpretations.

"Hayden's Surprise" symphony is to be the feature of his program tonight, and his interpretation of it is considered second to none. Those who attend tonight's concert are assured of an evening of excellent music.

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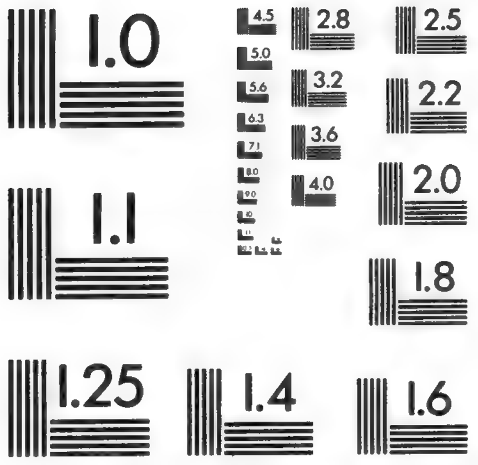

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KOUSSEVITZKY PLAYS TWICE UPON THE DOUBLE BASS

Transcript Feb 25

A DEGREE AND A NOVEL THANK-OFFERING

Brown University Honors the Conductor—He Responds as Virtuoso and Composer, Playing His Own Music, and Handel's, Upon the Instrument of His Youth—By So Much a First Appearance in America—Prelude and Aftermath

THERE IS a fate upon every Russian. The temperament within him marks him as man of destiny. His novels, plays, music, only affirm the brand. It may be a fate of great things—as when Boris Godunov sat for the first time on the throne of the Tsars; or a fate of small things—as when Serge Koussevitzky played the double-bass in public for the first time in America. For it has happened—not in Boston, the city that he frequents; not in New York, the city that he visits often; but in Providence, the city upon which he descends through no more than six evenings of a full year. The present visit, which was by day, will raise the number to seven—plainly a token of destiny

It happened likewise upon special and rare occasion, of which more hereafter. Enough, for this preluding, that it happened at all. Every one knew that Mr. Koussevitzky learned to play the double-bass at music-school; that in the Imperial Opera Houses, he became (as the Germans say) an eminent professor of that instrument; that he made tours as virtuoso like Bottestini and Dragonetti before him; that more than once he contemplated such a visit to the United States. Then a conductor's career absorbed him and the double-bass became occasional relaxation for private pleasure. In Mr. Koussevitzky's house it reposed against the wall; with him it went on journeys; for a few ears it occasionally sounded under his hand. But in public never—until fate willed otherwise.

Where destiny [illegible] there are ways opening broad at one end but closed tight at the other. Upon the Corporation of Brown University came the desire to give Mr. Koussevitzky the honorary degree of Doctor of Music. Mr. Stokowski possesses it and the Curtisian press now and then hails him accordingly. Mr. Stock may also enjoy it; but after his fashion hides the scroll in his deepest pigeon-hole. Even so, it is rare distinction upon a conductor in America. The normal occasion for giving and receiving is, of course, Commencement Day; but in June Mr. Koussevitzky is at work in Paris; while such degrees are not conferred "in absentia." Fortunately, the Corporation at Brown had another honor to bestow. It would make Mr. Roy Chapman Andrews, of the American Museum of Natural History, a Doctor of Science for deep knowledge of European and Asiatic mammalia, and fruitful exploration in those continents. And destiny willed that Mr. Andrews should be departing soon for Asia, long before the Brunonian Commencement Day.

The plain recourse was a "Special Convocation" for the conferring of the two degrees. It came to pass yesterday afternoon in Sayles Hall—an assembly room, roofed like a miniature Memorial at Cambridge, likewise hung with college-worthies according to many arts of portraiture; yet somehow suggesting also the Sheldonian at Oxford, for no discoverable reason—except that it does. Sayles, however, is a much simpler place, since no more than an ingenious pattern of settees is barrier between the academic dignitaries, the onlooking students and the miscellaneous multitude. There were enough of all three yesterday, to fill their several standing places. The robed, hooded, tasseled university procession wended loosely into the foreground; President Faunce and other eminences took their high seats; the organ sounded; a brief prayer was said; Mr. Andrews was "presented" for his degree; received it; returned short and unaffected thanks.

Next it was Mr. Koussevitzky's turn. Mr. Albert Lyon Scott of the Board of Fellows "presented" him—as it seemed half-disguised in the black scholar's gown. The President of the university saluted him in these words:

> Serge Koussevitzky, conductor of the Boston Symphony Orchestra, distinguished virtuoso and interpreter of the music of all peoples; born in Northern Russia, student at the Moscow Conservatory, double-bass soloist of the Imperial Opera, leader of orchestral concerts in Paris, London, Berlin, Madrid, Barcelona, Rome, Warsaw; then crossing the Atlantic to convey to prosaic America something of his own imaginative insight and energy, and give to "the land of steady habits" fresh understanding of the great poets and dreamers in the universal language of music.

In Mr. Koussevitzky's hand was laid the parchment; over his shoulder the academic hood was slipped. Then a moment of pause while the President smilingly explained that the conductor's command of English—in a public place—was hardly sufficient for the usual response. Instead, availing himself of another speech, he would play two pieces upon the double-bass. (Not for nothing has Mr. Koussevitzky dwelt and worked in Paris. Such

Continued on Following Page

FEB 25

BOSTON EVENING T

Miscellane

As the Nineti

Serge Kou

Virtuoso of the Double Bass:
at Brown

DR. KOUSSEVITZKY PLAYS TWICE UPON THE DOUBLE BASS

Continued from Preceding Page

a device was Gallic tact and readiness excelling themselves.) The conductor laid aside hood and gown; received his bass-viol; gripped his bow; signalled his secretary, Mr Slominsky, at a modest "piano of accompaniment."

The first number was a Saraband—slow movement from Handel's Concerto for Double-Bass, out of the classic repertory of the instrument. The knowing old master set his music where the double-bass sounds like a violoncello, broadened, deepened, amplified. He shaped his measures into a grave melody, rising and falling in arc-like curve. Mr. Koussevitzky lent it smooth surfaces, rich body, sonorous depths, darkling color. The virtuoso still kept his skill; while piece and instrument bent to a musician's will. . . . After the ancient, a modern—no other than the conductor himself, for the first time as composer before an American audience. In those earlier days, he also wrote a Concerto for Double-Bass. It is his Opus 3; what Opus 1 and Opus 2 may be, report saith not. It is inscribed to the present Mme. Koussevitzky. It contains an Andante which, yesterday was second piece. The music is songful; now musing, now ardent, keeping withal a half-sentimental, half-nervous energy, to this day characteristic of him who made it. The restless modern, however, could not stay content with Handel's range over a none too tractable instrument. Higher or lower he occasionally went, and then all his skill and all his wits were needful to keep the double-bass from grumbling in its throat or rasping through its nose. The deed was done, however, and with this disclosure of the subtler virtuosities, Mr. Koussevitzky laid aside bow and strings for the Doctor of Music's hood and gown.

With the hymn of Brown University the convocation dispersed amid much wagging of tongues. Students and commonalty waited at the door to see the illustrious pass. The academic dignitaries and the new "scholars" went on to supper. The two [illegible]ors ran smoothly down the hill in a [illegible] where they happen to clean snow and [illegible] from the streets. By this time Dr. Koussevitzky is leading a rehearsal in Symphony Hall. Neither there nor in Carnegie do conductors play the double-bass. For university convocations they reserve those gracious exercises in graceless postures.

H. T. P.

LISZTIAN MATINEE, CHORUS ASSISTING, FAUST, WITH PSALM

Trans — Feb 20

MR. KOUSSEVITZKY ENTERS FRESH FIELDS

The Fated "Faust Symphony" Again Misses Fire—This Time Sweetened and Sentimentalized Performance—No Biting Devil but a Properly Ecstatic Close—A Choral Psalm for Prelude and Tedium—Incidental Voices

AS THE YEARS pass over symphony concerts of long standing, one or another piece, descending from conductor to conductor, becomes curiously fated. Here in Boston, the conspicuous instance is Liszt's "Faust Symphony." Thirty-odd seasons ago, it passed into the repertory of the Symphony Orchestra and, through fifteen more, held modest place. Long intervals separated performances; sometimes they included the final chorus; sometimes they cut the voices away. In either case, whoever the conductor, the music made no deep impression upon those that heard; stirred uneasy tongues into hardly a ripple of debate. In the course of his second term in Boston, Dr. Muck revived the "Faust Symphony." He had already proved his ability to give to Liszt's symphonic poems a rhetorical pomp, a romantic intensity, a sweep of imagination, a magnificence of sonority, that reanimated and transfigured them. Hear and believe, cried the Lisztians, our Franz is now sounding as he intended himself to sound, as his own time listened and admired. Observe, retorted the anti-Lisztians, how a conductor with a flair for this base metal, may silver and gild it in the crucible of his sympathies and abilities.

Undoubtedly Dr. Muck possessed this flair for Liszt's music by and large; while in the "Faust Symphony" it became veritable fusion of the conductor's and the composer's idiosyncrasies. The first pair of performances set two audiences agog; they were repeated more than once; New York, as well as Boston, heard and applauded. When Dr. Muck departed, the "Faust Symphony" remained his tallest monument; in the recollection of the public, it had become one of the pieces, like the Prelude to "Tristan," or Brahms's First Symphony, of which great things are anticipated.

Succeeding Dr. Muck, after the Rabaudian interregnum, Mr. Monteux long left the "Faust Symphony" on the shelf. Then, upon a day in 1923, he reached for it with hapless consequences. Highly expectant audiences, remembering the music from Dr. Muck, heard it with blank disappointment and disillusion. Nothing sounded; everything came off tamely. Up and down the lengths of the first movement, Faust no longer wandered in torment; no visions of Gretchen rose hauntingly. Her own "Andante Soave" touched neither listening ears nor susceptible hearts. The "Allegro Ironico" etched in no Mephistopheles. The tonal heavens rolled not back upon the "mystic chorus." Worse still, that drama in music of contrasted, conflicting, interplaying themes, bewept and bemocked—characterizing motivs as truly as Wagner's own—passed inaudible. Yet by it the "Faust Symphony" endures—crown, for invention and imagination, of Liszt's music. Most hearers eyed their neighbors inquiringly, asking what had befallen a piece that a few years before had searched and thrilled them. Not a measure was altered; yet nearly every page was dulled. He must have suspected his failure with what "at these concerts" was a glorified music. Back to the library went the "Faust Symphony."

Early in the season Mr. Koussevitzky took down the fateful score; yesterday brought it to performance, with the orchestra keyed to the task, the men of The Cecilia for choir, Mr. Charles Stratton for tenor voice. Through eight days anticipation had run high. All and sundry agreed that the music "suited" the conductor; that he was likely to work wonders upon it. He came; he played; he only half-conquered. For more than one rose from the performance with expectation unfulfilled; while signs of a restless house were plain. "Das Ewig-Weibliche," sang the tenor, "zieht uns hinan"; but already as Ewig-Weibliche" had departed in mbers at every pause in the Symphony. idently regarding each movement as a parate entity, Mr. Koussevitzky permitted applause at the corresponding interval. was not too hearty; nor at the end did set the welkin a-ringing. Not that the aust Symphony" again fell flat. Rather hung in that unhappy limbo which is half-accomplishment.

To the other extreme from the uncomprehending and unstirred Monteux went Mr. Koussevitzky. He tried to make everything signify; from first measure to last was tireless producer (as they say in the theater) of Liszt's Symphony. Through the "character-pictures" of Faust and Gretchen, he "stage-managed"—there is no other word for it—the entrance of every motiv. Scarcely a transformation, a transition, a modulation, escaped his insistent hand. He drenched with sensuous sentimentality the music of the dreamful Gretchen and the amorous Faust. Over the first movement Faust also mooned his troubled way, as though he were first cousin, beyond the Rhine removed, to the hero of Berlioz's "Fantastic Symphony." The principal means to these ends were a persistently slow pace, softened rhythms, a long and loving lingering over every songful period, the incessant use in every choir of sensuous tone. (At the least it brought as beautiful horn-playing as Symphony Hall has heard in many a day.) Mr. Monteux had staled the [illegible]ust Symphony" into dry bread. [illegible]ssevitzky was now sopping [illegible]al sugar-plum[illegible] With the one conductor Liszt's music-drama of motivs had died of inanition; with the other it was suffocating in sweetness. Liszt, after all, is not Skriabin

But the "Allegro Ironico," the famous ovement of Mephistopheles, in which the sic mocks, jeers and flouts at the motivs of Faust and Gretchen gone before—the apex of imagination upon the whole symphony, the wonder and admiration of commentators, the only Goethe-like fiend in all the music-dramas and all the tone-poems! These measures would surely save the Koussevitzkian day. Alas and alack! they did not. Plainly enough the Russian is no ironist in music; whereas in these mockeries the Prussian had excelled even his ironic self. True, Mr. Koussevitzky quickened the pace, sharpened the accents, set tang to the orchestral tone. Yet few of the Lisztian ironies bit upon the anticipating ear; while not one of them came and went as acrid parody and satanic jeer. Mr. Koussevitzky's Mephistopheles was much too decent a fiend for the Lisztian company he kept. Not he to turn an orchestra into acid bath and jetting flouts. . . . At the end the conductor's moment did come. In beauty he and the orchestra sustained the suspensive chords; transfigured the returning motiv of Gretchen; released the "mystic chorus" suffused and spiralling. Mr. Stratton, catching infection from the conductor, indeed labored the tenor-part sentimentally; but the epilogue to the symphonic drama stood achieved. Only there do Liszt and Skriabin go mated. To the shelves—it is believable—the "Faust Symphony" will again return. Here in Boston a single conductor, departed, has wrought it in enduring image.

For superfluous prelude, Mr. Koussevitzky added a choral piece from Liszt hitherto unheard in Boston—the setting of the sixteenth Psalm of David, wherein he laments his low estate before his enemies and entreats of Jehovah mercy and salvation. The music is written for tenor—the voice of David—mixed chorus and modestly furnished orchestra. It is also written at length, and with an exceeding prolixity. Nowhere and everywhere it wanders, yet hardly once concentrates an emotion or sustains a musical idea. The chorus is variously employed: the voice of David is diligent; to both the orchestra is assiduous companion. Yet hardly twenty measures seize the ear; while not so many as ten set sparks to answering mood. Liszt does not write in churchly idiom; no more does he cry from the heart romantically; as the darkey phrase has it, "he jest sloshes roun' loose-like."

No zeal of performance may pen and stiffen such music. Mr. Koussevitzky toiled as though he were disclosing a masterpiece; Mr. Stratton bore to heaven's gate every known sentimentality of oratorio-like song; the choir of The Cecilia abounded in transparent, fine-textured, keen-phrased soprano tone. Yet tedium, as it seemed, was heavy upon many an ear. The virus of the opera house fermented often in Liszt's musical "system," though he wrote not one piece for the singing theater. Sometimes, he "worked it off" in a "dramatic oratorio," like "Saint Elizabeth"; again in symphonic music-drama like these "character-pictures" of Faust, Gretchen and Mephistopheles. In the setting of Psalm XVI. he merely turned it out to pasture. . . . By all odds let Mr. Koussevitzky have a chorus as often as may be; he craves it, he excels with it. But let him also choose music worthy of such powers and ambition. Around the corner Honegger's "King David" and Stravinsky's "Les Noces" are both waiting. Master-modernists wrote them—and did not meander.

H. T. P.

Feb 25

EGREES XPLORER

ssevitzky and ndrews

REPLIES IN MUSIC

o Recognition of His Has Made Dead Tells of Plans bi Desert

visiting alumni, faculty mem- graduates and the general pub- Koussevitzky, conductor of the phony Orchestra, was award- rary degree of Doctor of Mu- y Chapman Andrews, eminent ho has traced the origin of man to central Asia, the hon- e of Doctor of Science.

evitzky chose the medium of which to respond to the uni- ognition of his genius. For e in America he appeared as ad of conductor, playing with uty from a concerto of his sed some 20 years ago. His was a double bass, or bass g from the 17th century, ought from Europe when he s country in 1924.

NDREWS PRESENTED

In presenting Mr. Andrews, Dr. Herman Carey Bumpus of the Board of Fellows described him as a native of Wisconsin, a graduate of Beloit College and a recipient of the degree of Master of Arts from Columbia University.

"At the age of 24," continued Dr. Bumpus, "he began the study of marine mammalia, penetrating to the most remote parts of the Atlantic and Pacific. In 1912 he entered Korea and followed the Yellow river from its source to the sea. He labored in Alaska. In the war he served us in Mongolia.

"But it is because of his high ideals, his determination, his singular form of kindly leadership, his fondness for men and their fondness for him," continued Dr. Bumpus, "that the Board of Fellows commends him to you as worthy of special distinction."

In conferring the degree upon Mr. Andrews, President W. H. P. Faunce said in part: "Roy Chapman Andrews, indefatigable student and intrepid explorer who has made the dead past speak to the living present and is making civilization realize its youth and the vast achievements yet to come."

KOUSSEVITZKY'S CAREER

"Born in Russia, M. Koussevitzky at the age of 12 began to conduct an orchestra," said Albert Scott Lyon of the Board of Fellows in introducting the famous victuoso. "In 1908," he continued, "he formed an orchestra in Moscow which became one of the most notable in Europe. He toured Russia and other countries on the Continent. At his own expense he founded a publishing house designed to bring to light the works of young composers. He is a Chevalier of the Legion of Honor and on his return to Paris will conduct his sixth orchestral season there."

Dr. Faunce, in conferring the degree upon M. Koussevitzky, spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona, and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music.

"Since M. Koussevitzky does not desire to use our English tongue in public," continued President Faunce, "he will respond in the language of music which all can understand."

RARE PRIVILEGE

To hear Koussevitzky in the role of soloist is a rare privilege. Few indeed among the thousands of Boston Symphony patrons have had that pleasure. The many know and admire him as an orchestral conductor, one whose remarkable qualities are revealed in his conceptions of the great polyphonic works of the classicists.

Like practically all orchestral leaders, Koussevitzky rose from the ranks. Before he became famous as conductor he was known as an exceptionally fine player upon the double bass, and his interest in and love for the great sonorous toned instrument has not been lessened by the exacting demands of conducting.

This was made evident yesterday when M. Koussevitzky played two numbers, first a sarabande, closing with an andante from his own concerto for double bass.

Although this instrument is not commonly heard in solo work it has great possibilities when so used in the hands of an artist. And Koussevitzky could be nothing else. His selections were melodious, not technically showy, and were given with finished style and expression. He owns a fine instrument, the tone of which rang pure and sweet in both numbers. The upper register of the doub bass naturally is more effective for s playing and the artist made these u tones as musical and expressive as t of a 'cello.

An interesting and enjoyable pe ance, it brought treemndous a from preciative listeners.

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186

Feb 25

BOSTON EVENING TRANSCRIPT, THU

Miscellaneous Ne

As the Nineties Knew Him

Serge Koussevitzky (Musical Courier)

Virtuoso of the Double Bass: Of Old in Russia; Yesterday at Brown University

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KOUSSEVITZKY PLAYS TWICE UPON THE DOUBLE BASS

Transcript Feb 25

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Continued from Preceding Page

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For March

BOSTON Criticisms are on Page 203 & 204

186

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Transcript Feb 25

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Continued on Following Page

FED 25

Miscellaneous Nev

As the Nineties Knew Him

Serge Koussevitzky (Musical Courier)

Virtuoso of the Double Bass: Of Old in Russia; Yesterday at Brown University

DR. KOUSSEVITZKY PLAYS TWICE UPON THE DOUBLE BASS

Continued from Preceding Page

a device was Gallic tact and readiness excelling themselves.) The conductor laid aside hood and gown; received his bass-viol; gripped his bow; signalled his secretary, Mr Slominsky, at a modest "piano of accompaniment."

The first number was a Saraband—slow movement from Handel's Concerto for Double-Bass, out of the classic repertory of the instrument. The knowing old master set his music where the double-bass sounds like a violoncello, broadened, deepened, amplified. He shaped his measures into a grave melody, rising and falling in arc-like curve. Mr. Koussevitzky lent it smooth surfaces, rich body, sonorous depths, darkling color. The virtuoso still kept his skill; while piece and instrument bent to a musician's will. . . . After the ancient, a modern—no other than the conductor himself, for the first time as composer before an American audience. In those earlier days, he also wrote a Concerto for Double-Bass. It is his Opus 3—what Opus 1 and Opus 2 may be, report saith not. It is inscribed to the present Mme. Koussevitzky. It contains an Andante which, yesterday was second piece. The music is songful; now musing, now ardent, keeping withal a half sentimental, half-nervous energy, to this day characteristic of him who made it. The restless modern, however, could not stay content with Handel's range over a none too tractable instrument. Higher or lower he occasionally went, and then all his skill and all his wits were needful to keep the double-bass from grumbling in its throat or rasping through its nose. The deed was done, however, and with this disclosure of the subtler virtuosities, Mr. Koussevitzky laid aside bow and strings for the Doctor of Music's hood and gown.

With the hymn of Brown University the convocation dispersed amid much wagging of tongues. Students and commonalty waited at the door to see the illustrious pass. The academic dignitaries and the two new "scholars" went on to supper. Motors ran smoothly down the hill in a city where they happen to clean snow and ice from the streets. By this time Dr. Koussevitzky is leading a rehearsal in Symphony Hall. Neither there nor in Carnegie do conductors play the double-bass. For university convocations they reserve those gracious exercises in graceless postures.

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Rose Nude,
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Stockings
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All-Over Silk, $4.75 up to $15
STEARNSCO
Full-Fashio

PIANIST—FOR THE MUSIC

Mr. Bruce Simonds Assembles the Ancients in a League of Nations, Plays a Sonata of the "Fiercer" Bax, Tops Off with Other Moderns — For Himself, Change That Is Also Ripening

A YEAR AGO, for the first time in Boston, Mr. Bruce Simonds played upon the piano at Jordan Hall. Last evening in the same room, he played upon it for a second time in this town and in quite another fashion. Yet he remains a pianist who sets his pieces above his playing, the chosen composers above himself. Otherwise he would not have arrayed a program that not once slipped into the ruts. It began with seventeenth and eighteenth-century music, as it seemed of all nations. Scarlatti, for the Italians, took the lead; while Mr. Simonds made his "Cat Fugue"—upon the notes struck by that pet as it crossed the keys—and a Burlesca sound like neat, high-spirited improvisations—light wine and bright sunshine decanted into tones. Next Rameau spoke up for the French; "Les Trois Mains," with frequent crossing of hands, and "Les Cyclopes," which seemed pure caprice, were the titles. As Mr. Simonds played, the ear discovered the Gallic sense of rounded form and ordered progress, the Gallic instinct for grace and polish. (Yet the purists of Rameau's time believed him rough-voiced; no doubt heard Cyclopean stampings in his bass). Then, across the Channel to a harpsichord piece, "The King's Hunt," of Dr. John Bull. These

Amusements
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LAST 4 TIMES
"IS ... V..
A Comedy Kayo

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ocial season. Mrs. John A. Japhne, have arrived from New York
Mrs. Peabody will return North, Saturday.
to come back later for the polo.
Rt. Rev. J. N. Conroy, Bishop of Ogdensburg, N. Y., and Rt. Rev. Thomas J. Walsh Bishop of Trenton, N. J., have returned North, following a sojourn at Highland Park Hotel. Arriving there yesterday were N. McL. Sage of Boston, Mr. and Mrs. Raymond E. Streit of New York. Mr. S. F. Streit will give a dinner tonight at the hotel.

Mrs. H. S. Kerr of Washington is a guest of Mrs. Joseph Leiter at Violet Cottage. Mr. and Mrs. Thomas Hitchcock will give a luncheon for twelve, Thursday. Mr. Eben M. Byers and party of Pittsburgh arrived yesterday at the Mouse Trap Villa. Roy A. Rainey of New York is expected to John Mr. Byers for the gun club events in March. Messrs. Joseph Harriman, J. P. Wemple and Grafton H. Pyne are among the tri-weekly players at the Aiken Club tennis court.

Mr. and Mrs. Clarence W. Dolan gave a dinner at their villa last evening in honor of the birthday of their daughter, Miss Rita. Mrs. William H. Davidge of New York is a guest of his sister, Mrs. Charles G. Taylor, at Rye Patch.

Mrs. John Campbell had luncheon with Mr. and Mrs. Allan Forbes yesterday. George G. Bourne had as dinner guests last evening at Willcox's, Miss Nancy Potter, E. N. Potter, Jr., and Miss Charlotte

entries for the J. F. Byers Cup. The tournament, a handicap match ludes: Charles Bohlen, Henry M. Thomas Hitchcock, Evander B. uis de Gulliffet, John W. Con-A. Thompson, Goelet Galladd, A. T. West, Nelson Perin,

Scouts to

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Providence Journal Feb 25

BROWN GIVES DEGREES TO VIRTUOSO, EXPLORER

University Honors Koussevitzky and Roy Chapman Andrews

DISTINGUISHED CONDUCTOR REPLIES IN MUSIC

Responds With Brilliant Bass Solos to Recognition of His Genius.—Intrepid Traveler "Who Has Made Dead Past Speak to Living Present" Tells of Plans for New Expedition to Gobi Desert

Brown University in special convocation yesterday afternoon paid tribute to two men distinguished in widely diverse fields of endeavor for their contributions to the advance of education.

At impressive exercises in Sayles Hall, attended by visiting alumni, faculty members, undergraduates and the general public, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was awarded the honorary degree of Doctor of Music, and Roy Chapman Andrews, eminent explorer, who has traced the origin of prehistoric man to central Asia, the honorary degree of Doctor of Science.

M. Koussevitzky chose the medium of his art in which to respond to the university's recognition of his genius. For the first time in America he appeared as soloist instead of conductor, playing with thrilling beauty from a concerto of his own, composed some 20 years ago. His instrument was a double bass, or bass violin, dating from the 17th century, which he brought from Europe when he came to this country in 1924.

MR. ANDREWS PRESENTED

ting Mr. Andrews, Dr. Herman of the Board of Fellows native of Wisconsin, College and a re- Master of Arts

Bum- n-

in fatiga who has living presen realize its youth the vast achievements yet to come."

KOUSSEVITZKY'S CAREER

"Born in Russia, M. Koussevitzky at the age of 12 began to conduct an orchestra," said Albert Scott Lyon of the Board of Fellows in introducting the famous victuoso. "In 1908," he continued, "he formed an orchestra in Moscow which became one of the most notable in Europe. He toured Russia and other countries on the Continent. At his own expense he founded a publishing house designed to bring to light the works of young composers. He is a Chevalier of the Legion of Honor and on his return to Paris will conduct his sixth orchestral season there."

Dr. Faunce, in conferring the degree upon M. Koussevitzky, spoke of him as "a distinguished virtuoso and interpreter of the music of all peoples; leader of concerts in London, Madrid, Barcelona, and Warsaw, who has crossed the seas to convey to prosaic America some of his own insight into the arts in the universal language of music.

"Since M. Koussevitzky does not desire to use our English tongue in public," continued President Faunce, "he will respond in the language of music which all can understand."

RARE PRIVILEGE

To hear Koussevitzky in the role of soloist is a rare privilege. Few indeed among the thousands of Boston Symphony patrons have had that pleasure. The many know and admire him as an orchestral conductor, one whose remarkable qualities are revealed in his conceptions of the great polyphonic works of the classicists.

Like practically all orchestral leaders, Koussevitzky rose from the ranks. Before he became famous as conductor he was known as an exceptionally fine player upon the double bass, and his interest in and love for the great sonorous toned instrument has not been lessened by the exacting demands of conducting.

This was made evident yesterday when M. Koussevitzky played two numbers, first a sarabande, closing with an andante from his own concerto for double bass.

Although this instrument is not commonly heard in solo work it has great possibilities when so used in the hands of an artist. And Koussevitzky could be nothing else. His selections were melodious, not technically showy, and were given with finished style and expression. He owns a fine instrument, the tone of which rang pure and sweet in both numbers. The upper register of the doub bass naturally is more effective for s playing and the artist made these up tones as musical and expressive as t of a 'cello.

An interesting and enjoyable pe ance, it brought treemndous ap from the appreciative listeners.

For March Boston [illegible] are on Page 203

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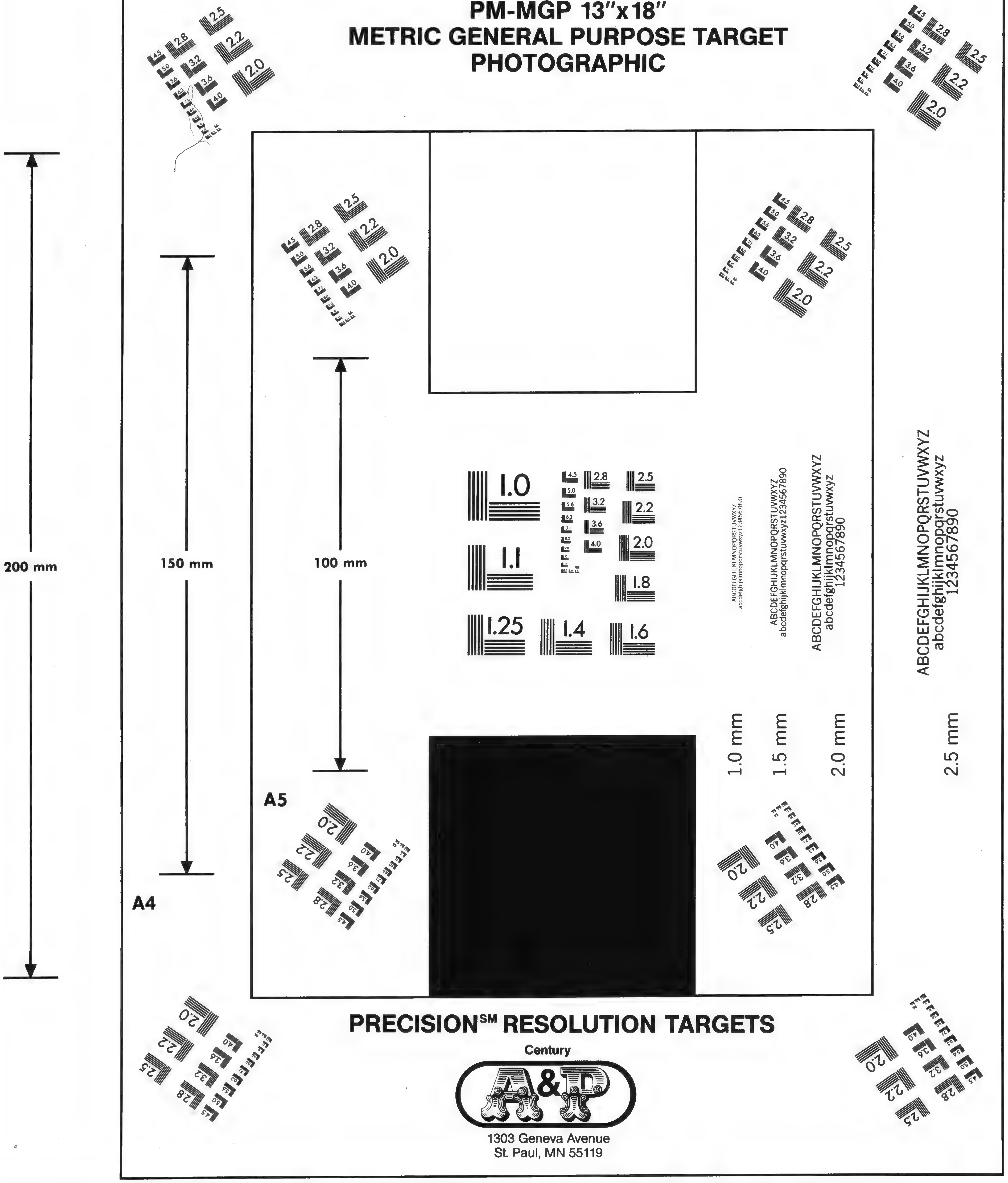

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THIS CLIPPING FROM
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SPRINGFIELD, MASS.

187

MAR 9 1926

Boston Symphony at Smith College

Mellowness and Richness Noted in Program by Famous Orchestra.

By WILLARD M. CLARK.

NORTHAMPTON, March 9—Smith College has had a varied orchestral fare this season, thanks to those who aro in charge of the programs. The New York Symphony under Mendelberg, the Cleveland Symphony under Sokoloff and last night the Boston Symphony under Koussevitzky, have given fine programs including some numbers not often heard.

Last night the program opened with he Vivaldi "Concerto in E Minor" for string orchestra. The string section of the Boston Symphony Orchestra has regained in a great measure the pristine beauty of former days. There is a mellowness and richness today that has been absent for some years. Its onal color was admirably displayed n the three movements of the concero. Vivaldi is better known for his concertos for violin. He had an aptness for melody and the concerto played last night was rich in lovely naterial.

Mr. Koussevitzky chose to play the Beethoven "Symphony No. 8, in F. Major." This is one of what might be called his joyful symphonies. Its four movements are filled with life, hey move along at a lively pace and nish with the most brilliant of finales. Especially lovely is the second movement, an allegretto scherzando. The rchestra has seldom been heard to reater advantage than in this symhony. Mr. Koussevitzky brought out ach theme and melted his strings, vinds and brasses into one. There vas no overpowering by any choir toight, just an ensemble of unusual eauty.

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THIS CLIPPING FROM
NEW YORK TIMES

MAR 7 1926

THIS CLIPPING FROM
BROOKLYN EAGLE

MAR 7 1926

Brooklyn Events

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Boston Symphony Orchestra

A visit by the Boston Symphony Orchestra is always a notable feature in a season of things musical in New Haven. The appearance of this renowned organization next Wednesday evening at Woolsey Hall, numbering as it does 107 players, will be especially interesting in that the new conductor Serge Koussevitzky will make his initial appearance here. A year ago he was known to our public only by hearsay. Today he is recognized as among the great leaders both here and in Europe. M. Kossevitzky has arranged an exceptionally apt program, seasoning a presentation of several standard and widely known classics with novelty in the G Minor Sonata of Gailliard, and three of the exquisite "Jewish Poems" of Bloch. Ernest Bloch, it will be recalled, was quite unknown in America when in March, 1917, he conducted some of these "Jewish Poems" as a guest of the Boston Symphony at its home. His music is not easily explained but its charm may perhaps be appreciated from his own description:

"I am not an archeologist. I hold it of first importance to write good, genuine music, my music. It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible; the freshness and naivete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Songs of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavour to hear in myself and to transcribe in my music; the venerable emotion of the race that slumbers way down in our soul."

The full program follows:

Galliard—Sonata in G major (Arranged for Orchestra by Steinberg)

Maximilian Steinberg has lately arranged for small orchestra this little known sonata of Galliard, a composer of the early eighteenth century. The modern musician has preserved all of the elegant grace of the little piece.

Beethoven—Symphony No. 8 in F major, Op. 93

This symphony has no hint of the tremendous sweep of the seventn symphony, or the colossal grandeur of the ninth. It is a sort of interlude serene, light-hearted. It has the lyric of Mozart or Haydin—an earlier style which the mighty Beethoven was supposed, in those his last years, to have left behind.

Bloch—Three Jewish Poems

The three poems to be presented are "Dance," "Rite" and "Funeral Procession." This music is a delicate and penetrating interpretation of his people's spirit by a true artist.

Wagner—Prelude to "Lohengrin"

Liszt described the Prelude as "a sort of magic formula which, like a

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THIS CLIPPING FROM
NEW YORK
TELEGRAPH

MAR 7 1926

Boston Symphony Programs.

The Boston Symphony Orchestra and Serge Koussevitsky will visit New York

but one this season for

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAR 6 1926

RESPIGHI SCORE TO FEATURE SYMP S FINA CONCERT

Koussevitzky Will Offer "Pines of Rome" as Swan Song Here.

At the closing concert of the Boston Symphony series on Tuesday evening March 16, in Infantry Hall, Luge Koussevitzky will introduce what has been the most popular new score of the season, Respighi's "Pines of Rome."

The Italian composer has put forth frankly pictorial music in the vein of his fountains of Rome. The movements are entitled: the first, "The Pines of the Villa Borghese," which is rollicking and colorful, suggesting children at play; the second, "The Pines near a Catacomb," is music of sombre suggestion with a notable trumpet solo off stage; the third, "The Pines of the Janiculum," is in the mood of a nocturne, and introduces the singing of the nightingale by the unprecidented means of an actual phonographic record; the finale, "The Pines of the Appian Way," which depicts the triumphal return of the ancient Roman legions into the eternal city through this gate. It is a march which begins with muffled measures and increases gradually to an immense volume of sound.

The concert will open with Beethoven's Eighth Symphony in F Major, the lyrical and humorous symphony which introduces as a slow movement a delightful burlesque of the metronome, an instrument newly invented in the composer's time.

Koussevitzky will close with three excerpts from the music dramas of Wagner: the introduction to the third act of the "Mastersingers," the Prelude to the same drama, and the Overture to "Tannhauser."

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6 19

RESPIGHI SCORE TO FEATURE SYMPHONY'S FINAL CONCERT

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The concert will open with Beethoven's lyrical

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TIMES
PAWTUCKET

MAR 6 1926

Last Symphony Concert

The closing concert of the Boston Symphony series on Tuesday evening, March 16, in Infantry Hall, will be the farewell appearance here of the famous orchestra under its great conductor. On this occasion, Koussevitzky will introduce what has been the most popular new score of the season—Respighi's "Pines of Rome." The Italian composer has put forth frankly pictorial music in the vein of his fountains of Rome. The movements are entitled: the first, "The Pines of the Villa Borghese," which is rollicking and colorful, suggesting children at play; the second, "The Pines Near a Catacomb," is music of sombre suggestion with a notable trumpet solo off stage; the third, "The Pines of the Janiculum," is in the mood of a nocturne, and introduces the singing of the nightingale by the unprecedented means of an actual photographic record; the finale, "The Pines of the Appian Way," depicts the triumphal return of the ancient Roman legions into the Eternal City through this gate. It is a march which begins with muf-

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Republican

MAR 1 0 1926

BOSTON SYMPHONY APPEARS AT HOLYOKE

Orchestra Gives Fine Concert to Enjoyment of Large Audience

Holyoke, March 9—The Boston Symphony orchestra, greeted by a large and enthusiastic audience, gave the second and last of the Holyoke course of concerts this evening. With the xception of the symphony and one her number, all the compositions o e program had been given at th oncert in Northampton the evenin efore. Haydn's "Surprise" symphony pened the program. Mr Koussewitzy's conducting of it revealed its grace nd sprightliness. The lively tempi, lear-cut rhythm, nice accentuation nd delicate shading made it charming listen to.

1?osGaupdvaoHb, m h t ht ht mhhmt

No greater contrast could have een found for this typical classic than he powerful Jewish poems by Ernest Bloch, which formed the second umber of the first half of the program.

Almost as much of a contrast was ound in the fascinating pieces from De Falla's "The Three-Cornered Hat" from

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THIS CLIPPING FROM
NEW YORK
TELEGRAPH

MAR 7 1926

John McCormack has accepted an invitation from Serge Koussevitsky, conductor of the Boston Symphony Orchestra, to appear ~~as soloist with him~~ in a series of orchestral concerts in Paris during May, 1927. The programs, which have already been agreed upon, will include the Thirteenth Psalm of List, arias by Mozart and Beethoven and three Irish fantasies by Charles Martin Loeffler. Mr. McCormack is giving what L. E. Behymer, the California impresario, calls "one-man festival of song" in Los Angeles at present—four concerts in nine days (March 1 to 10).

Page 191 - M

Boston Orchestra To Present Novelties

New Manuscripts by Gilbert, Hindemith and Tailleferre on Program

The Boston Symphony Orchestra and Serge Koussevitzky will visit New York for the last time but one this season for a pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. The Thursday evening program will include Beethoven's Eighth Symphony in F major; a new manuscript score, "Symphonic Piece," by Henry F. Gilbert, the American composer; Ernest Bloch's "Three Jewish Poems," and the second suite from Ravel's ballet "Daphnis and Chloe."

The matinee program will include a concerto for string

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PROVIDENCE, R. I.

MAR 6 1926

LAST SYMPHONY VISIT MARCH 16

Koussevitzky to Present Respighi's "Pines of Rome" as Main Number

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THIS CLIPPING FROM
~~TIMES-RECORDER~~
NEW HAVEN, CONN.

MAR 1 1 1926

Boston Symphony Gave Wonderful Concert Last Night

The Boston Symphony gave a wonderful concert at Woolsey hall last evening.

The audience enjoyed a treat that was thrilling because of the degree of perfection attained by the artists who appeared.

Woolsey hall was well filled and gave full expression to its appreciation of the great Conductor Kousevitzky, one of the most brilliant wielders of the baton the world has ever known.

This was his first appearance in New Haven and he won the hearts of all who had the good fortune to witness his artistic work.

A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He is a born leader of musical men and the Boston Symphony is a wonderful organization of real artists which he has developed with great success.

The program was well selected and all in all the concert was the best of the season.

The orchestra will be out of town next week. The program for March 19-20 will comprise these works: Bach, Concerto No. 2, F major, for violin, flute, oboe and trumpet (edited by Mottl); Beethoven, Violin Concerto (Joseph Szigeti, violinist), Roussel, Suite from his ballet, "Padmavati"; Respighi, "Pines of Rome."

FEB 2

THE performance by the Bosto Symphony Orchestra this wee in New York of a new "Symphonic Piece" by Henry F. Gilbert is an occasion of unusual interest, since Mr. Gilbert, while he ha done little in the direction of cultivating publicity, stands today as one o the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass. He was the first American pupil of Edward MacDowell. His compositions, which in most cases have aimed to affirm various phases of American life and spirit, have often drawn upon folk music current in this land for their thematic material. But Mr. Gilbert has not merely quoted folk themes; he has striven to express, through developments and transformations of certain melodies which have become part and parcel of national musical life, something of the energy and romantic vision that he believes to be latent in his people. He first emerged as a figure of significant individuality in his art when the Boston Symphony Orchestra produced his "Comedy Overture on Negro Themes" in 1911, which was immediately recognized by Philip Hale, H. T. Parker and others as a new and important work. In the words of Mr. Hale, the music "stirred the blood of the audience. All rejoiced in hearing a new voice, a voice with something to say and an original way of saying it. The overture," Mr. Hale concluded—and in this anticipated later comments from many quarters upon Gilbert's art—"is distinctively, but not bumptiously, not apologetically, American."

Mr. Parker found "here at last music of American folk tunes that meets every musical test, except, perhaps, that of adroit instrumental coloring, that keeps the matter, the voice and the spirit—the difficult item—of its origin; and that interests and stirs those who hear." This work of Gilbert's was followed by such orchestral compositions as his "Negro Rhapsody," first produced at the Norfolk Festival, Connecticut, in 1913; by "The Dance on Place Congo," played by the Boston Symphony and performed by the Metropolitan Opera Company as a ballet in 1918; by the orchestral prelude to Synge's "Riders to the Sea," based on Celtic melody and embodying with singular fidelity the spirit of the folk drama; the "Indian Suite," and other smaller works. The "Symphonic Piece" to be heard this week had its first performance in Boston Feb. 26 and 27 under Mr. Koussevitzky. The composer describes his musical intentions as follows:

"This piece of music has no 'program' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute music; somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

"Many of my friends have pressed me to tell them what it's all about—what I have tried to represent, &c. I can only say this: My constant aim ever since beginning composition has been to write some American music, i. e., some music which would not naturally have been written in any other country and which should reflect or express certain aspects of the American character or spirit as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint and in its highest aspect a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit which is America is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies it all for him who can see it.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah, boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from 'The Arkansaw Traveler.' Those bits are made use of and developed in the usual symphonic manner. But let it be said that, although I am a great believer in the songs of the people as possible bases for national art compositions, these two suggestions (neither used verbatim) are the only folk suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done."

1926

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EVE UNION
SPRINGFIELD, MASS.

187

MAR 9 1926

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The full program follows:

Galliard—Sonata in G major (Arranged for Orchestra by Steinberg)

Maximilian Steinberg has lately arranged for small orchestra this little known sonata of Galliard, a composer of the early eighteenth century. The modern musician has preserved all of the elegant grace of the little piece.

Beethoven—Symphony No. 8 in F major, Op. 93

This symphony has no hint of the tremendous sweep of the seventn symphony, or the colossal grandeur of the ninth. It is a sort of interlude serene, light-hearted. It has the lyric of Mozart or Haydin—an earlier style which the mighty Beethoven was supposed, in those his last years, to have left behind.

Bloch—Three Jewish Poems

The three poems to be presented are "Dance," "Rite" and "Funeral Procession." This music is a delicate and penetrating interpretation of his people's spirit by a true artist.

Wagner—Prelude to "Lohengrin"

Liszt described the Prelude as "a sort of magic formula which, like a mysteri

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THIS CLIPPING FROM
NEW YORK TELEGRAPH

MAR 7 1926

Boston Symphony Programs.

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THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

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The concert will open with Beethoven's Eighth Symphony in F Major, the lyrical and humorous symphony which introduces as a slow movement a delightful burlesque of the metronome, an instrument newly invented in the composer's time.

Koussevitzky will close with three excerpts from the music dramas of Wagner: the introduction to the third act of the "Mastersingers," the Prelude to the same drama, and the Overture to "Tannhauser."

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TIMES
PAWTUCKET

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THIS CLIPPING FROM
~~UNION~~
SPRINGFIELD, MASS.

MAR 10 1926

BOSTON SYMPHONY APPEARS AT HOLYOKE

Orchestra Gives Fine Concert to Enjoyment of Large Audience

Holyoke, March 9—The Boston Symphony orchestra, greeted by a large and enthusiastic audience, gave the second and last of the Holyoke course of concerts this evening. With the xception of the symphony and one ther number, all the compositions on e program had been given at the oncert in Northampton the evening efore. Haydn's "Surprise" symphony pened the program. Mr Koussewitzy's conducting of it revealed its grace nd sprightliness. The lively tempi, lear-cut rhythm, nice accentuation nd delicate shading made it charming o listen to.

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Almost as much of a contrast was ound in the fascinating pieces from De Falla's "The Three-Cornered Hat" from

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THIS CLIPPING FROM
NEW YORK TELEGRAPH

MAR 7 1926

John McCormack has accepted an invitation from Serge Koussevitsky, conductor of the Boston Symphony Orchestra, to appear as ~~soloist with him~~ in a series of orchestral concerts in Paris during May, 1927. The programs, which have already been agreed upon, will include the Thirteenth Psalm of List, arias by Mozart and Beethoven and three Irish fantasies by Charles Martin Loeffler. Mr. McCormack is giving what L. E. Behymer, the California impresario, calls "a one-man festival of song" in Los Angeles at present—four concerts in nine days (March 1 to 10).

Page 191 - M

Boston Orchestra To Present Novelties

New Manuscripts by Gilbert, Hindemith and Tailleferre on Program

The Boston Symphony Orchestra and Serge Koussevitzky will visit New York for the last time but one this season for a pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. The Thursday evening program will include Beethoven's Eighth Symphony in F major; a new manuscript score, "Symphonic Piece," by Henry F. Gilbert, the American composer; Ernest Bloch's "Three Jewish Poems," and the second suite from Ravel's ballet "Daphnis and Chloe."

The matinee program will include a concerto for string

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

MAR 6 1926

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THIS CLIPPING FROM
TIMES-~~RECORDER~~
NEW HAVEN, CONN.

MAR 11 1926

Boston Symphony Gave Wonderful Concert Last Night

The Boston Symphony gave a wonderful concert at Woolsey hall last evening.

The audience enjoyed a treat that was thrilling because of the degree of perfection attained by the artists who appeared.

Woolsey hall was well filled and gave full expression to its appreciation of the great Conductor Koussevitzky, one of the most brilliant wielders of the baton the world has ever known.

This was his first appearance in New Haven and he won the hearts of all who had the good fortune to witness his artistic work.

A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He is a born leader of musical men and the Boston Symphony is a wonderful organization of real artists which he has developed with great success.

The program was well selected and all in all the concert was the best of the season.

The orchestra will be out of town next week. The program for March 19-20 will comprise these works: Bach, Concerto No. 2, F major, for violin, flute, oboe and trumpet (edited by Mottl); Beethoven, Violin Concerto (Joseph Szigeti, violinist), Roussel, Suite from his ballet, "Padmavati"; Respighi, "Pines of Rome."

THE performance by the Boston Symphony Orchestra this week in New York of a new "Symphonic Piece" by Henry F. Gilbert is an occasion of unusual interest, since Mr. Gilbert, while he has done little in the direction of cultivating publicity, stands today as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass. He was the first American pupil of Edward MacDowell. His compositions, which in most cases have aimed to affirm various phases of American life and spirit, have often drawn upon folk music current in this land for their thematic material. But Mr. Gilbert has not merely quoted folk themes; he has striven to express, through developments and transformations of certain melodies which have become part and parcel of national musical life, something of the energy and romantic vision that he believes to be latent in his people. He first emerged as a figure of significant individuality in his art when the Boston Symphony Orchestra produced his "Comedy Overture on Negro Themes" in 1911, which was immediately recognized by Philip Hale, H. T. Parker and others as a new and important work. In the words of Mr. Hale, the music "stirred the blood of the audience. All rejoiced in hearing a new voice, a voice with something to say and an original way of saying it. The overture," Mr. Hale concluded—and in this anticipated later comments from many quarters upon Gilbert's art—"is distinctively, but not bumptiously, not apologetically, American."

Mr. Parker found "here at last music of American folk tunes that meets every musical test, except, perhaps, that of adroit instrumental coloring, that keeps the matter, the voice and the spirit—the difficult item—of its origin; and that interests and stirs those who hear." This work of Gilbert's was followed by such orchestral compositions as his "Negro Rhapsody," first produced at the Norfolk Festival, Connecticut, in 1913; by "The Dance on Place Congo," played by the Boston Symphony and performed by the Metropolitan Opera Company as a ballet in 1918; by the orchestral prelude to Synge's "Riders to the Sea," based on Celtic melody and embodying with singular fidelity the spirit of the folk drama; the "Indian Suite," and other smaller works. The "Symphonic Piece" to be heard this week had its first performance in Boston Feb. 26 and 27 under Mr. Koussevitzky. The composer describes his musical intentions as follows:

"This piece of music has no 'program' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute music; somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

"Many of my friends have pressed me to tell them what it's all about—what I have tried to represent, &c. I can only say this: My constant aim ever since beginning composition has been to write some American music, i. e., some music which would not naturally have been written in any other country and which should reflect or express certain aspects of the American character or spirit as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint and in its highest aspect a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit which is America is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies it all for him who can see it.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah, boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from 'The Arkansaw Traveler.' Those bits are made use of and developed in the usual symphonic manner. But let it be said that, although I am a great believer in the songs of the people as possible bases for national art compositions, these two suggestions (neither used verbatim) are the only folk suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done."

187

THIS CLIPPING FROM
EVE UNION
SPRINGFIELD, MASS.

MAR 9 1926

Boston Symphony at Smith College

Mellowness and Richness Noted in Program by Famous Orchestra.

By WILLARD M. CLARK.

NORTHAMPTON, March 9—Smith College has had a varied orchestral fare this season, thanks to those who aro in charge of the programs. The New York Symphony under Mendelberg, the Cleveland Symphony under Sokoloff and last night the Boston Symphony under Koussevitzky, have given fine programs including some numbers not often heard.

Last night the program opened with he Vivaldi "Concerto in E Minor" for string orchestra. The string section of the Boston Symphony Orchestra has regained in a great measure the pristine beauty of former days. There is a mellowness and richness today that ias been absent for some years. Its onal color was admirably displayed n the three movements of the concero. Vivaldi is better known for his concertos for violin. He had an aptiess for melody and the concerto layed last night was rich in lovely naterial.

Mr. Koussevitzky chose to play the Beethoven "Symphony No. 8, in F. Major." This is one of what might e called his joyful symphonies. Its four movements are filled with life, hey move along at a lively pace and nish with the most brilliant of finales. Especially lovely is the second moveient, an allegretto scherzando. The rchestra has seldom been heard to reater advantage than in this symhony. Mr. Koussevitzky brought out ach theme and melted his strings, vinds and brasses into one. There vas no overpowering by any choir toight, just an ensemble of unusual eauty.

Next came a distinct novelty, three ances from a ballet, "The Three Cornered Hat," by Manuel De Falla. What is there about this Spanish mu-ic which is so intriguing? It must its strongly emphasized rhythms. his ballet was first performed by the ussian Ballet in London in 1919. The hree dances heard last night were "The Neighbors," the "Dance of the Miller," nd "Finale Dance." Each is a gem. There is a gaiety, and strong Andulalan flavor to "The Miller's Dance" hat make it quite the favorite of the hree as far as the audience was conerned. The finale is very abrupt alnost angular in its outline and it loses as abruptly as it begins. These ances bear no relation to their names. hey might have been called anything at they are fine examples of this lented Spaniard.

The last number we heard, due to e fact that trains must be caught,

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THIS CLIPPING FROM
NEW YORK TIMES

7 1926

THIS CLIPPING FROM
BROOKLYN EAGLE

7 1926

Brooklyn Events

THE Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give a concert in the Academy of Music on Friday evening of this week. There will be no soloist, Mr. Koussewitsky having arranged an interesting program for the orchestra. A Concerto in E minor for Strings, by Vivaldi, will open the evening, and will be followed by Haydn's "Surprise" Symphony. Three dances from Manuel de Falla's ballet, "The Three-Cornered Hat," will be played following the intermission, and the concert will close with the Prelude and Finale from "Tristan und Isolde," and the overture to "Die Meistersinger." This will be the last but one of the season's Academy of Music Boston Symphony concerts.

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Boston Symphony Orchestra

A visit by the Boston Symphony Orchestra is always a notable feature in a season of things musical in New Haven. The appearance of this renowned organization next Wednesday evening at Woolsey Hall, numbering as it does 107 players, will be especially interesting in that the new conductor Serge Koussevitzky will make his initial appearance here. A year ago he was known to our public only by hearsay. Today he is recognized as among the great leaders both here and in Europe. M. Kossevitzky has arranged an exceptionally apt program, seasoning a presentation of several standard and widely known classics with novelty in the G Minor Sonata of Gailliard, and three of the exquisite "Jewish Poems" of Bloch. Ernest Bloch, it will be recalled, was quite unknown in America when in March, 1917, he conducted some of these "Jewish Poems" as a guest of the Boston Symphony at its home. His music is not easily explained but its charm may perhaps be appreciated from his own description:

"I am not an archeologist. I hold it of first importance to write good, genuine music, my music. It is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible; the freshness and naivete of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Songs of Songs. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavour to hear in myself and to transcribe in my music; the venerable emotion of the race that slumbers way down in our soul."

The full program follows:

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Maximilian Steinberg has lately arranged for small orchestra this little known sonata of Galliard, a composer of the early eighteenth century. The modern musician has preserved all of the elegant grace of the little piece.

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THIS CLIPPING FROM
EVE UNION
SPRINGFIELD, MASS.

187

MAR 9 1926

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Mellowness and Richness Noted in Program by Famous Orchestra.

By WILLARD M. CLARK.

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THIS CLIPPING FROM
NEW YORK TIMES

MAR. 7 1926

John McCormack has accepted an invitation from Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to appear as soloist with him in a series of orchestral concerts in Paris during May, 1927. The programs, which have already been agreed upon, will include the Thirteenth Psalm of Lizst, arias by Mozart and Beethoven and three Irish fantasies by Charles Martin Loeffler.

Academy of Music [illegible] [illegible]ony concerts.

* * *

Boston Symphony Orchestra

A visit by the Boston Symphony Orchestra is always a notable feature in a season of things musical in New Haven. The appearance of this renowned organization next Wednesday evening at Woolsey Hall, numbering as it does 107 players, will be especially interesting in that the new conductor Serge Koussevitzky will make his initial appearance here. A year ago he was known to our public only by hearsay. Today he is recognized as among the great leaders both here and in Europe. M. Kossevitzky has arranged an exceptionally apt program, seasoning a presentation of several standard and widely known classics with novelty in the G Minor Sonata of Gailliard, and three of the exquisite "Jewish Poems" of Bloch. Ernest Bloch, it will be recalled, was quite unknown in America when in March, 1917, he conducted some of these "Jewish Poems" as a guest of the Boston Symphony at its home. His music is not easily explained but its charm may perhaps be appreciated from his own description:

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The full program follows:

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The three poems to be presented are "Dance," "Rite" and "Funeral Procession." This music is a delicate and penetrating interpretation of his people's spirit by a true artist.

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Liszt described the Prelude as "a sort of magic formula which, like a mysteri[illegible] our

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NEW YORK TELEGRAPH

MAR 7 1926

Boston Symphony Programs.

The Boston Symphony Orchestra and Serge Koussevitsky will visit New York for the last time but one this season for a pair of concerts in Carnegie Hall next Thursday evening and Saturday afternoon. The Thursday evening program will include Beethoven's Eighth Symphony in F major; a new manuscript score, "Symphonic Piece," by Henry F. Gilbert, the American composer; Ernest Bloch's "Three Jewish Poems," and the Second Suite from Ravel's Ballet, "Daphnis and Chloe."

The matinee program will include a concerto for string orchestra in E minor by Vivaldi, arranged by Mistovski; Haydn's Symphony in G major, "The Surprise"; a concerto for orchestra by Hindemith; three dances from De Falla's ballet, "The Three Cornered Hat," and "Jeux de plein air," by Germaine Tailleferre ("out of door game"). The games are called "Tirelitentaine" and "Cache cache." The scores of Gilbert Hindemith and Tailleferre are having their first performance by Koussevitzky.

RESPIGHI SCORE TO FEATURE SYMPHONY'S FINAL CONCERT

Koussevitzky Will Offer "Pines of Rome" as Swan Song Here.

At the closing concert of the Boston Symphony series on Tuesday evening March 16, in Infantry Hall, Luge Koussevitzky will introduce what has been the most popular new score of the season, Respighi's "Pines of Rome."

The Italian composer has put forth frankly pictorial music in the vein of his fountains of Rome. The movements are entitled: the first, "The Pines of the Villa Borghese," which is rollicking and colorful, suggesting children at play; the second, "The Pines near a Catacomb," is music of sombre suggestion with a notable trumpet solo off stage; the third, "The Pines of the Janiculum," is in the mood of a nocturne, and introduces the singing of the nightingale by the unprecidented means of an actual phonographic record; the finale, "The Pines of the Appian Way," which depicts the triumphal return of the ancient Roman legions into the eternal city through this gate. It is a march which begins with muffled measures and increases gradually to an immense volume of sound.

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THIS CLIPPING FROM
TIMES
PAWTUCKET

MAR 6 1926

Last Symphony Concert

The closing concert of the Boston Symphony series on Tuesday evening, March 16, in Infantry Hall, will be the farewell appearance here of the famous orchestra under its great conductor. On this occasion, Koussevitzky will introduce what has been the most popular new score of the season—Respighi's "Pines of Rome." The Italian composer has put forth frankly pictorial music in the vein of his fountains of Rome. The movements are entitled: the first, "The Pines of the Villa Borghese," which is rollicking and colorful, suggesting children at play; the second, "The Pines Near a Catacomb," is music of sombre suggestion with a notable trumpet solo off stage; the third, "The Pines of the Janiculum," is in the mood of a nocturne, and introduces the singing of the nightingale by the unprecedented means of an actual photographic record; the finale, "The Pines of the Appian Way," depicts the triumphal return of the ancient Roman legions into the Eternal City through this gate. It is a march which begins with muffled measures and increases gradually to an immense volume of sound.

The concert will open withm Beethoven's Eighth Symphony in F-major, the lyrical and humorous symphony which introduces as a slow movement a delightful burlesque of the metronome, an instrument newly invented in the composer's time.

Koussevitzky will close this, his last Providence appearance with three excerpts from the music dramas of Wagner: the introduction to the third ict of the "Mastersingers," the prelude o the same drama, and the overture o "Tannhauser."

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No greater contrast could have been found for this typical classic than the powerful Jewish poems by Ernest Bloch, which formed the second number of the first half of the program.

Almost as much of a contrast was found in the fascinating pieces from De Falla's "The Three-Cornered Hat" and the Prelude and Liebestove from "Tristan and Isolde," magnificently played, with the solid Prelude to "The Meistersingers" to end with. In all these varied styles Mr Koussewitzky gave convincing interpretations, evidently gaining the interest and admiration of the orchestra. As to the orchestra itself, it is in fine condition, the orchestra of which not only Boston, but all New England, is proud. Holyoke is to be congratulated on hearing it, even without its much-needed auditorium.

Boston Orchestra To Present Novelties

New Manuscripts by Gilbert, Hindemith and Tailleferre on Program

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eve[illegible]

This [illegible] in New Ha[illegible] won the hearts of all who had the good fortune to witness his artistic work.

A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He is a born leader of musical men and the Boston Symphony is a wonderful organization of real artists which he has developed with great success.

The program was well selected and all in all the concert was the best of the season.

The orchestra will be out of town next week. The program for March [illegible]-20 will comprise these works: Bach, ncerto No. 2, F major, for violin, te, oboe and trumpet (edited by ttl); Beethoven, Violin Concerto (Joph Szigeti, violinist), Roussel, Suite from his ballet, "Padmavati"; Respighi, "Pines of Rome."

THE performance by the Boston Symphony Orchestra this wee in New York of a new "Symphonic Piece" by Henry F. Gilbert is an occasion of unusual interest, since Mr. Gilbert, while he has done little in the direction of cultivating publicity, stands today as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass. He was the first American pupil of Edward MacDowell. His compositions, which in most cases have aimed to affirm various phases of American life and spirit, have often drawn upon folk music current in this land for their thematic material. But Mr. Gilbert has not merely quoted folk themes; he has striven to express, through developments and transformations of certain melodies which have become part and parcel of national musical life, something of the energy and romantic vision that he believes to be latent in his people. He first emerged as a figure of significant individuality in his art when the Boston Symphony Orchestra produced his "Comedy Overture on Negro Themes" in 1911, which was immediately recognized by Philip Hale, H. T. Parker and others as a new and important work. In the words of Mr. Hale, the music "stirred the blood of the audience. All rejoiced in hearing a new voice, a voice with something to say and an original way of saying it. The overture," Mr. Hale concluded—and in this anticipated later comments from many quarters upon Gilbert's art—"is distinctively, but not bumptiously, not apologetically, American."

Mr. Parker found "here at last music of American folk tunes that meets every musical test, except, perhaps, that of adroit instrumental coloring, that keeps the matter, the voice and the spirit—the difficult item—of its origin; and that interests and stirs those who hear." This work of Gilbert's was followed by such orchestral compositions as his "Negro Rhapsody," first produced at the Norfolk Festival, Connecticut, in 1913; by "The Dance on Place Congo," played by the Boston Symphony and performed by the Metropolitan Opera Company as a ballet in 1918; by the orchestral prelude to Synge's "Riders to the Sea," based on Celtic melody and embodying with singular fidelity the spirit of the folk drama; the "Indian Suite," and other smaller works. The "Symphonic Piece" to be heard this week had its first performance in Boston Feb. 26 and 27 under Mr. Koussevitzky. The composer describes his musical intentions as follows:

"This piece of music has no 'program' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute music; somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

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The last number we heard, due to e fact that trains must be caught, as the Prelude and "Liebestod" from Tristan and Isolde." It was given a agnificent reading by Mr. Koussetzky. He takes it at a slower tempo an some conductors but this only rves to bring out its wondrous lyric auty. The final number was prede to "Die Meistersingers."

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Liszt described the Prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner—Prelude to "The Mastersingers of Nuremberg"

Using the principal themes of this music drama, and stating them in their proper order, Wagner made his prelude a sort of condensation of the entire work.

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"Many of my friends have pressed me to tell them what it's all about—what I have tried to represent, &c. I can only say this: My constant aim ever since beginning composition has been to write some American music, i. e., some music which would not naturally have been written in any other country and which should reflect or express certain aspects of the American character or spirit as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint and in its highest aspect a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit which is America is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies it all for him who can see it.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah, boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from 'The Arkansaw Traveler.' Those bits are made use of and developed in the usual symphonic manner. But let it be said that, although I am a great believer in the songs of the people as possible bases for national art compositions, these two suggestions (neither used verbatim) are the only folk suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done."

Charles Martin Loeffler.

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and the Second Suite from Ravel's Ballet, "Daphnis and Chloe."

The matinee program will include a concerto for string orchestra in E minor by Vivaldi, arranged by Mistovski; Haydn's Symphony in G major, "The Surprise"; a concerto for orchestra by Hindemith; three dances from De Falla's ballet, "The Three Cornered Hat," and "Jeux de plein air," by Germaine Tailleferre ("out of door game"). The games are called "Tirelitentaine" and "Cache cache." The scores of Gilbert Hindemith and Tailleferre are having their first performance by Koussevitzky.

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and sprightliness. The lively tempi, clear-cut rhythm, nice accentuation and delicate shading made it charming to listen to.

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No greater contrast could have been found for this typical classic than the powerful Jewish poems by Ernest Bloch, which formed the second number of the first half of the program.

Almost as much of a contrast was found in the fascinating pieces from De Falla's "The Three-Cornered Hat" and the Prelude and Liebestove from "Tristan and Isolde," magnificently played, with the solid Prelude to "The Meistersingers" to end with. In all these varied styles Mr Koussewitzky gave convincing interpretations, evidently gaining the interest and admiration of the orchestra. As to the orchestra itself, it is in fine condition, the orchestra of which not only Boston, but all New England, is proud. Holyoke is to be congratulated on hearing it, even without its much-needed auditorium.

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eve

This in New Ha won the hearts of all who had the good fortune to witness his artistic work.

A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He is a born leader of musical men and the Boston Symphony is a wonderful organization of real artists which he has developed with great success.

The program was well selected and all in all the concert was the best of the season.

The orchestra will be out of town ext week. The program for March -20 will comprise these works: Bach, ncerto No. 2, F major, for violin, te, oboe and trumpet (edited by ttl); Beethoven, Violin Concerto (Joeph Szigeti, violinist), Roussel, Suite from his ballet, "Padmavati"; Respighi, "Pines of Rome."

Academy of Music ony concerts.

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THIS CLIPPING FROM
NEW YORK SUN

MA 2 1926

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Orchestra, Who Played a Solo U
When He Received His Degree.
Andrews, the Explorer (Right),
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Boston Symphony in New Work

Henry F. Gilbert's Composition Is Given in Concert Program at Carnegie Hall.

By W. J. HENDERSON.

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It is a pity that music lovers should fall into a state of mind which prevents the enjoyment of music which does not represent something. Mr. Gilbert did have an idea in his mind, but it was a broad one not to be cabined, cribbed and confined within the limits of a cold definition. His answer to his friends was that he always tried to write American music which could not have been written in any other country and which should express certain traits of American character as he saw them.

To him the American spirit is energetic, optimistic, nervous and impatient of restraint. It revolts against the traditions of the past. It is full of jingoism and vulgarity and its battle cry is "Hurrah, boys." Under all is the spirit of a new birth. So the first theme is the "Hurrah, boys" theme and the contrast is made with recognition of Stephen Foster. There is a suggestion of the "Old Folks at Home" and a snatch of the "Arkansas Traveler." The rest of the melodic material originated in the mind of the composer.

Not many artists have been so happy in defining their purposes as Mr. Gilbert. His symphonic piece bore the explanation nobly. It breathes the agressiveness, the bumptiousness, if you will, of the American spirit and all of its optimism, its perfect confidence in itself and its occasional sympathetic tear for sob sister romance. It is a brave and honest piece of music and it is pleasant to hear. The Foster reminiscence is ingeniously and indeed originally treated, while the excerpt from the tune kit could not finish without the aid of Manuel Bond is thrown out in its undisguised form. The whole work is vivid and animated and it is orchestrated with a fine sense of musical values. It was most brilliantly played and Mr. Koussevitsky conducted it with evident enthusiasm. The audience received it with most cordial demonstrations of approval and the composer was called out several times.

Much might be written about the distinguished Russian's reading of the eighth symphony, but it is perhaps unnecessary. The tempi were close to those which New York conductors used before Hans von Buelow made us acquainted with his, which differed in several respects from theirs, especially in the allegretto scherzando. This he took considerably more slowly and with a much more marked accentuation. He also played the finale at a less rapid pace than it was performed last night.

In an interview with the writer Von Buelow gave his reasons and also quoted Bargheer, concert master of the Cassel orchestra, who approved the tempi as being the same as Spohr's when he conducted that organization. Spohr was concert master of the orchestra when Beethoven produced the symphony, and Dr. Von Buelow therefore believed that he had the original tempi. It must be said, however, that the work was thoroughly alive as Mr. Koussevitzky read it last evening, and that goes to show that sometimes a fine symphony will lend itself to more than one point of view.

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Journal - Courier

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Mr. Gilbert's work, which he calls by the simple but sufficient title "Symphonic Piece," was completed last autumn. It was originally intended as the first movement of a symphony, but Mr. Gilbert was advised to send it out into the world uncompanioned, and this he has done. The work was performed for the first time anywhere a fortnight ago in Boston, under the direction of Mr. Koussevitzky.

Mr. Gilbert has stated that the work has no "program." It was not suggested by any poem, play or story; it is just music. Yet Mr. Gilbert confesses that he had at least an aim, if not a program: he wished, he says, "to reflect or express the American character, or spirit," as felt by himself. That spirit, as he sees it, is "energetic, optimistic, nervous, impatient of restraint; and, in its highest aspect, is a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration, with plenty of jingoism, vulgarity and 'Hurrah, boys!'"

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ALBANY, N. Y.
~~TELEGRAM~~

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THURSDAY, MARCH 4, 1926

NOTES and LINES

By PHILIP HALE

The program of the Symphony concerts this week is as follows: Beethoven, Symphony No. 8; Hindemith, concerto for orchestra; Germaine Tailleferre, "Outdoor Games"; Chausson, concerto for violin, piano and string quartet; De Falla, three dances from the ballet "The Three-Cornered Hat." Messrs. Enesco and Hutcheson will be respectively the solo violinist and pianist.

The music by Hindemith and Tailleferre will be performed for the first time. We find no record of Chausson's Concerto in Boston.

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Mlle. Tailleferre, now living in New York, is not unknown here as a composer. Her piano concerto was played at a Symphony concert last season. The "Outdoor Games" were written originally for two pianos. Messrs. Maier and Pattison have played them here at least on two occasions. Mlle. Tailleferre orchestrated the little pieces last summer. The games, "Tirilitentaine" and "Cache cache," are among the many that Rabelais mentions.

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Nor is Paul Hindemith wholly unknown here. Mme. Gauthier has sung songs by him. Only last November his "Little Chamber Music for Five Wind Instruments" was performed at a concert of the Boston Flute Players' Club. Hindemith, who was born in 1895, has been astonishingly productive for so young a man. He has written three or four operas and a mass of orchestral and chamber music. As the viola of the Amar String quartet, he has traveled much, and it is said that he has composed much of his music in railway cars.

Since 1905 he has been the chief conductor of the Frankfort Opera House orchestra. Opinions differ as to the worth of his music. Some put him at the head of the younger German composers by reason of his "fresh and full blooded" talent.

Chausson's Concerto was composed in 1890-91 with a view to a performance by Ysaye and his quartet. It has been described as really a duet for violin and piano with the strings merely supporting the latter instrument. The first performance was at Brussels in the season of 1892-3.

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melodic fragments are developed in a symphonic manner. A large orchestra is used, and a more elaborate instrumental palette than in other of Mr. Gilbert's compositions. The score has unmistakable qualities associated with him and immediately distinguishable—a healthy virility and swing, a tinge of celticism in certain phrases and progressions. Contrasted qualities are the deliberate coarseness—perhaps unnecessarily deliberate—of some pages, but there is none of the tawdriness and theatricalism that some call "American" and that is merely inartistic. It is music of the open air; and one of its moods is the romantically beautiful.

So much for the import of the composition. The opening phrases have a fine line and swing. The main body of the movement follows established procedure, so far as symphonic form is concerned, with general faithfulness. There are lively rhythms, and a straight-forward harmonic style, interspersed now and again with a more peppery quality of modernism. But we prefer other scores of Mr. Gilbert to this one—scores which should be better known, as, for example, his "Comedy Overture on Negro Themes," the Prologue to Singe's "Riders to the Sea," the "Indian Suite" and ther symphonic works of unusual content and dimensions.

In these works, as in passages of the music heard last night, Mr. Gilbert is individual, like no other composer, and at the same time genuinely racial in his expression. Racial without the close melodic analogies to Foster that he himself remarks upon in describing his second themes. It would be preferable to have a second theme that was less weak Foster and more strong Gilbert—a theme such as the lyrical theme of the Comedy Overture before described, or the middle section of the "Dance in Place Congo" performed by the Metropolitan Opera Company in 1918. These themes were of negroid derivation, but they had a physiognomy wholly their own and of authentic inspiration. Mr. Gilbert's writing is direct and cogent and incorruptibly sincere. The logic of his workmanship is never in doubt, nor the rare vigor of his spirit, but this movement as a whole is less rich and distinctive than other compositions that have been mentioned.

The Symphonic Piece was enthusiastically received. Several times the composer was called to the platform. Mr. Koussevitzky conducted with the utmost earnestness and attention to detail.

The music of Bloch made a very strong impression. The "Three Jewish Poems" have not been heard here of late. The modernism of their style brings into the stronger relief the emotional intensity of the music, its savage and gorgeous color, its rhapsodic accents. The dance is perhaps the least important movement, but the rite is magnificent in its ceremony and tonal imagery, and the conclusion is one of the most touching pages that Bloch has penned. More profound is the mood and more searching the expression of the "Cortege Funebre," inspired by the death of the composer's father. This is not a score of Mr. Bloch's latest period, but it has a wealth of feeling and a simplicity of manner, combined with a technical development, that place the "Jewish Poems" high in the literature of contemporaneous composition. Of the "Poems" Mr. Koussevitzky gave a very dramatic performance. They are works peculiarly fitted, as it appears, to his temperament and methods as a conductor. Bloch was fortunate in his interpreter. Not always is the message of a composer so ably conveyed to an audience.

MPHONY HAS ABLE LEADER

George. Koussevitzky's. Boston Orchestra Gives Superb Concent Here in Steinert Series

By E. A. LEOPOLD

The program was changed as follows:

Vivaldi.....Concerto in E minor for String Orchestra
(Edited by A. Mistovski)
I. Vigoroso.
II. Largo.
III. Allegro.
Beethoven..Symphony No. 8, in F major, Op. 93
1. Allegro vivace e con brio
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.
Bloch.....Three Jewish Poems
a. Dance.
b. Rite.
c. Funeral procession.
Wagner....Prelude and "Liebestod" from "Tristan and Isolde."
Wagner....Prelude to "The Maestersingers of Nuremberg."

The Boston Symphony Orchestra, under the baton of Serge Koussevitsky, presented an elaborate program of classic and modern works, rather out of the usual last evening, the appreciative audience nearly filling Woolsey hall and the huge orchestra crowding the capacity of the spacious stage.

Not since before the war has the orchestra played with such superb solidarity of tone, such unanimity of attack and with such obvious attention to the minutest detail. Ostensibly Serge Koussevitsky is the right man in the right place. Years have not weighed heavily on him; he is of medium build, does not resort to long bushy hair, and in appearance, resembles an American much more than a foreigner. His control over his men is little short of marvelous, seemingly uncanny.

There were two changes in the program, both adding lustic to it, if that were necessary. In place of the Galliard sonata, the Vivaldi E Minor concerto for string orchestra was substituted and in place of the Prelude to Lohengrin, the Prelude and "Liebestod" from Wagner's greatest operatic achievement.

Very temperamental was the conductor's reading of the Vivaldi concerto. He almost acted out his score. Daintily, indeed, was concieved the episode for three violins with muted strings in the movement termed "Vigoroso" and the Largo was beautiful in its tonal intensity and accuracy of attack.

Some may have the audacity to term the Beethoven No. 8 Symphony trivial—a sort of vacation between his seventh and matured ninth. In fact, it is most intricate. Mervelous was the control displayed in all of the four movements which are brightly melodic and admittedly a little reminiscent of Mozart. When have we heard such cleancut attacks? Did the famous master of Bown ever write anything trivial?

Interest was rife in the first presentation here of Ernest Bloch's "Three Jewish Poems." If he never wrote anything more he would go down in history as a composer possessing all the essentials of true greatness. All three subjects are intensely descriptive—but of what—we must use our own imagination. The first, "Dance," is wierdly

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ALBANY
N. Y.
TELEGRAM

MAR 8 1925

Boston Symphony at Capitol Wednesday.

Wednesday night at 8:15 o'clock, Ben Franklin will present the Boston Symphony orchestra of 104 instrumentalists under the brilliant leadership of Serge Koussevitzky, in concert at the Capitol theatre. The event will be the chief musical function of the season in these parts, serving to introduce Mr. Koussevitzky to an Albany audience It is expected that a capacity audience will be present to greet him. Prominent musicians claim the program of the concert is the finest ever presented. in this city.

The arrangement follows:

I.
"Symphony in C major, Op. 16, No. 3..................... Boccherini
Allegro non molto.
Andante amoroso.
Tempo di menuetto.
Presto non tanto.
II.
"Pictures at an Exhibition"........................ Moussorgsky
Promenade — Gnome — Promenade—Tuilleries—Bydlo (Polish Oxcart)—Ballet of the Chicks in their Shells—Samuel Goldenberg and Schmuyle—Catacombs (Con Mortuis in lingua mortua)—The Hut on Fowl's Legs—The Great Gate at Kiev.
III.
Poeme Danse—"La Peri.........Dukas
IV.
Prelude to "Die Meistersinger"............ Wagner

The seat sale for the concert is now in progress at the box office of the Capitol theatre, and mail and phone orders for seats will be given prompt attention.

MAR. 10 ON Page 18

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Mlle. Tailleferre, now living in New York, is not unknown here as a composer. Her piano concerto was played at a Symphony concert last season. The "Outdoor Games" were written originally for two pianos. Messrs. Maier and Pattison have played them here at least on two occasions. Mlle. Tailleferre orchestrated the little pieces last summer. The games, "Tirilitentaine" and "Cache cache," are among the many that Rabelais mentions.

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Nor is Paul Hindemith wholly unknown here. Mme. Gauthier has sung songs by him. Only last November his "Little Chamber Music for Five Wind Instruments" was performed at a concert of the Boston Flute Players' Club. Hindemith, who was born in 1895, has been astonishingly productive for so young a man. He has written three or four operas and a mass of orchestral and chamber music. As the viola of the Amar String quartet, he has traveled much, and it is said that he has composed much of his music in railway cars.

Since 1905 he has been the chief conductor of the Frankfort Opera House orchestra. Opinions differ as to the worth of his music. Some put him at the head of the younger German composers by reason of his "fresh and full blooded" talent.

Chausson's Concerto was composed in 1890-91 with a view to a performance by Ysaye and his quartet. It has been described as really a duet for violin and piano with the strings merely supporting the latter instrument. The first performance was at Brussels in the season of 1892-3.

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ALBANY
N. Y.
TELEGRAM

MAR 8 1925

Boston Symphony at Capitol Wednesday.

Wednesday night at 8:15 o'clock, Ben Franklin will present the Boston Symphony orchestra of 104 instrumentalists under the brilliant leadership of Serge Koussevitzky, in concert at the Capitol theatre. The event will be the chief musical function of the season in these parts, serving to introduce Mr. Koussevitzky to an Albany audience It is expected that a capacity audience will be present to greet him. Prominent musicians claim the program of the concert is the finest ever presented. in this city.

The arrangement follows:

I.
"Symphony in C major, Op. 16, No. 3........................ Boccherini
Allegro non molto.
Andante amoroso.
Tempo di menuetto.
Presto non tanto.
II.
"Pictures at an Exhibition".......... .... Moussorgsky
Promenade — Gnome — Promenade—Tuileries—Bydlo (Polish Oxcart)—Ballet of the Chicks in their Shells—Samuel Goldenberg and Schmuyle—Catacombs (Con Mortuis in lingua mortua)—The Hut on Fowl's Legs—The Great Gate at Kiev.
III.
Poeme Danse—"La Peri..........Dukas
IV.
Prelude to "Die Meistersinger"...... .... Wagner

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MAR.10 ON Page 19

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'Symphonic Piece' by Gilbert Suggests Nervous Spirit and Enthusiasm of Life in These 'Hurrah Boys' Days

The feature of last night's Boston Symphony concert in Carnegie Hall, Mr. Koussevitzky conducting, was the performance, for the first time in New York, of a new composition by the American composer, Henry F. Gilbert.

Mr. Gilbert's work, which he calls by the simple but sufficient title "Symphonic Piece," was completed last autumn. It was originally intended as the first movement of a symphony, but Mr. Gilbert was advised to send it out into the world uncompanioned, and this he has done. The work was performed for the first time anywhere a fortnight ago in Boston, under the direction of Mr. Koussevitzky.

Mr. Gilbert has stated that the work has no "program." It was not suggested by any poem, play or story; it is just music. Yet Mr. Gilbert confesses that he had at least an aim, if not a program: he wished, he says, "to reflect or express the American character, or spirit," as felt by himself. That spirit, as he sees it, is "energetic, optimistic, nervous, impatient of restraint; and, in its highest aspect, is a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration, with plenty of jingoism, vulgarity and 'Hurrah, boys!'"

Some of this American mood, says Mr. Gilbert, he has tried to reflect in his music. His first theme is designed to express the "Hurrah boys!" note. The second theme, for contrast, has a slight reminiscence of Stephan Foster—it contains a remote suggestion of "Old Folks at Home," interspersed with a couple of measures from "The Arkansas Traveler." These bits are made use of and developed in the usual symphonic manner.

Mr. Gilbert has employed familiar American materials. His music makes brave and often effective use of ragtime, and it is full of the influence of popular idioms, some of them frankly sentimental, others exuberantly gay. The opening section has an exhilarating swing and dash and pep, and there are some witty references to current styles in jazz. But the work is too long for its subject-matter, and it lacks contrast. One wearies of the monotony of the rhythmic formulas long before the end.

Mr. Koussevitzky played the new score with great spirit, and there was much applause at its close. Mr. Gilbert was persuaded to appear on the platform to acknowledge the enthusiasm

Mr. Koussevitzky began his program with the Eighth Symphony of Beethoven, and closed it with Bloch's "Three Jewish Poems" (which have not been heard here often enough since Mr. Bloch first conducted them in New York nine years ago) and the familiar second suite from Ravel's "Daphnis and Cholé." A capacity audience manifested unmistakable pleasure in the proceedings and Mr. Koussevitzky was frequently recalled.

188

MUSIC

By OLIN DOWNES.

The Boston Symphony.

The program of the Boston Symphony Orchestra, Serge Koussevitsky, conductor, given last night in Carnegie Hall, included the first performance in New York of Henry F. Gilbert's "Symphonic Piece," Beethoven's "Eighth Symphony," Ernest Bloch's "Three Jewish Poems," and excerpts from the ballet, "Daphnis and Cloe," of Maurice Ravel.

The performance of Beethoven's symphony, somewhat brassy in tone, had the requisite vigor and humor, the sly jest, the unbuttoned laughter of the composer. The tempi of the two middle movements were a shade fast. In the last movement the cloven hoof of the modern conductor showed for an instant in a sudden fluctuation of pace, but one that did not belie the character of the music. The performance just missed the Beethoven concentration and control of power.

Mr. Gilbert's "Symphonic Piece" was originally intended as the first movement of a symphony, but it stands as an entity in itself, and as such was presented yesterday evening. The purpose back of the music has been explained by its author in a characteristic manner. The piece has no "program." "Many of my young friends have pressed me to tell them what it's all about. I can only say this: My constant aim ever since beginning composition has been to write some American music—i. e., some music that would not naturally have been written in any other country, and which would reflect or express certain aspects of the American character or spirit as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint, and, in its highest respect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies all for him who can see it. Some of this American mood I have tried to reflect in my composition."

There is the use of "ragtime" rhythm, but not with the cheapness of spirit that often accompanies it. The second theme, as the composer remarks, carries "a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from the 'Arkansas Traveller.'" These are suggestions, not employed verbatim, and the melodic fragments are developed in a symphonic manner. A large orchestra is used, and a more elaborate instrumental palette than in other of Mr. Gilbert's compositions. The score has unmistakable qualities associated with him and immediately distinguishable—a healthy virility and swing, a tinge of celticism in certain phrases and progressions. Contrasted qualities are the deliberate coarseness—perhaps unnecessarily deliberate—of some pages, but there is none of the tawdriness and theatricalism that some call "American" and that is merely inartistic. It is music of the open air; and one of its moods is the romantically beautiful.

So much for the import of the composition. The opening phrases have a fine line and swing. The main body of the movement follows established procedure, so far as symphonic form is concerned, with general faithfulness. There are lively rhythms, and a straight-forward harmonic style, interspersed now and again with a more peppery quality of modernism. But we prefer other scores of Mr. Gilbert to this one—scores which should be better known, as, for example, his "Comedy Overture on Negro Themes," the Prologue to Singe's "Riders to the Sea," the "Indian Suite" and ther symphonic works of unusual content and dimensions.

In these works, as in passages of the music heard last night, Mr. Gilbert is individual, like no other composer, and at the same time genuinely racial in his expression. Racial without the close melodic analogies to Foster that he himself remarks upon in describing his second themes. It would be preferable to have a second theme that was less weak Foster and more strong Gilbert—a theme such as the lyrical theme of the Comedy Overture before described, or the middle section of the "Dance in Place Congo" performed by the Metropolitan Opera Company in 1918. These themes were of negroid derivation, but they had a physiognomy wholly their own and of authentic inspiration. Mr. Gilbert's writing is direct and cogent and incorruptibly sincere. The logic of his workmanship is never in doubt, nor the rare vigor of his spirit, but this movement as a whole is less rich and distinctive than other compositions that have been mentioned.

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Throughout there is a feeling of great passion, depicting engrossing sorrow. It was received rather mildly but when the band rose, there was pronounced applause.

We frequently hear the "Liebestod" from "Tristan and Isolde" and the prelude to "The Mastersingers of Nuremberg" but when so gorgeously colored and given with such precision?

This comes to an end the fifth and last of the Steinert series of concerts —a series, the excellence of which has yet to be excelled.

IV.
Prelude to "Die Meistersinger"...... Wagner

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MAR. 10 on Page 19

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'Symphonic Piece' by Gilbert Suggests Nervous Spirit and Enthusiasm of Life in These 'Hurrah Boys' Days

The feature of last night's Boston Symphony concert in Carnegie Hall, Mr. Koussevitzky conducting, was the performance, for the first time in New York, of a new composition by the American composer, Henry F. Gilbert.

Mr. Gilbert's work, which he calls by the simple but sufficient title "Symphonic Piece," was completed last autumn. It was originally intended as the first movement of a symphony, but Mr. Gilbert was advised to send it out into the world uncompanioned, and this he has done. The work was performed for the first time anywhere a fortnight ago in Boston, under the direction of Mr. Koussevitzky.

Mr. Gilbert has stated that the work has no "program." It was not suggested by any poem, play or story; it is just music. Yet Mr. Gilbert confesses that he had at least an aim, if not a program: he wished, he says, "to reflect or express the American character, or spirit," as felt by himself. That spirit, as he sees it, is "energetic, optimistic, nervous, impatient of restraint; and, in its highest aspect, is a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration, with plenty of jingoism, vulgarity and 'Hurrah, boys!'"

Some of this American mood, says Mr. Gilbert, he has tried to reflect in his music. His first theme is designed to express the "Hurrah boys!" note. The second theme, for contrast, has a slight reminiscence of Stephan Foster—it contains a remote suggestion of "Old Folks at Home," interspersed with a couple of measures from "The Arkansas Traveler." These bits are made use of and developed in the usual symphonic manner.

Mr. Gilbert has employed familiar American materials. His music makes brave and often effective use of ragtime, and it is full of the influence of popular idioms, some of them frankly sentimental, others exuberantly gay. The opening section has an exhilarating swing and dash and pep, and there are some witty references to current styles in jazz. But the work is too long for its subject-matter, and it lacks contrast. One wearies of the monotony of the rhythmic formulas long before the end.

Mr. Koussevitzky played the new score with great spirit, and there was much applause at its close. Mr. Gilbert was persuaded to appear on the platform to acknowledge the enthusiasm.

Mr. Koussevitzky began his program with the Eighth Symphony of Beethoven, and closed it with Bloch's "Three Jewish Poems" (which have not been heard here often enough since Mr. Bloch first conducted them in New York nine years ago) and the familiar second suite from Ravel's "Daphnis and Cholé." A capacity audience manifested unmistakable pleasure in the proceedings and Mr. Koussevitzky was frequently recalled.

MUSIC

By OLIN DOWNES.

The Boston Symphony.

The program of the Boston Symphony Orchestra, Serge Koussevitsky, conductor, given last night in Carnegie Hall, included the first performance in New York of Henry F. Gilbert's "Symphonic Piece," Beethoven's "Eighth Symphony," Ernest Bloch's "Three Jewish Poems," and excerpts from the ballet, "Daphnis and Cloe," of Maurice Ravel.

The performance of Beethoven's symphony, somewhat brassy in tone, had the requisite vigor and humor, the sly jest, the unbuttoned laughter of the composer. The tempi of the two middle movements were a shade fast. In the last movement the cloven hoof of the modern conductor showed for an instant in a sudden fluctuation of pace, but one that did not belie the character of the music. The performance just missed the Beethoven concentration and control of power.

Mr. Gilbert's "Symphonic Piece" was originally intended as the first movement of a symphony, but it stands as an entity in itself, and as such was presented yesterday evening. The purpose back of the music has been explained by its author in a characteristic manner. The piece has no "program." "Many of my young friends have pressed me to tell them what it's all about. I can only say this: My constant aim ever since beginning composition has been to write some American music—i. e., some music that would not naturally have been written in any other country, and which would reflect or express certain aspects of the American character or spirit as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint, and, in its highest respect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies all for him who can see it. Some of this American mood I have tried to reflect in my composition."

There is the use of "ragtime" rhythm, but not with the cheapness of spirit that often accompanies it. The second theme, as the composer remarks, carries "a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from the 'Arkansas Traveller.'" These are suggestions, not employed verbatim, and the melodic fragments are developed in a symphonic manner. A large orchestra is used, and a more elaborate instrumental palette than in other of Mr. Gilbert's compositions. The score has unmistakable qualities associated with him and immediately distinguishable—a healthy virility and swing, a tinge of celticism in certain phrases and progressions. Contrasted qualities are the deliberate coarseness—perhaps unnecessarily deliberate—of some pages, but there is none of the tawdriness and theatricalism that some call "American" and that is merely inartistic. It is music of the open air; and one of its moods is the romantically beautiful.

So much for the import of the composition. The opening phrases have a fine line and swing. The main body of the movement follows established procedure, so far as symphonic form is concerned, with general faithfulness. There are lively rhythms, and a straight-forward harmonic style, interspersed now and again with a more peppery quality of modernism. But we prefer other scores of Mr. Gilbert to this one—scores which should be better known, as, for example, his "Comedy Overture on Negro Themes," the Prologue to Singe's "Riders to the Sea," the "Indian Suite" and ther symphonic works of unusual content and dimensions.

In these works, as in passages of the music heard last night, Mr. Gilbert is individual, like no other composer, and at the same time genuinely racial in his expression. Racial without the close melodic analogies to Foster that he himself remarks upon in describing his second themes. It would be preferable to have a second theme that was less weak Foster and more strong Gilbert—a theme such as the lyrical theme of the Comedy Overture before described, or the middle section of the "Dance in Place Congo" performed by the Metropolitan Opera Company in 1918. These themes were of negroid derivation, but they had a physiognomy wholly their own and of authentic inspiration. Mr. Gilbert's writing is direct and cogent and incorruptibly sincere. The logic of his workmanship is never in doubt, nor the rare vigor of his spirit, but this movement as a whole is less rich and distinctive than other compositions that have been mentioned.

The Symphonic Piece was enthusiastically received. Several times the composer was called to the platform. Mr. Koussevitsky conducted with the utmost earnestness and attention to detail.

The music of Bloch made a very strong impression. The "Three Jewish Poems" have not been heard here of late. The modernism of their style brings into the stronger relief the emotional intensity of the music, its savage and gorgeous color, its rhapsodic accents. The dance is perhaps the least important movement, but the rite is magnificent in its ceremony and tonal imagery, and the conclusion is one of the most touching pages that Bloch has penned. More profound is the mood and more searching the expression of the "Cortege Funebre," inspired by the death of the composer's father. This is not a score of Mr. Bloch's latest period, but it has a wealth of feeling and a simplicity of manner, combined with a technical development, that place the "Jewish Poems" high in the literature of contemporaneous composition. Of the "Poems" Mr. Koussevitsky gave a very dramatic performance. They are works peculiarly fitted, as it appears, to his temperament and methods as a conductor. Bloch was fortunate in his interpreter. Not always is the message of a composer so ably conveyed to an audience.

SYMPHONY HAS ABLE LEADER

George. Koussevitsky's. Boston Orchestra Gives Superb Concent Here in Steinert Series

By E. A. LEOPOLD

The program was changed as follows:

Vivaldi.....Concerto in E minor for String Orchestra
(Edited by A. Mistovski)
- I. Vigoroso.
- II. Largo.
- III. Allegro.

Beethoven..Symphony No. 8, in F major, Op. 93
- I. Allegro vivace e con brio
- II. Allegretto scherzando.
- III. Tempo di menuetto.
- IV. Allegro vivace.

Bloch......Three Jewish Poems
- a. Dance.
- b. Rite.
- c. Funeral procession.

Wagner....Prelude and "Liebestod" from "Tristan and Isolde."
Wagner....Prelude to "The Maestersingers of Nuremberg."

The Boston Symphony Orchestra, under the baton of Serge Koussevitsky, presented an elaborate program of classic and modern works, rather out of the usual last evening, the appreciative audience nearly filling Woolsey hall and the huge orchestra crowding the capacity of the spacious stage.

Not since before the war has the orchestra played with such superb solidarity of tone, such unanimity of attack and with such obvious attention to the minutest detail. Ostensibly Serge Koussevitsky is the right man in the right place. Years have not weighed heavily on him; he is of medium build, does not resort to long bushy hair, and in appearance, resembles an American much more than a foreigner. His control over his men is little short of marvelous, seemingly uncanny.

There were two changes in the program, both adding lustic to it, if that were necessary. In place of the Galliard sonata, the Vivaldi E Minor concerto for string orchestra was substituted and in place of the Prelude to Lohengrin, the Prelude and "Liebestod" from Wagner's greatest operatic achievement.

Very temperamental was the conductor's reading of the Vivaldi concerto. He almost acted out his score. Daintily, indeed, was concieved the episode for three violins with muted strings in the movement termed "Vigoroso" and the Largo was beautiful in its tonal intensity and accuracy of attack.

Some may have the audacity to term the Beethoven No. 8 Symphony trivial—a sort of vacation between his seventh and matured ninth. In fact, it is most intricate. Mervelous was the control displayed in all of the four movements which are brightly melodic and admittedly a little reminiscent of Mozart. When have we heard such cleancut attacks? Did the famous master of Bown ever write anything trivial?

Interest was rife in the first presentation here of Ernest Bloch's "Three Jewish Poems." If he never wrote anything more he would go down in history as a composer possessing all the essentials of true greatness. All three subjects are intensely descriptive—but of what—we must use our own imagination. The first, "Dance," is wierdly mailing in its conception with the most unusual and original of instrumation. Some of his strange effects are secured by combining the harp, piccolo, flute, clarinets over murmering strings and pizzicati celli coupled with snare drums and clashing cymbals. Much of this effect is found also in "Ritc" and the "Funeral Procession."

Throughout there is a feeling of great passion, depicting engrossing sorrow. It was received rather mildly but when the band rose, there was pronounced applause.

We frequently hear the "Liebestod" from "Tristan and Isolde" and the prelude to "The Mastersingers of Nuremberg" but when so gorgeously colored and given with such precision?

This comes to an end the fifth and last of the Steinert series of concerts—a series, the excellence of which has yet to be excelled.

Poeme ......

IV.

Prelude to "Die Meistersinger"......
.... Wagner

The seat sale for the concert is now in progress at the box office of the Capitol theatre, and mail and phone orders for seats will be given prompt attention.

MAR. 10 ON Page 19

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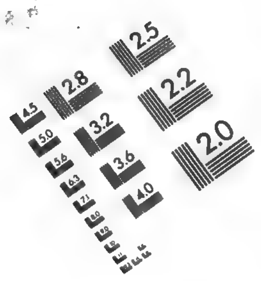
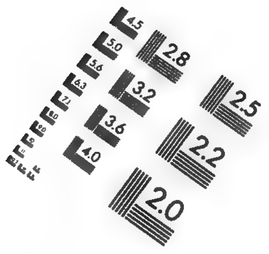

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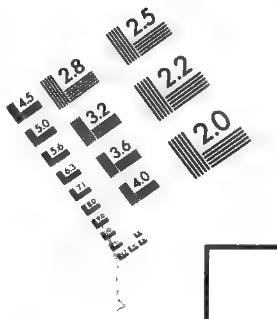
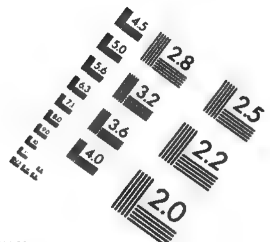
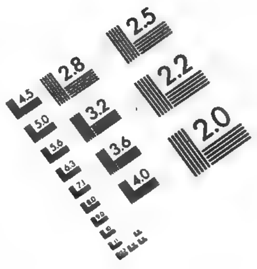
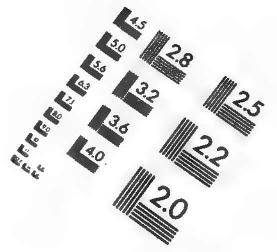

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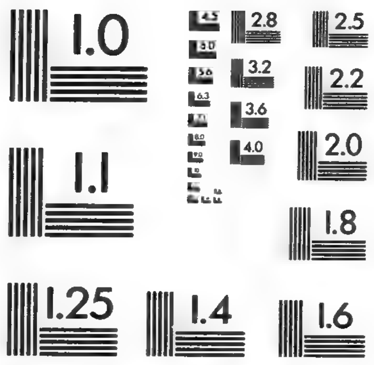

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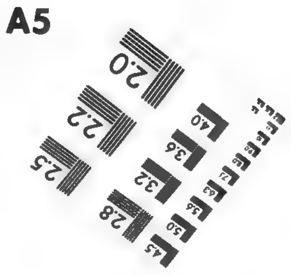
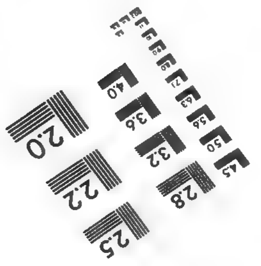

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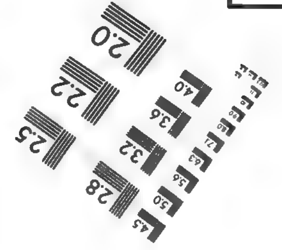
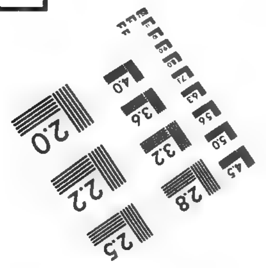

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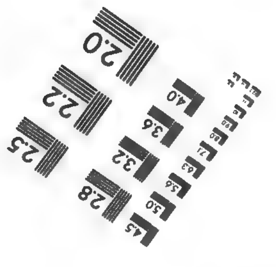

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Boston Symphony Concert

Audience Cheers Kussevitzsky and Great Orchestra Following Thrilling Program at Woolsey Hall. Wide Contrast In Numbers Displays Excellence of Organizations

Vivaldi, concerto in E minor for string orchestra; Beethoven, Symphony No. 8, F major; Bloch, Three Jewish Poems; Wagner, Prelude and Love Death from "Tristan and Isolde;" Wagner, prelude to "Meistersinger."

For the closing concert of the Steinert series, the Boston Symphony Orchestra came to Woolsey Hall last evening and New Haven had its first opportunity to hear it perform under the baton of Serge Koussewitzy a program of novel and familiar music ranging from Beethoven to Bloch. The evening was one of rare excellence in performance

so as an extra period in a hockey game. The best of the three was the "Funeral Cortege." The minor cadencis in the brass and wood wind creating a perfect tone picture. The composition must demand super human endeavor at rehearsal and the applause last night was for masterly conquest of numberless techincal and total difficulties by the orchestra and superb direction and control by the conductor.

After the bizarre effects of the Block suite the sonorous progressions of, Wagner came as a tonic. Here the orchestrda attained its height for the evening. The magnificent appeal of the tremendous, C major theme in initial period of the Meistusangers, after the tragic tenderness of the love death, led through that marvel of Counterpoint which culminates in the tremendous finale. Some time ago this chronicler had something to say about omission of Wagner from programs. After hearing the manner in which the two compositions were played last night, he takes it all back The way M. Korissevitzky conducted the two was electrifying in the effects gained from his orchestra. There was sonority, there was sardonic irony.

There was interplay of theme against theme ever apparent and never clouded or neglected so that the reviewd, soothr by Beethoven and stirred by Bloch, is apt to use all the superlatives he has. But when audience at symphony concert in New Haven mingles shouts of praises with the patter of hands, somebody besides the reviewer must be stirred out of himself. That

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THIS CLIPPING FROM
NEW YORK WORLD

1926

MUSIC

By Samuel Chotzinoff

THE BOSTON SYMPHONY

Serge Koussevitzky brought his players from Boston to Carnegie Hall last night with the following program:

Eighth symphony................ Beethoven
Symphonic piece (new).........H. F. Gilbert
Three Jewish poems............Ernest Bloch
Suite 2, "Daphnis and Chloe"........Ravel

Just Music

Fashions in music are apt nowadays to change as rapidly as Parisian models. Yesterday people wrote only program music and took the greatest pains to let the audience in on the program. To-day there is a rush for absolute music, and the composers, instead of writing long perorations on what the music is supposed to represent, write equally long perorations telling the audience that their music represents nothing.

Mr. Harry F. Gilbert, whose new "Symphonic Piece" had its first performance in New York at the Boston Orchestra's concert last night at Carnegie Hall, assures us in a note in the program that he didn't want his new piece to mean one thing or another. His only desire, he pleads, was to write American music, which he takes to be music that will contain some of the national ingredients—vulgarity, vitality and an immense optimism These Mr. Gilbert poked about with an ordinary symphonic stick. But the hearer is to take the result on its merits as music just as he would listen to, let us say, "Quartet in B flat" by Tom Jones.

Nevertheless, Mr. Gilbert's "Symphonic Piece," for all its creator's denials, does sound like program music. The themes, if not actually Negro in origin, are unmistakable imitations of Negro tunes and rhythms, not of the blues and jazzy variety, but of the older, more leisurely syncopated kind. There is plenty of what Mr. Gilbert calls the "Hurrah" quality, but the vitality and optimism must be taken on faith.

But the thing that struck me most was the presence of a program in Mr. Gilbert's musical story; and the fact that the composer disclaimed the idea made one more determined to discover it. For surely the crashing beginning must have meant something, and the various alarums and excursions were put there for a purpose. Listened to as just music—symphonic music—Mr. Gilbert's piece seems diffuse and disjointed, with no particular raison d'etre. But if it is all about something definite it is cruel of Mr. Gilbert to hold us in suspense.

Mr. Bloch, whose three Jewish poems were also played last night, is equally reticent about the contents of his music. There is more behind the Dance, the Rites and the Funeral Procession than he wants us to know. But in Mr. Bloch's case it is not so important to know, because the Jewish composer writes with a flaming passion that needs no elucidation. What he writes is often vague and groping and too esoteric for a general comprehension, but he is always intense and sometimes, as in parts of the Funeral Procession, heart-rendingly poignant. Even so there is always the suspicion that the musical texture is considerably diluted with non-musical thought and idea—in short, that it too is in a sense program music.

The orchestra began with Beethoven's Eighth Symphony and finished with excerpts from Ravel's Daphnis and Chloe.

Mr. Gilbert's piece was received by the large audience with many evidences of appreciation and the composer came on the stage repeatedly bow. Mr. Bloch's three pieces were reverentially—not, I am afraid, he detachment the composer e liked.

Telling the World

By NEAL O'HARA

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The latest novelty of the season is Serge Koussevitzky. Serge Koussevitzky is not a suit. He is conductor of the Boston Symphony Orchestra. Last week Brown University conferred on him an honorary degree. M. Koussevitzky did not want to make a speech of appreciation, so he gave them a recital on his bass viol. The concert went over big.

Roy Chapman Andrews, the archaeologist-explorer, received a degree at the same time. We do not know if he made a speech. But we presume he promised the Brown Museum a dozen dinosaur eggs.

This innovation gives our colleges something to think about. Commencement exercises need not be boresome hereafter. Not if the faculty uses its bean in distributing honorary degrees.

We cannot think of anything nicer than John McCormack, Litt. D., saying it with music, Fritz Kreisler, Ph. D., acknowledging it on his violin or Paderewski, Litt. D., uttering his thanks on the ivory keys.

It is understood Paul Whiteman has been offered an LL. D. by more than a dozen universities. But he is holding out for thirty-six additional Ph. D. for his men.

M. Koussevitzky, who is responsible for this innovation is handicapped by playing on the base viol. Several other colleges want to give him honorary degrees next June. But on account of freight and haulage charges he has asked them to wait till he has mastered the piccolo.

The idea is too good to be dropped, however. For years guys like Borah, Hughes and Hoover have been picking off the honorary titles and all they gave back was a line of talk. Now it looks as if the colleges will get a little entertainment besides looking at whiskers and

some speec these co ts, give Will Rogers the honorary degrees.

Here is also a chance for some enterprising college to give Mellie Dunham a degree of LL. D. or Fiddle-Dee-Dee or something like that.

This honorary title business need not be exclusively for men. Think of the possibilities among the opera warblers. It would be lovely to bestow one on

en. And give her the choice or taking a sun bath.

The possibilities are enormous for honoring drawing cards. Imagine Houdini getting an honorary Litt. D. at Harvard. could wear a straightjacket instead flowing academic robes. And guarantee to wiggle out of it in three minutes or forfeit his degree to some local rity.

For an encore Houdini could take the of all nations and half a dozen rabbits out of his mortarboard cap.

Then Peggy Joyce is certainly entitled to a degree of B. S.—Some Blonde.

In bestowing academic honors, don't overlook Ben Turpin, either Ben has contributed to the field of education. He discovered the language of crossing his eyes and dotting his T's.

Yes, commencements will be worth going to if they follow Koussevitzky's example, In fact the college campus will be in the hands of the ticket speculators.

Symphony Orchestra, one of the foremost orchestral organizations in the country today. The great body of one hundred and seven selected musicians will be under the personal leadership of Serge Koussevitszky, the brilliant Russian conductor who has brought the

Boston Symphony to the highest point of its artistic career in the short space o fone year. Mr. Koussevitzky makes his first bow before a local audience tonight, thus the event is of little importance in musical circles throughout this vicinity.

Tonights concert will mark the fifth of the Steinert Concert Series for the season of 1925-6, under the auspices of the Yale School of Music. A brilliant program has been arranged especially for the occassion, in fact it is doubtful if a symphony program has ever been heard in this city of such all around cellence and appeal. Following is the list of numbers and the order in which they will be rendered, the first commencing

Vivaldi

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

BOSTON SYMPHONY ORCHESTRA PROGRAM

A notable progrem will be presented by the Boston Symphony Orchestra when this world-famous assemblage of 108 musicians visits New Haven for a concert in Woolsey Hall, Wednesday evening at 8:15. This will be an event of the first musical importance since Serge Koussevitzky, the great Russian conductor who is regarded as one of the very finest living, will make his first bow in this city. The symphony of the program will be Beethoven's Eight in F major, one of the most delightfully melodious and humorous of this composer's works. This will be introduced by a Concerto in E minor for string orchestra by Vivaldi, the 17th century composer, which has been arranged by Mistovski; a modern score of much musical importance will be the Three Jewish Poems of Ernest Bloch. They are entitled Dance, Rite, and Funeral Procession. The closing numbers will be two excerpts from the Wagnerian music dramas—the Prelude and Love-death from "Tristan and Isolde," and the Prelude to "The Mastersingers of

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Boston Symphony Makes Its Third Visit Here

Music lovers of Brooklyn turned out in goodly numbers last night to greet the Boston Symphony Orchestra on its fourth and next to last visit of the season. Serge Koussevitsky wielded the baton in his customary able manner. The program was exceptionally varied and there was something that every hearer could appreciate.

Classic music was heard when Vivaldi's Concerto in E minor for string orchestra was presented as the opening number. It was ably given. The most thoroughly enjoyable piece of the evening, Hahdn's Symphony in G major, followed. It was superbly played and its dainty, delightful, tripping measures started the applause of the evening.

Strangely enough there was even more enthusiasm for the three dances from the ballet, "The Three-Cornered

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THIS CLIPPING FROM

Unusual importance was attached in New York this week to the first performance of a new "Symphonic" piece by Henry F. Gilbert at the hands of the Boston Symphony orchestra under Sergey Koussevitsky. Mr. Gilbert stands to-day as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass., and was the first American pupil of Edward MacDowell. He first became a national figure in musical circles in 1911 when the Boston orchestra played his "Comedy Overture on Negro Themes." His Negro Rhapsody" was given at the Norfolk festival in 1913, when he was present in person and directed the work. Others of his compositions have also received much favorable comment.

THIS CLIPPING FROM
BROOKLYN EAGLE

MAR 13 1926

MR. KOUSSEWITSKY and his Boston Symphony Orchestra have only a single visit to pay the Academy of Music this season (following their concert in Brooklyn last evening) and another orchestral year will have come to an end. But I feel that it would not be a difficult assignment to prophesy about what Mr. Koussewitsky's program will be on that not distant date. Boston Symphony programs since the eminent and well-tailored Russian took over the baton have run on formula—or, rather, on formulae. The first is the program with the popular symphony as its major point, the classic overture and the pseudo-modern suite as its fillers. The second is the classic concerto, the classic symphony, the pseudo-modern (or on occasion, the bona-fide modern) work and the Wagnerian excerpt.

Last evening Mr. Koussewitsky promulgated the latter variety. During the early part of the evening he revealed his talents as a conductor of Vivaldi and Haydn (both composers seem specially marked for Mr. Koussewitsky's favor), and after the intermission he became the apologetic modernist and the Perfect Wagnerite: he played the popular suite from De Falla's "Three Cornered Hat" and the most familiar of excerpts from "Tristan" and "Meistersinger."

It is not easy to explain the popularity of the De Falla suite. Here is music lacking in all the elements that are supposed to make music popular. The dances of the "Three Cornered Hat" are not melodically interesting, harmonically daring or rhythmically salient. They are merely Spanish music of indifferent charm, well but not brilliantly orchestrated. Yet conductors—and audiences, too it would seem—have smiled upon them the smile os lasting favor. Mr. Koussewitsky made much of them.

The Wagnerian excerpts were also meritoriously done. Of the first pages of the "Tristan" Prelude Mr. Koussewitsky gave a really inspired reading. But he became less interesting as the piece advanced and under his hands the great climax lacked propulsive force. The "Meistersinger" Overture was admirably projected except for occasional and uncalled for retardandos in the two climaxes of the work.

There are signs that the Boston Orchestra is itself deteriorating. The playing is frequently ragged, the instrumental tone neither secure nor of especially good quality. Mr. Koussewitsky might look up from his scores for a moment and listen to what his men are doing.

FROM
CITIZEN

Koussevitsky Plays a Piece Written in Real American

After all, it was probably to be expected that a New Englander would be the first to write some real American music. Only no one did expect it, including this particular horizon-gazer. But Henry F. Gilbert's modesty titled "Symphonic Piece," played here last night for the first time by Serge Koussevitzky and the Boston Orchestra at Carnegie Hall, is the only distinctively American music for the symphonic band that we know anything about.

It isn't jazz, either straight or the softdrink concoction the jazzologists have been serving when goaded into one of their mild symphonic sprees; it isn't the music of the negro or of the Indian doctored up by the white man; and it isn't the German small beer that some other New Englanders have been brewing like so many Brahmsianer, the flavorless dilutions boot from Paris by the gentlemen hicago and points southeast. music that is American be t consciously (but not self usly) reflects the American or some part of it, in a zably American fashion. It ne of the urge and flamboyancy of the go-getter in it, something of vulgarity, something of sentimentality. Mr. Gilbert quite joyously acknowledges that. It is rushy, hell-bent-for-election stuff, with a touch of nervous jazziness here and there and a large dash of the vulgarly tearful which is excellent Broadway.

But the thing is put together by a musician who knows what he is doing all the way. He handles his instrumentation so that it fits his expressive needs. His development of his thematic material is adroit and deep-breathed. The only weakness of the piece is that it is too long-winded. But even so, it is worth a couple of dozen Carpenter "Skyscrapers" and a bushel of Chadwickian Loefflerisms.

The great length of the piece is the only un-American aspect it has. Poe—an American—long ago said there was no such thing as a long poem (and Whitman, the professional American, hasn't disproved it). Equally, there can be on such thing as a long American symphony. But Mr. Gilbert can easily delete. His "Symphonic Piece" is intended as the first movement of a complete symphonic work and is therefore probably not yet in its final form. He should feel tremendously encouraged to create the rest of what he has in mind.

Mr. Koussevitsky, for a Russian, and an alien, gave a splendidly virile and comprehending performance of this music. We could imagine Paul Whiteman, perhaps, doing it better, even though it isn't in the language of his band. But Mr. Koussevitsky got well under its skin and the orchestra gave a virtuoso account of it.

Beethoven's Eighth Symphony, which preceded the Gilbert piece on last night's programme, was Mr. Koussevitzky in one of his one-track interpretations. This is Beethoven in his lightest and most scherzando of symphonic moods, but it is not the same mood from beginning to end, as Mr. Koussevitsky would have had us believe. Moreover, there is no necessity for converting the first movement into a concerto for kettle drum. And, altogether, noise is not joyousness.

The remainder of the even wa en up

THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier

BOSTON SYMPHONY HAS BRILLIANT CONDUCTOR

While a perfect torrent of music poured forth upon them, now checked, now released, by the magic baton of Serge Koussevitzky, an audience which practically filled Woolsey hall sat enthralled by the performance of the Boston Symphony orchestra last evening. There was more than the usual excitement in the coming here of the orchestra because last evening Koussevitzky, the brilliant Russian conductor, made his first appearance in New Haven. A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He extracts the last tiny drop of tonal beauty from the instruments as only a master can—the result being a perfect work, of such beauty that only those who are truly musicianly may understand it. A slight change in the program made the orchestra render three movements from Vivaldi's "Concerto in E Minor" for string orchestra, edited by A. Mistovski, instead of Gaillliard's "Sonata in G Major". The symphony of the program was Beethoven's Eighth, in F major, one of the few works of lighter vein of this master of the tone poem. Its vivacious beauty, entwined with a whimsical vein, was marvelously brought out under the skilful guidance of Koussevitzky's n and the four movements were much too soon for those who sat enrapt through their rendition. While one concedes that the works of the masters on the program stand out as rich embroidery on a rare old tapestry, an unusual thread in this tapestry of tone and harmony was the introduction of a modern, Ernest Bloch, who, born in Switzerland, now resides in San Francisco.

Bloch's group, Danse, Rite and Cortege Funebre, injected a most singular note into the program and one went from the hall, it was not so much of Bethooven and Wagner that one heard, but of the exotic harmony and mystical beauty that Bloch has woven into his symbolic poems. The "Danse" was a languorous dance of the Orient, weird harmonies blending with unusual string effects. Something almost forboding, hinting of the sorrows and the humiliation of the Jewish race, was poignant in "The Rite" and in the final poem, "Cortege Funebre," one felt the throb of pain of losing a beloved one, of the utter hopelessness at the thought of parting forever, and finally the quiet peace that comes with faith and time. So wonderfully living did these poems become under the magic touch of Koussevitzky that at their conclusion there was a deep hush—for a moment—broken then by a storm of applause. And Koussevitzky turned his back on the people and walked among his musicians, vigorously mopping his brow, but in a minute he was back in his place, making still little bows and smiling

Dignified, majestic Wagnerian

PORTLAND,
ME.
EXPRESS

MAR 11 1925

BOSTON SYMPHONY

There will be no dull moments at the Boston Symphony concert in this City March 25. Serge Koussevitzky, the new Boston Symphony conductor, does not permit dull moments. Koussevitzky, in the words of Olin Downes, the distinguished critic of the New York Times, "is endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does which if he were less sincere and individual as a musician than he is would be a compelling force for public success."—Advertisement.

PORTLAND
ME.
PRESS-HERALD

MAR 11 1925

BOSTON SYMPHONY

By birth Serge Koussevitzky, the distinguished conductor of the Boston Symphony Orchestra, whom Portland will see for the first time March 25, is a Russian.

Mr. Koussevitzky is Russian, however, only by birth, by residence in his younger years, and by early practice of his profession. As soon as he rose in this profession he became cosmopolitan and an individualis He has traversed the concert hal of Europe from Moscow to Madri When Russia became a troubl dwelling place he transferred hi self to Paris. Thence and from Lo don in equal measure his renown spread through the western wo As a cosmopolitan conductor Kous vitzky takes first rank in these d And not only is he a cosmopoli but he has the traits which be expected from a cosmopo training. He is a classicist, roma

cist and modernist justly and cerningly fused.—Adv.

ELM THEATER

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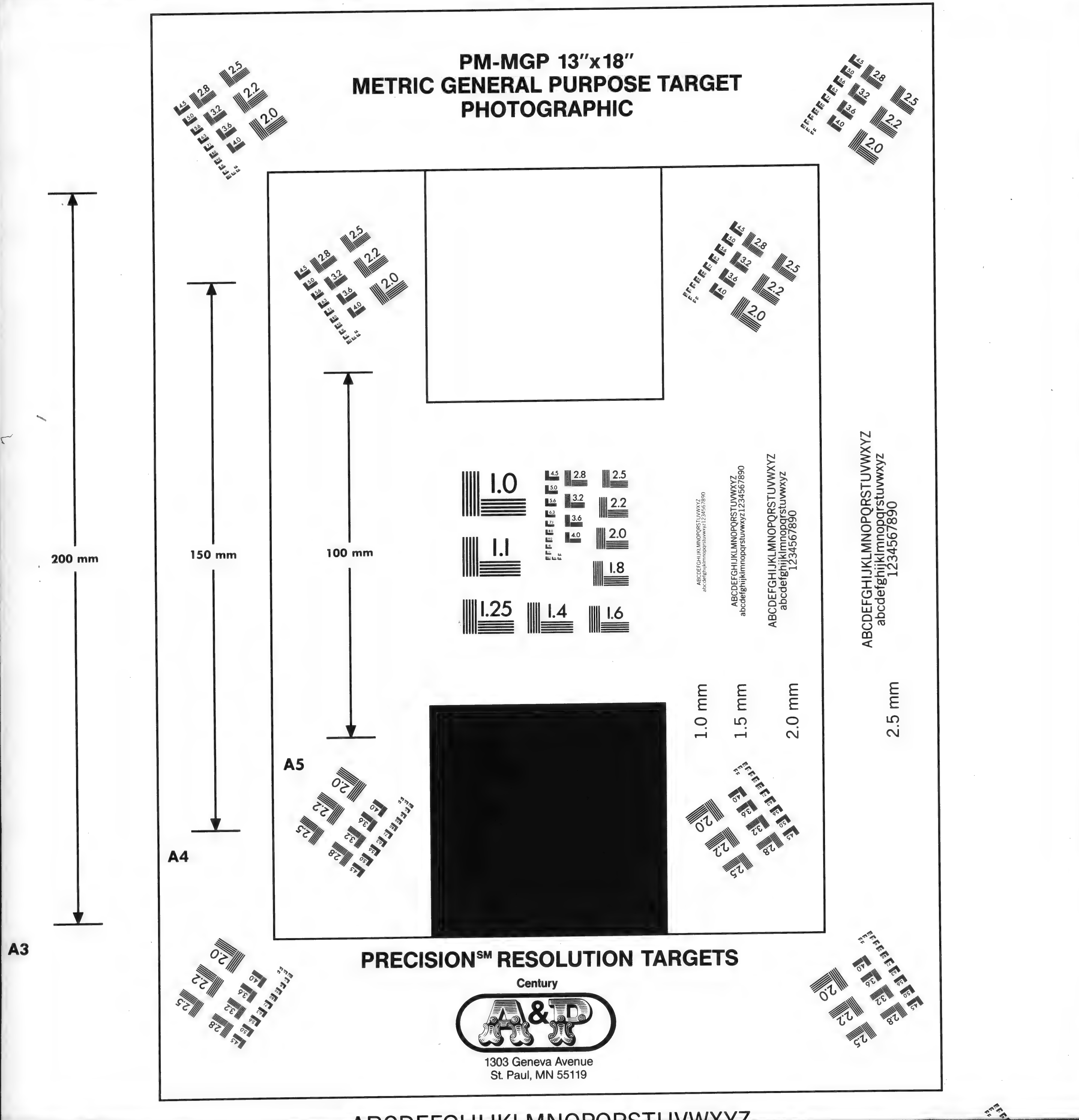
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Boston Symphony Concert

Audience Cheers Kussevitzsky and Great Orchestra Following Thrilling Program at Woolsey Hall. Wide Contrast In Numbers Displays Excellence of Organizations

Vivaldi, concerto in E minor for string orchestra; Beethoven, Symphony No. 8, F major; Bloch, Three Jewish Poems; Wagner, Prelude and Love Death from "Tristan and Isolde;' Wagner, prelude to "Meistersinger."

For the closing concert of the Steinert series, the Boston Symphony Orchestra came to Woolsey Hall last evening and New Haven had its first opportunity to hear it perform under the baton of Serge Koussewitzy a program of novel and familiar music ranging from Beethoven to Bloch. The evening was one of rare excellence in performance

so as an extra period in a hockey game. The best of the three was the "Funeral Cortege." The minor cadencis in the brass and wood wind creating a perfect tone picture. The composition must demand super human endeavor at rehearsal and the applause last night was for masterly conquest of numberless techincal and total difficulties by the orchestra and superb direction and control by the conductor.

After the bizarre effects of the Block suite the sonorous progressions of, Wagner came as a tonic. Here the orchestrda attained its height for the evening. The magnificent appeal of the tremendous, C major theme in initial period of the Meistusangers, after the tragic tenderness of the love death, led through that marvel of Counterpoint which culminates in the tremendous finale. Some time ago this chronicler had something to say about omission of Wagner from programs. After hearing the manner in which the two compositions were played last night, he takes it all back. The way M. Korissevitzky conducted the two was electrifying in the effects gained from his orchestra. There was sonority, there was sardonic irony.

There was interplay of theme against theme ever apparent and never clouded or neglected so that the reviewd, soothr by Beethoven and stirred by Bloeh, is apt to use all the superlatives he has. But when audience at symphony concert in New Haven mingles shouts of praises with the patter of hands, somebody besides the reviewer must be stirred out of himself. That

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THIS CLIPPING FROM
NEW YORK WORLD

MAR 12 1926

MUSIC

By Samuel Chotzinoff

THE BOSTON SYMPHONY

Serge Koussevitzky brought his players from Boston to Carnegie Hall last night with the following program:

Eighth symphony	Beethoven
Symphonic piece (new)	H. F. Gilbert
Three Jewish poems	Ernest Bloch
Suite 2, "Daphnis et Chloe"	Ravel

Just Music

Fashions in music are apt nowadays to change as rapidly as Parisian models. Yesterday people wrote only program music and took the greatest pains to let the audience in on the program. To-day there is a rush for absolute music, and the composers, instead of writing long perorations on what the music is supposed to represent, write equally long perorations telling the audience that their music represents nothing.

Mr. Harry F. Gilbert, whose new "Symphonic Piece" had its first performance in New York at the Boston Orchestra's concert last night at Carnegie Hall, assures us in a note in the program that he didn't want his new piece to mean one thing or another. His only desire, he pleads, was to write American music, which he takes to be music that will contain some of the national ingredients—vulgarity, vitality and an immense optimism. These Mr. Gilbert poked about with an ordinary symphonic stick. But the hearer is to take the result on its merits as music just as he would listen to, let us say, "Quartet in B flat" by Tom Jones.

Nevertheless, Mr. Gilbert's "Symphonic Piece," for all its creator's denials, does sound like program music. The themes, if not actually Negro in origin, are unmistakable imitations of Negro tunes and rhythms, not of the blues and jazzy variety, but of the older, more leisurely syncopated kind. There is plenty of what Mr. Gilbert calls the "Hurrah" quality, but the vitality and optimism must be taken on faith.

But the thing that struck me most was the presence of a program in Mr. Gilbert's musical story; and the fact that the composer disclaimed the idea made one more determined to discover it. For surely the crashing beginning must have meant something, and the various alarums and excursions were put there for a purpose. Listened to as just music—symphonic music—Mr. Gilbert's piece seems diffuse and disjointed, with no particular raison d'etre. But if it is all about something definite it is cruel of Mr. Gilbert to hold us in suspense.

Mr. Bloch, whose three Jewish poems were also played last night, is equally reticent about the contents of his music. There is more behind the Dance, the Rites and the Funeral Procession than he wants us to know. But in Mr. Bloch's case it is not so important to know, because the Jewish composer writes with a flaming passion that needs no elucidation. What he writes is often vague and groping and too esoteric for a general comprehension, but he is always intense and sometimes, as in parts of the Funeral Procession, heart-rendingly poignant. Even so there is always the suspicion that the musical texture is considerably diluted with non-musical thought and idea—in short, that it too is in a sense program music.

The orchestra began with Beethoven's Eighth Symphony and finished with excerpts from Ravel's Daphnis and Chloe.

Mr. Gilbert's piece was received by the large audience with many evidences of appreciation and the composer came on the stage repeatedly to bow. Mr. Bloch's three pieces were received reverentially—not, I am afraid, with the detachment the composer would have liked.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

BOSTON SYMPHONY ORCHESTRA PROGRAM

A notable program will be presented by the Boston Symphony Orchestra when this world-famous assemblage of 108 musicians visits New Haven for a concert in Woolsey Hall, Wednesday evening at 8:15. This will be an event of the first musical importance since Serge Koussevitzky, the great Russian conductor who is regarded as one of the very finest living, will make his first bow in this city. The symphony of the program will be Beethoven's Eight in F major, one of the most delightfully melodious and humorous of this composer's works. This will be introduced by a Concerto in E minor for string orchestra by Vivaldi, the 17th century composer, which has been arranged by Mistovski; a modern score of much musical importance will be the Three Jewish Poems of Ernest Bloch. They are entitled Dance, Rite, and Funeral Procession. The closing numbers will be two excerpts from the Wagnerian music dramas—the Prelude and Love-death from "Tristan and Isolde," and the Prelude to "The Mastersingers of

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Boston Symphony Makes Its Third Visit Here

Music lovers of Brooklyn turned out in goodly numbers last night to greet the Boston Symphony Orchestra on its fourth and next to last visit of the season. Serge Koussevitsky wielded the baton in his customary able manner. The program was exceptionally varied and there was something that every hearer could appreciate.

Classic music was heard when Vivaldi's Concerto in E minor for string orchestra was presented as the opening number. It was ably given. The most thoroughly enjoyable piece of the evening, Hahdn's Symphony in G major, followed. It was superbly played and its dainty, delightful, tripping measures started the applause of the evening.

Strangely enough there was even more enthusiasm for the three dances from the ballet, "The Three-Cornered

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THIS CLIPPING FROM

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Unusual importance was attached in New York this week to the first performance of a new "Symphonic" piece by Henry F. Gilbert at the hands of the Boston Symphony orchestra under Sergey Koussevitsky. Mr. Gilbert stands to-day as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass., and was the first American pupil of Edward MacDowell. He first became a national figure in musical circles in 1911 when the Boston orchestra played his "Comedy Overture on Negro Themes." His Negro Rhapsody" was given at the Norfolk festival in 1913, when he was present in person and directed the work. Others of his compositions have also received much favorable comment.

* * *

Telling the World

By NEAL O'HARA

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The latest novelty of the season is Serge Koussevitzky. Serge Koussevitzky is not a suit. He is conductor of the Boston Symphony Orchestra. Last week Brown University conferred on him an honorary degree. M. Koussevitzky did not want to make a speech of appreciation, so he gave them a recital on his bass viol. The concert went over big.

Roy Chapman Andrews, the archaeologist-explorer, received a degree at the same time. We do not know if he made a speech. But we presume he promised the Brown Museum a dozen dinosaur eggs.

This innovation gives our colleges something to think about. Commencement exercises need not be boresome hereafter. Not if the faculty uses its bean in distributing honorary degrees.

We cannot think of anything nicer than John McCormack, LL. D., saying it with music, Fritz Kreisler, Ph. D., acknowledging it on his violin or Paderewski, Litt. D., uttering his thanks on the ivory keys.

It is understood Paul Whiteman has been offered an LL. D. by more than a dozen universities. But he is holding out for thirty-six additional Ph. D. for his men.

M. Koussevitzky, who is responsible for this innovation is handicapped by playing only on the bass viol. colleges want to give him degrees next June. But on freight and haulage charges asked them to wait till he the piccolo.

The idea is too good however. For years guys Hughes and Hoover have off the honorary titles and back was a line of talk. as the colleges will tainment besides looking

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Symphony Orchestra, one of the foremost orchestral organizations in the country today. The great body of one hundred and seven selected musicians will be under the personal leadership of Serge Koussevitszky, the brilliant Russian conductor who has brought the Boston Symphony to the highest point of its artistic career in the short space o fone year. Mr. Koussevitzky makes his first bow before a local audience tonight, thus the event is of little importance in musical circles throughout this vicinity.

Tonights concert will mark the fifth of the Steinert Concert Series for the season of 1925-6, under the auspices of the Yale School of Music. A brilliant program has been arranged especially for the occassion, in fact it is doubtful if a symphony program has ever been heard in this city of such all around cellence and appeal. Following is the list of numbers and the order in which they will be rendered, the first commencing promptly at 8:15:

Vivaldi

THIS CLIPPING FROM
BROOKLYN EAGLE

MAR 9 1926

MR. KOUSSEWITSKY and his Boston Symphony Orchestra have only a single visit to pay the Academy of Music this season (following their concert in Brooklyn last evening) and another orchestral year will have come to an end. But I feel that it would not be a difficult assignment to prophesy about what Mr. Koussewitsky's program will be on that not distant date. Boston Symphony programs since the eminent and well-tailored Russian took over the baton have run on formula—or, rather, on formulae. The first is the program with the popular symphony as its major point, the classic overture and the pseudo-modern suite as its fillers. The second is the classic concerto, the classic symphony, the pseudo-modern (or on occasion, the bona-fide modern) work and the Wagnerian excerpt.

Last evening Mr. Koussewitsky promulgated the latter variety. During the early part of the evening he revealed his talents as a conductor of Vivaldi and Haydn (both composers seem specially marked for Mr. Koussewitsky's favor), and after the intermission he became the apologetic modernist and the Perfect Wagnerite: he played the popular suite from De Falla's "Three Cornered Hat" and the most familiar of excerpts from "Tristan" and "Meistersinger."

It is not easy to explain the popularity of the De Falla suite. Here is music lacking in all the elements that are supposed to make music popular. The dances of the "Three Cornered Hat" are not melodically interesting, harmonically daring or rhythmically salient. They are merely Spanish music of indifferent charm, well but not brilliantly orchestrated. Yet conductors—and audiences, too it would seem—have smiled upon them the smile os lasting favor. Mr. Koussewitsky made much of them.

The Wagnerian excerpts were also meritoriously done. Of the first pages of the "Tristan" Prelude Mr. Koussewitsky gave a really inspired reading. But he became less interesting as the piece advanced and under his hands the great climax lacked propulsive force. The "Meistersinger" Overture was admirably projected except for occasional and uncalled for retardandos in the two climaxes of the work.

There are signs that the Boston Orchestra is itself deteriorating. The playing is frequently ragged, the instrumental tone neither secure nor of especially good quality. Mr. Koussewitsky might look up from his scores for a moment and listen to what his men are doing.

FROM
TIZEN

would be the first to write some real American music. Only no one did expect it, including this particular horizon-gazer. But Henry F. Gilbert's modesty titled "Symphonic Piece," played here last night for the first time by Serge Koussevitzky and the Boston Orchestra at Carnegie Hall, is the only distinctively American music for the symphonic band that we know anything about.

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The remainder of the evening was taken up with

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ELM THEATER

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rabbits out of his mortarboard cap.

Then Peggy Joyce is certainly entitled to a degree of S. B.—Some Blonde.

In bestowing academic honors, don't overlook Ben Turpin, either Ben has contributed to the field of education. He discovered the language of crossing his eyes and dotting his T's.

Yes, commencements will be worth going to if they follow Koussevitzky's example, In fact the college campus will be in the hands of the ticket speculators.

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THIS CLIPPING FROM
NEW HAVEN, CONN.
Journal - Courier

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While a perfect torrent of music poured forth upon them, now checked, now released, by the magic baton of Serge Koussevitzky, an audience which practically filled Woolsey hall sat enthralled by the performance of the Boston Symphony orchestra last evening. There was more than the usual excitement in the coming here of the orchestra because last evening Koussevitzky, the brilliant Russian conductor, made his first appearance in New Haven. A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He extracts the last tiny drop of tonal beauty from the instruments as only a master can—the result being a perfect work, of such beauty that only those who are truly musicianly may understand it. A slight change in the program made the orchestra render three movements from Vivaldi's "Concerto in E Minor" for string orchestra, edited by A. Mistovski, instead of Gailliard's "Sonata in G Major". The symphony of the program was Beethoven's Eighth, in F major, one of the few works of lighter vein of this master of the tone poem. Its vivacious beauty, entwined with a whimsical vein, was marvelously brought out under the skilful guidance of Koussevitzky's baton and the four movements were over much too soon for those who had sat enrapt through their rendition. While one concedes that the works of the masters on the program stand out as rich embroidery on a rare old tapestry, an unusual thread in this tapestry of tone and harmony was the introduction of a modern, Ernest Bloch, who, born in Switzerland, now resides in San Francisco.

Bloch's group, Danse, Rite and Cortege Funebre, injected a most singular note into the program and one went from the hall, it was not so much of Bethooven and Wagner that one heard, but of the exotic harmony and mystical beauty that Bloch has woven into his symbolic poems. The "Danse" was a languorous dance of the Orient, weird harmonies blending with unusual string effects. Something almost forboding, hinting of the sorrows and the humiliation of the Jewish race, was poignant in "The Rite" and in the final poem, "Cortege Funebre," one felt the throb of pain of losing a beloved one, of the utter hopelessness at the thought of parting forever, and finally the quiet peace that comes with faith and time. So wonderfully living did these poems become under the magic touch of Koussevitzky that at their conclusion there was a deep hush—for a moment—broken then by a storm of applause. And Koussevitzky turned his back on the people and walked among his musicians, vigorously mopping his brow, but in a minute he was back in his place, making stiff little bows and smiling.

Dignified, majestic Wagnerian

PORTLAND,
ME.
EXPRESS

[illegible] 1925

BOSTON SYMPHONY

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PORTLAND
ME.
PRESS-HERALD

MAR 11 1925

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By birth Serge Koussevitzky, the distinguished conductor of the Boston Symphony Orchestra, whom Portland will see for the first time March 25, is a Russian.

Mr. Koussevitzky is Russian, however, only by birth, by residence in his younger years, and by early practice of his profession. As soon as he rose in this profession he became a cosmopolitan and an individualist. He has traversed the concert halls of Europe from Moscow to Madrid. When Russia became a troubled dwelling place he transferred himself to Paris. Thence and from London in equal measure his renown has spread through the western world. As a cosmopolitan conductor Koussevitzky takes first rank in these days. And not only is he a cosmopolitan but he has the traits which might be expected from a cosmopolitan training. He is a classicist, roma

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ELM THEATER

190

MAR 1 1 1926

Boston Symphony Concert

Audience Cheers Kussevitzsky and Great Orchestra Following Thrilling Program at Woolsey Hall. Wide Contrast In Numbers Displays Excellence of Organizations

Vivaldi, concerto in E minor for string orchestra; Beethoven, Symphony No. 8, F major; Bloch, Three Jewish Poems; Wagner, Prelude and Love Death from "Tristan and Isolde;' Wagner, prelude to "Meistersinger."

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There was interplay of theme against theme ever apparent and never clouded or neglected so that the reviewd, soothr by Beethoven and stirred by Bloeh, is apt to use all the superlatives he has. But when audience at symphony concert in New Haven mingles shouts of praises with the patter of hands, somebody besides the reviewer must be stirred out of himself. That

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THIS CLIPPING FROM
NEW YORK WORLD

MAR 1 2 1926

MUSIC

By Samuel Chotzinoff

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Serge Koussevitzky brought his players from Boston to Carnegie Hall last night with the following program:

Eighth symphony	Beethoven
Symphonic piece (new)	H. F. Gilbert
Three Jewish poems	Ernest Bloch
Suite 2, "Daphnis and Chloe"	Ravel

Just Music

Fashions in music are apt nowadays to change as rapidly as Parisian models. Yesterday people wrote only program music and took the greatest pains to let the audience in on the program. To-day there is a rush for absolute music, and the composers, instead of writing long perorations on what the music is supposed to represent, write equally long perorations telling the audience that their music represents nothing.

Mr. Harry F. Gilbert, whose new "Symphonic Piece" had its first performance in New York at the Boston Orchestra's concert last night at Carnegie Hall, assures us in a note in the program that he didn't want his new piece to mean one thing or another. His only desire, he pleads, was to write American music, which he takes to be music that will contain some of the national ingredients—vulgarity, vitality and an immense optimism. These Mr. Gilbert poked about with an ordinary symphonic stick. But the hearer is to take the result on its merits as music just as he would listen to, let us say, "Quartet in B flat" by Tom Jones.

Nevertheless, Mr. Gilbert's "Symphonic Piece," for all its creator's denials, does sound like program music. The themes, if not actually Negro in origin, are unmistakable imitations of Negro tunes and rhythms, not of the blues and jazzy variety, but of the older, more leisurely syncopated kind. There is plenty of what Mr. Gilbert calls the "Hurrah" quality, but the vitality and optimism must be taken on faith.

But the thing that struck me most was the presence of a program in Mr. Gilbert's musical story; and the fact that the composer disclaimed the idea made one more determined to discover it. For surely the crashing beginning must have meant something, and the various alarums and excursions were put there for a purpose. Listened to as just music—symphonic music—Mr. Gilbert's piece seems diffuse and disjointed, with no particular raison d'etre. But if it is all about something definite it is cruel of Mr. Gilbert to hold us in suspense.

Mr. Bloch, whose three Jewish poems were also played last night, is equally reticent about the contents of his music. There is more behind the Dance, the Rites and the Funeral Procession than he wants us to know. But in Mr. Bloch's case it is not so important to know, because the Jewish composer writes with a flaming passion that needs no elucidation. What he writes is often vague and groping and too esoteric for a general comprehension, but he is always intense and sometimes, as in parts of the Funeral Procession, heart-rendingly poignant. Even so there is always the suspicion that the musical texture is considerably diluted with non-musical thought and idea—in short, that it is in a sense program music.

The orchestra began with Beethoven's Eighth Symphony and finished with excerpts from Ravel's Daphnis and Chloe.

Mr. Gilbert's piece was received by the large audience with many evidences of appreciation and the composer came on the stage repeatedly to bow. Mr. Bloch's three pieces were reverentially—not, I am afraid, he detachment the composer e liked.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 8

BOSTON SYMPHONY ORCHESTRA PROGRAM

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Boston Symphony Makes Its Third Visit Here

Music lovers of Brooklyn turned out in goodly numbers last night to greet the Boston Symphony Orchestra on its fourth and next to last visit of the season. Serge Koussevitsky wielded the baton in his customary able manner. The program was exceptionally varied and there was something that every hearer could appreciate.

Classic music was heard when Vivaldi's Concerto in E minor for string orchestra was presented as the opening number. It was ably given. The most thoroughly enjoyable piece of the evening, Hahdn's Symphony in G major, followed. It was superbly played and its dainty, delightful, tripping measures started the applause of the evening.

Strangely enough there was even more enthusiasm for the three dances from the ballet, "The Three-Cornered

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THIS CLIPPING FROM

1 3 1926

Unusual importance was attached in New York this week to the first performance of a new "Symphonic" piece by Henry F. Gilbert at the hands of the Boston Symphony orchestra under Sergey Koussevitsky. Mr. Gilbert stands to-day as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass., and was the first American pupil of Edward MacDowell. He first became a national figure in musical circles in 1911 when the Boston orchestra played his "Comedy Overture on Negro Themes." His Negro Rhapsody" was given at the Norfolk festival in 1913, when he was present in person and directed the work. Others of his compositions have also received much favorable comment.

Telling the World

By NEAL O'HARA

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The latest novelty of the season is

bass viol. The concert went over big.

Roy Chapman Andrews, the archaeologist-explorer, received a degree at the same time. We do not know if he made a speech. But we presume he promised the

than John McCormack, LL. D., saying it with music, Fritz Kreisler, Ph. D., acknowledging it on his violin or Paderewski, Litt. D., uttering his thanks on the ivory keys.

It is understood Paul Whiteman has been offered an LL. D. by more than a dozen universities. But he is holding out for thirty-six additional Ph. D. for his men.

M. Koussevitzky, who is responsible for this innovation is handicapped by play-

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THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 1 0 1926

BOSTON SYMPHONY ORCHESTRA APPEARS AT WOOLSEY HALL TONIGHT

A significant musical event will be presented to local music lovers this evening at Woolsey Hall, the occasion being the concert of the Boston Symphony Orchestra, one of the foremost orchestral organizations in the country today. The great body of one hundred and seven selected musicians will be under the personal leadership of Serge Koussevitszky, the brilliant Russian conductor who has brought the Boston Symphony to the highest point of its artistic career in the short space o fone year. Mr. Koussevitzky makes his first bow before a local audience tonight, thus the event is of little importance in musical circles throughout this vicinity.

Tonights concert will mark the fifth of the Steinert Concert Series for the season of 1925-6, under the auspices of the Yale School of Music. A brilliant program has been arranged especially for the occassion, in fact it is doubtful if a symphony program has ever been heard in this city of such all around cellence and appeal. Following is the list of numbers and the order in which they will be rendered, the first commencing promptly at 8:15:

THIS CLIPPING FROM
BROOKLYN EAGLE

MAR 1 3 1926

MR. KOUSSEWITSKY and his Boston Symphony Orchestra have only a single visit to pay the Academy of Music this season (following their concert in Brooklyn last evening) and another orchestral year will have come to an end. But I feel that it would not be a difficult assignment to prophesy about what Mr. Koussewitsky's program will be on that not distant date. Boston Symphony programs since the eminent and well-tailored Russian took over the baton have run on formula—or, rather, on formulae. The first is the program with the popular symphony as its major point, the classic overture and the pseudo-modern suite as its fillers. The second is the classic concerto, the classic symphony, the pseudo-modern (or on occasion, the bona-fide modern) work and the Wagnerian excerpt.

Last evening Mr. Koussewitsky promulgated the latter variety. During the early part of the evening he revealed his talents as a conductor of Vivaldi and Haydn (both composers seem specially marked for Mr. Koussewitsky's favor), and after the intermission he became the apologetic modernist and the Perfect Wagnerite: he played the popular suite from De Falla's "Three Cornered Hat" and the most familiar of excerpts from "Tristan" and "Meistersinger."

It is not easy to explain the popularity of the De Falla suite. Here is music lacking in all the elements that are supposed to make music popular. The dances of the "Three Cornered Hat" are not melodically interesting, harmonically daring or rhythmically salient. They are merely Spanish music of indifferent charm, well but not brilliantly orchestrated. Yet conductors—and audiences, too it would seem—have smiled upon them the smile os lasting favor. Mr. Koussewitsky made much of them.

The Wagnerian excerpts were also meritoriously done. Of the first pages of the "Tristan" Prelude Mr. Koussewitsky gave a really inspired reading. But he became less interesting as the piece advanced and under his hands the great climax lacked propulsive force. The "Meistersinger" Overture was admirably projected except for occasional and uncalled for retardandos in the two climaxes of the work.

There are signs that the Boston Orchestra is itself deteriorating. The playing is frequently ragged, the instrumental tone neither secure nor of especially good quality. Mr. Koussewitsky might look up from his scores for a moment and listen to what his men are doing.

THIS CLIPPING FROM
NEW YORK JOURNAL

MAR 1 2 1926

Koussevitsky Plays a Piece Written in Real American

After all, it was probably to be expected that a New Englander would be the first to write some real American music. Only no one did expect it, including this particular horizon-gazer. But Henry F. Gilbert's modesty titled "Symphonic Piece," played here last night for the first time by Serge Koussevitzky and the Boston Orchestra at Carnegie Hall, is the only distinctively American music for the symphonic band that we know anything about.

It isn't jazz, either straight or the softdrink concoction the jazzologists have been serving when goaded into one of their mild symphonic sprees; it isn't the music of the negro or of the Indian doctored up by the white man; and it isn't the German small beer that some other New Englanders have been brewing like so many Brahmsianer, or the flavorless dilutions bootlegged from Paris by the gentlemen from Chicago and points southeast.

It is music that is American because it consciously (but not self-consciously) reflects the American spirit, or some part of it, in a recognizably American fashion. It has some of the urge and flamboyancy of the go-getter in it, something of vulgarity, something of sentimentality. Mr. Gilbert quite joyously acknowledges that. It is rushy, hell-bent-for-election stuff, with a touch of nervous jazziness here and there and a large dash of the vulgarity tearful which is excellent Broadway.

But the thing is put together by a musician who knows what he is doing all the way. He handles his instrumentation so that it fits his expressive needs. His development of his thematic material is adroit and deep-breathed. The only weakness of the piece is that it is too long-winded. But even so, it is worth a couple of dozen Carpenter "Skyscrapers" and a bushel of Chadwickian Loefflerisms.

The great length of the piece is the only un-American aspect it has. Poe—an American—long ago said there was no such thing as a long poem (and Whitman, the professional American, hasn't disproved it). Equally, there can be on such thing as a long American symphony. But Mr. Gilbert can easily delete. His "Symphonic Piece" is intended as the first movement of a complete symphonic work and is therefore probably not yet in its final form. He should feel tremendously encouraged to create the rest of what he has in mind.

Mr. Koussevitsky, for a Russian, and an alien, gave a splendidly virile and comprehending performance of this music. We could imagine Paul Whiteman, perhaps, doing it better, even though it isn't in the language of his band. But Mr. Koussevitsky got well under its skin and the orchestra gave a virtuoso account of it.

Beethoven's Eighth Symphony, which preceded the Gilbert piece on last night's programme, was Mr. Koussevitzky in one of his one-track interpretations. This is Beethoven in his lightest and most scherzando of symphonic moods, but it is not the same mood from beginning to end, as Mr. Koussevitsky would have had us believe. Moreover, there is no necessity for converting the first movement into a concerto for kettle drum. And, altogether, noise is not joyousness.

The remainder of the

PORTLAND,
ME.
EXPRESS

MAR 1 1 1925

BOSTON SYMPHONY

There will be no dull moments at the Boston Symphony concert in this City March 25. Serge Koussevitzky, the new Boston Symphony conductor, does not permit dull moments. Koussevitzky, in the words of Olin Downes, the distinguished critic of the New York Times, "is endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does which if he were less sincere and individual as a musician than he is would be a compelling force for public success."—Advertisement.

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Journal - Courier

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PORTLAND
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PRESS-HERALD

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ELM THEATER

Boston Symphony Concert

Audience Cheers Kussevitzsky and Great Orchestra Following Thrilling Program at Woolsey Hall. Wide Contrast In Numbers Displays Excellence of Organizations

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NEW YORK WORLD

MUSIC

By Samuel Chotzinoff

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Serge Koussevitzky brought his players from Boston to Carnegie Hall last night with the following program:

Eighth symphony	Beethoven
Symphonic piece (new)	H. F. Gilbert
Three Jewish poems	Ernest Bloch
Suite 2, "Da[illegible] the [illegible]loe"	Ravel

Just Music

Fashions in music are apt nowadays to change as rapidly as Parisian models. Yesterday people wrote only program music and took the greatest pains to let the audience in on the program. To-day there is a rush for absolute music, and the composers, instead of writing long perorations on what the music is supposed to represent, write equally long perorations telling the audience that their music represents nothing.

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But the thing that struck me most was the presence of a program in Mr. Gilbert's musical story; and the fact that the composer disclaimed the idea made one more determined to discover it. For surely the crashing beginning must have meant something, and the various alarums and excursions were put there for a purpose. Listened to as just music—symphonic music—Mr. Gilbert's piece seems diffuse and disjointed, with no particular raison d'etre. But if it is all about something definite it is cruel of Mr. Gilbert to hold us in suspense.

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NEW HAVEN, CONN.

REGISTER

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THIS CLIPPING FROM

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Unusual importance was attached in New York this week to the first performance of a new "Symphonic" piece by Henry F. Gilbert at the hands of the Boston Symphony orchestra under Sergey Koussevitzky. Mr. Gilbert stands to-day as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass., and was the first American pupil of Edward MacDowell. He first became a national figure in musical circles in 1911 when the Boston orchestra played his "Comedy Overture on Negro Themes." His Negro Rhapsody" was given at the Norfolk festival in 1913, when he was present in person and directed the work. Others of his compositions have also received much favorable comment.

* * * *

Telling the World

By NEAL O'HARA

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The latest novelty of the season is

bass viol. The concert went over big.

Roy Chapman Andrews, the archaeologist-explorer, received a degree at the same time. We do not know if he made a speech. But we presume he promised the

than John McCormack, LL. D., saying it with music, Fritz Kreisler, Ph. D., acknowledging it on his violin or Paderewski, Litt. D., uttering his thanks on the ivory keys.

It is understood Paul Whiteman has been offered an LL. D. by more than a dozen universities. But he is holding out for thirty-six additional Ph. D. for his men.

M. Koussevitzky, who is responsible for this innovation is handicapped by play-

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THIS CLIPPING FROM

NEW HAVEN, CONN.

REGISTER

BOSTON SYMPHONY ORCHESTRA APPEARS AT WOOLSEY HALL TONIGHT

A significant musical event will be presented to local music lovers this evening at Woolsey Hall, the occasion being the concert of the Boston Symphony Orchestra, one of the foremost orchestral organizations in the country today. The great body of one hundred and seven selected musicians will be under the personal leadership of Serge Koussevitszky, the brilliant Russian conductor who has brought the Boston Symphony to the highest point of its artistic career in the short space o fone year. Mr. Koussevitzky makes his first bow before a local audience tonight, thus the event is of little importance in musical circles throughout this vicinity.

Tonights concert will mark the fifth of the Steinert Concert Series for the season of 1925-6, under the auspices of the Yale School of Music. A brilliant program has been arranged especially for the occassion, in fact it is doubtful if a symphony program has ever been heard in this city of such all around cellence and appeal. Following is the list of numbers and the order in which they will be rendered, the first commencing promptly at 8:15:

Vivaldi— Concerto

THIS CLIPPING FROM

NEW YORK JOURNAL

THIS CLIPPING FROM

BROOKLYN EAGLE

MA[illegible]

Mr. KOUSSEWITSKY and his Boston Symphony Orchestra have only a single visit to pay the Academy of Music this season (following their concert in Brooklyn last evening) and another orchestral year will have come to an end. But I feel that it would not be a difficult assignment to prophesy about what Mr. Koussewitsky's program will be on that not distant date. Boston Symphony programs since the eminent and well-tailored Russian took over the baton havo run on formula—or, rather, on formulae. The first is the program with the popular symphony as its major point, the classic overture and the pseudo-modern suite as its fillers. The second is the classic concerto, the classic symphony, the pseudo-modern (or on occasion, the bona-fide modern) work and the Wagnerian excerpt.

Last evening Mr. Koussewitsky promulgated the latter variety. During the early part of the evening he revealed his talents as a conductor of Vivaldi and Haydn (both composers seem specially marked for Mr. Koussewitsky's favor), and after the intermission he became the apologetic modernist and the Perfect Wagnerite: he played the popular suite from De Falla's "Three Cornered Hat" and the most familiar of excerpts from "Tristan" and "Meistersinger."

It is not easy to explain the popularity of the De Falla suite. Here is music lacking in all the elements that are supposed to make music popular. The dances of the "Three Cornered Hat" are not melodically interesting, harmonically daring or rhythmically salient. They are merely Spanish music of indifferent charm, well but not brilliantly orchestrated. Yet conductors—and audiences, too it would seem—have smiled upon them the smile os lasting favor. Mr. Koussewitsky made much of them.

The Wagnerian excerpts were also meritoriously done. Of the first pages of the "Tristan" Prelude Mr. Koussewitsky gave a really inspired reading. But he became less interesting as the piece advanced and under his hands the great climax lacked propulsive force. The "Meistersinger" Overture was admirably projected except for occasional and uncalled for retardandos in the two climaxes of the work.

There are signs that the Boston Orchestra is itself deteriorating. The playing is frequently ragged, the instrumental tone neither secure nor of especially good quality. Mr. Koussewitsky might look up from his scores for a moment and listen to what his men are doing.

Koussevitsky Plays a Piece Written in Real American

After all, it was probably to be expected that a New Englander would be the first to write some real American music. Only no one did expect it, including this particular horizon-gazer. But Henry F. Gilbert's modesty titled "Symphonic Piece," played here last night for the first time by Serge Koussevitzky and the Boston Orchestra at Carnegie Hall, ~~is the~~ only distinctively American music for the symphonic band that we know anything about.

It isn't jazz, either straight or the softdrink concoction the jazzologists have been serving when goaded into one of their mild symphonic sprees; it isn't the music of the negro or of the Indian doctored up by the white man; and it isn't the German small beer that some other New Englanders have been brewing like so many Brahmsianer, or the flavorless dilutions bootlegged from Paris by the gentlemen from Chicago and points southeast.

It is music that is American because it consciously (but not self-consciously) reflects the American spirit, or some part of it, in a recognizably American fashion. It has some of the urge and flamboyancy of the go-getter in it, something of vulgarity, something of sentimentality. Mr. Gilbert quite joyously acknowledges that. It is rushy, hell-bent-for-election stuff, with a touch of nervous jazziness here and there and a large dash of the vulgarly tearful which is excellent Broadway.

But the thing is put together by a musician who knows what he is doing all the way. He handles his instrumentation so that it fits his expressive needs. His development of his thematic material is adroit and deep-breathed. The only weakness of the piece is that it is too long-winded. But even so, it is worth a couple of dozen Carpenter "Skyscrapers" and a bushel of Chadwickian Loefflerisms.

The great length of the piece is the only un-American aspect it has. Poe—an American—long ago said there was no such thing as a long poem (and Whitman, the professional American, hasn't disproved it). Equally, there can be on such thing as a long American symphony. But Mr. Gilbert can easily delete. His "Symphonic Piece" is intended as the first movement of a complete symphonic work and is therefore probably not yet in its final form. He should feel tremendously encouraged to create the rest of what he has in mind.

Mr. Koussevitsky, for a Russian, and an alien, gave a splendidly virile and comprehending performance of this music. We could imagine Paul Whiteman, perhaps, doing it better, even though it isn't in the language of his band. But Mr. Koussevitsky got well under its skin and the orchestra gave a virtuoso account of it.

Beethoven's Eighth Symphony, which preceded the Gilbert piece on last night's programme, was Mr. Koussevitzky in one of his one-track interpretations. This is Beethoven in his lightest and most scherzando of symphonic moods, but it is not the same mood from beginning to end, as Mr. Koussevitsky would have had us believe. Moreover, there is no necessity for converting the first movement into a concerto for kettle drum. And, altogether, noise is not joyousness.

The remainder of the eve

PORTLAND,

ME.

EXPRESS

1925

BOSTON SYMPHONY

There will be no dull moments at the Boston Symphony concert in this City March 25. Serge Koussevitzky, the new Boston Symphony conductor, does not permit dull moments. Koussevitzky, in the words of Olin Downes, the distinguished critic of the New York Times, "is endowed with a temperament that can on occasion sweep everything before it. There is an authority, a quenchless enthusiasm and a big sweep in all that he does which if he were less sincere and individual as a musician than he is would be a compelling force for public success."—Advertisement.

THIS CLIPPING FROM

NEW HAVEN, CONN.

Journal - Courier

BOSTON SYMPHONY HAS BRILLIANT CONDUCTOR

While a perfect torrent of music poured forth upon them, now checked, now released, by the magic baton of Serge Koussevitzky, an audience which practically filled Woolsey hall sat enthralled by the performance of the Boston Symphony orchestra last evening. There was more than the usual excitement in the coming here of the orchestra because last evening Koussevitzky, the brilliant Russian conductor, made his first appearance in New Haven. A man of medium stature, of a rather powerful build, he controls the 107 members of the orchestra with a vigorous strength of will that is manifested in his large pale face, set off by an abundance of thick, black hair. He extracts the last tiny drop of tonal beauty from the instruments as only a master can—the result being a perfect work, of such beauty that only those who are truly musicianly may understand it. A slight change in the program made the orchestra render three movements from Vivaldi's "Concerto in E Minor" for string orchestra, edited by A. Mistovski, instead of Gailliard's "Sonata in G Major". The symphony of the program was Beethoven's Eighth, in F major, one of the few works of lighter vein of this master of the tone poem. Its vivacious beauty, entwined with a whimsical vein, was marvelously brought out under the skilful guidance of Koussevitzky's baton and the four movements were over much too soon for those who had sat enrapt through their rendition. While one concedes that the works of the masters on the program stand out as rich embroidery on a rare old tapestry, an unusual thread in this tapestry of tone and harmony was the introduction of a modern, Ernest Bloch, who, born in Switzerland, now resides in San Francisco.

Bloch's group, Danse, Rite and Cortege Funebre, injected a most singular note into the program and one went from the hall, it was not so much of Bethooven and Wagner that one heard, but of the exotic harmony and mystical beauty that Bloch has woven into his symbolic poems. The "Danse" was a languorous dance of the Orient, weird harmonies blending with unusual string effects. Something almost forboding, hinting of the sorrows and the humiliation of the Jewish race, was poignant in "The Rite" and in the final poem, "Cortege Funebre," one felt the throb of pain of losing a beloved one, of the utter hopelessness at the thought of parting forever, and finally the quiet peace that comes with faith and time. So wonderfully living did these poems become under the magic touch of Koussevitzky that at their conclusion there was a deep hush—for a moment—broken then by a storm of applause. And Koussevitzky turned his back on the people and walked among his musicians, vigorously mopping his brow, but in a minute he was back in his place, making stiff little bows and smiling

Dignified, majestic Wagnerian

PORTLAND

ME.

PRESS-HERALD

BOSTON SYMPHONY

By birth Serge Koussevitzky, the distinguished conductor of the Boston Symphony Orchestra, whom Portland will see for the first time March 25, is a Russian.

Mr. Koussevitzky is Russian, however, only by birth, by residence in his younger years, and by early practice of his profession. As soon as he rose in this profession he became a cosmopolitan and an individualist. He has traversed the concert halls of Europe from Moscow to Madrid. When Russia became a troubled dwelling place he transferred himself to Paris. Thence and from London in equal measure his renown has spread through the western world. As a cosmopolitan conductor Koussevitzky takes first rank in these days. And not only is he a cosmopolitan, but he has the traits which might be expected from a cosmopolitan training. He is a classicist, romanticist and modernist justly and discerningly fused.—Adv.

ELM THEATER

190 1 1 192

Boston Symphony Concert

Audience Cheers Kussevitzsky and Great Orchestra Following Thrilling Program at Woolsey Hall. Wide Contrast In Numbers Displays Excellence of Organizations

Vivaldi, concerto in E minor for string orchestra; Beethoven, Symphony No. 8, F major; Bloch, Three Jewish Poems; Wagner, Prelude and Love Death from "Tristan and Isolde;' Wagner, prelude to "Meistersinger."

For the closing concert of the Steinert series, the Boston Symphony Orchestra came to Woolsey Hall last evening and New Haven had its first opportunity to hear it perform under the baton of Serge Koussewitzy a program of novel and familiar music ranging from Beethoven to Bloch. The evening was one of rare excellence in performance by a band whose attack, phrasing and control of dynamics was well nigh faultless. It was small wonder that shouts of approval mingled with the applause at the closing number.

The Vivaldi concert has been edited and condensed for the orchestra and the rare quality of the strin gchoir was easil yapparent. Flawless was the statement of the melodic line and the first movement glowed with intensity. The phrasing by th efirst violin, the vigor of their attack, the delicate indication of the theme over the bassos in the third movement movement made the ancient concerto live and breathe—possibly aided by editing, but certainly by the players.

The novelty on the program was the Block suite ,written in characteristic idom, of the pleasing thirds and fifths of the Buthoven, giving way to dissonances, to chords that grated in their resolution, with harsh metallic cymb added by the brass and mordant Three Jewisorn. It was all as eciting Suite 2. "Dan... as the writings of Mr. ... bronze ... so as an extra period in a hockey game. The best of the three was the "Funeral Cortege." The minor cadencis in the brass and wood wind creating a perfect tone picture. The composition must demand super human endeavor at rehearsal and the applause last night was for masterly conquest of numberless techincal and total difficulties by the orchestra and superb direction and control by the conductor.

After the bizarre effects of the Block suite the sonorous progressions of, Wagner came as a tonic. Here the orchestrda attained its height for the evening. The magnificent appeal of the tremendous, C major theme in initial period of the Meistusangers, after the tragic tenderness of the love death, led through that marvel of Counterpoint which culminates in the tremendous finale. Some time ago this chronicler had something to say about omission of Wagner from programs. After hearing the manner in which the two compositions were played last night, he takes it all back. The way M. Korissevitzky conducted the two was electrifying in the effects gained from his orchestra. There was sonority, there was sardonic irony.

There was interplay of theme against theme ever apparent and never clouded or neglected so that the reviewd, soothr by Beethoven and stirred by Bloeh, is apt to use all the superlatives he has. But when audience at symphony concert in New Haven mingles shouts of praises with the patter of hands, somebody besides the reviewer must be stirred out of himself. That occurred last night at the conclusion of the program at Woolsey Hall. Had anyone been so rash as to prediot such a thing ten years ago, he would have been laughed out of court. Yet there is the fact.

Saturday, March 13, Yosian na-
ture group will meet at 2.30 P. M.,
northwest corner, Broadway and
181st Street, to walk to Fort
Washington and ...toric sites.
Everybody w...
Just M... ...nis and ...

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be music that ... some of the national ingredients—vulgarity, vitality and an immense optimism. These Mr. Gilbert poked about with an ordinary symphonic stick. But the hearer is to take the result on its merits as music just as he would listen to, let us say, "Quartet in B flat" by Tom Jones.

Nevertheless, Mr. Gilbert's "Symphonic Piece," for all its creator's denials, does sound like program music. The themes, if not actually Negro in origin, are unmistakable imitations of Negro tunes and rhythms, not of the blues and jazzy variety, but of the older, more leisurely syncopated kind. There is plenty of what Mr. Gilbert calls the "Hurrah" quality, but the vitality and optimism must be taken on faith.

But the thing that struck me most was the presence of a program in Mr. Gilbert's musical story; and the fact that the composer disclaimed the idea made one more determined to discover it. For surely the crashing beginning must have meant something, and the various alarums and excursions were put there for a purpose. Listened to as just music—symphonic music—Mr. Gilbert's piece seems diffuse and disjointed, with no particular raison d'etre. But if it is all about something definite it is cruel of Mr. Gilbert to hold us in suspense.

Mr. Bloch, whose three Jewish poems were also played last night, is equally reticent about the contents of his music. There is more behind the Dance, the Rites and the Funeral Procession than he wants us to know. But in Mr. Bloch's case it is not so important to know, because the Jewish composer writes with a flaming passion that needs no elucidation. What he writes is often vague and groping and too esoteric for a general comprehension, but he is always intense and sometimes, as in parts of the Funeral Procession, heart-rendingly poignant. Even so there is always the suspicion that the musical texture is considerably diluted with non-musical thought and idea—in short, that it too is in a sense program music.

The orchestra began with Beethoven's Eighth Symphony and finished with excerpts from Ravel's Daphnis and Chloe.

Mr. Gilbert's piece was received by the large audience with many evidences of appreciation and the composer came on the stage repeatedly ...bow. Mr. Bloch's three pieces were ... reverentially—not, I am afraid, ... he detachment the composer ... e liked.

...semblage of 100 musicians ... New Haven for a concert in Woolsey Hall, Wednesday evening at 8:15. This will be an event of the first musical importance since Serge Koussevitzky, the great Russian conductor who is regarded as one of the very finest living, will make his first bow in this city. The symphony of the program will be Beethoven's Eight in F major, one of the most delightfully melodious and humorous of this composer's works. This will be introduced by a Concerto in E minor for string orchestra by Vivaldi, the 17th century composer, which has been arranged by Mistovski; a modern score of much musical importance will be the Three Jewish Poems of Ernest Bloch. They are entitled Dance, Rite, and Funeral Procession. The closing numbers will be two excerpts from the Wagnerian music dramas—the Prelude and Love-death from "Tristan and Isolde," and the Prelude to "The Mastersingers of

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Boston Symphony Makes Its Third Visit Here

Music lovers of Brooklyn turned out in goodly numbers last night to greet the Boston Symphony Orchestra on its fourth and next to last visit of the season. Serge Koussevitsky wielded the baton in his customary able manner. The program was exceptionally varied and there was something that every hearer could appreciate.

Classic music was heard when Vivaldi's Concerto in E minor for string orchestra was presented as the opening number. It was ably given. The most thoroughly enjoyable piece of the evening, Hahdn's Symphony in G major, followed. It was superbly played and its dainty, delightful, tripping measures started the applause of the evening.

Strangely enough there was even more enthusiasm for the three dances from the ballet, "The Three-Cornered Hat," by De Falla. Their oddities and whimsicalities seemed to have the same effect upon the conservative Brooklyn audiences that unique dances have on a typical first night audience on Broadway. The applause was so great that conductor Koussevitsky had to call on the members of the orchestra to stand and receive the homage with him before he could take up the Wagner music.

The closing numbers were the Prelude and Lovedeath from "Tristan and Isolde," and the Prelude to "The Mastersingers of Nuremberg."

Telling the World

By NEAL O'HARA

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The latest novelty of the season is ...

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Roy Chapman Andrews, the archaeologist-explorer, received a degree at the same time. We do not know if he made a speech. But we presume he promised the Brown Museum a dozen dino-...

than John McCormack, LL. D., saying it with music, Fritz Kreisler, Ph. D., acknowledging it on his violin or Paderewski, Litt. D., uttering his thanks on the ivory keys.

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REGISTER

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Vivaldi,— Concerto in E minor for String Orchestra (Edited by A. Mistovski)— 1. Vigoroso; 2.Largo, 3Allegro.

Beethoven,— Symphony No. 8, in F major, Op. 93.—1. Allegro vivace e con brio; 2 Allegretto scherzando; 3 Tempo di menuetto; 4 Allegro vivace.

Bloch,—Three Jewish Poems—a. Dance; b. Rite; c. Funeral Procession.

Wagner,—Prelude and "Liebestod" from "Tristan and Isolde".

Wagner,—Prelude to "The Mastersingers of Nuremberg."

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to prophesy ... sewitsky's program will be on that not distant date. Boston Symphony programs since the eminent and well-tailored Russian took over the baton have run on formula—or, rather, on formulae. The first is the program with the popular symphony as its major point, the classic overture and the pseudo-modern suite as its fillers. The second is the classic concerto, the classic symphony, the pseudo-modern (or on occasion, the bona-fide modern) work and the Wagnerian excerpt.

Last evening Mr. Koussewitsky promulgated the latter variety. During the early part of the evening he revealed his talents as a conductor of Vivaldi and Haydn (both composers seem specially marked for Mr. Koussewitsky's favor), and after the intermission he became the apologetic modernist and the Perfect Wagnerite: he played the popular suite from De Falla's "Three Cornered Hat" and the most familiar of excerpts from "Tristan" and "Meistersinger."

It is not easy to explain the popularity of the De Falla suite. Here is music lacking in all the elements that are supposed to make music popular. The dances of the "Three Cornered Hat" are not melodically interesting, harmonically daring or rhythmically salient. They are merely Spanish music of indifferent charm, well but not brilliantly orchestrated. Yet conductors—and audiences, too it would seem—have smiled upon them the smile os lasting favor. Mr. Koussewitsky made much of them.

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MAR 1 2 1926

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But the thing is put together by a musician who knows what he is doing all the way. He handles his instrumentation so that it fits his expressive needs. His development of his thematic material is adroit and deep-breathed. The only weakness of the piece is that it is too long-winded. But even so, it is worth a couple of dozen Carpenter "Skyscrapers" and a bushel of Chadwickian Loefflerisms.

The great length of the piece is the only un-American aspect it has. Poe—an American—long ago said there was no such thing as a long poem (and Whitman, the professional American, hasn't disproved it). Equally, there can be on such thing as a long American symphony. But Mr. Gilbert can easily delete. His "Symphonic Piece" is intended as the first movement of a complete symphonic work and is therefore probably not yet in its final form. He should feel tremendously encouraged to create the rest of what he has in mind.

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Beethoven's Eighth Symphony, which preceded the Gilbert piece on last night's programme, was Mr. Koussevitzky in one of his one-track interpretations. This is Beethoven in his lightest and most scherzando of symphonic moods, but it is not the same mood from beginning to end, as Mr. Koussevitsky would have had us believe. Moreover, there is no necessity for converting the first movement into a concerto for kettle drum. And, altogether, noise is not joyousness.

The remainder of the evening was taken up with Ernest Bloch's "Three Jewish Poems," and the second of Maurice Ravel's "Daphnis and Chloe" suites. Mr. Bloch takes himself, not seriously, but elaborately, and the outcome is a wearisome gesture of superficial gravity and imitative profundity. The professional nationalist is as tiresome in music as anywhere else.

IRVING WEIL.

The Congregational Church was
hostilities of the whites.
which never after engaged in the

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NEW HAVEN, CONN.
Journal - Courier

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Dignified, majestic Wagnerian music ruled the last part of the program in the Prelude and "Liebestod" from "Tristan and Isolde" and the prelude to "The Mastersingers of Nuremberg." The 107 musicians gave great depth of feeling to the passionate hate and love that is the essence of "Tristan and Isolde" with its flood of wonderful harmony and the precise, martial music of "The Mastersingers of Nuremberg" with its blare and fanfare, and its underlying lyric theme, served as a perfect memory for one to carry from Woolsey—w... ...gnetic figure of Koussev... ...eground.

F. C. R.

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cist and modernist justly and discerningly fused.—Adv.
ELM THEATER

191

THIS CLIPPING FROM
NEW YORK EVE. POST

MAR 1 2 1925

Music : Olga Bost

Mme. Olga Samaroff

THE Boston Symphony Orchestra presented the following program at Carnegie Hall last night: Beethoven, Symphony No. 8; Gilbert, Symphonic Piece (first time in New York); Bloch, Three Jewish Poems; and Ravel, Orchestral Fragments from "Daphnis et Chloe." Ballet in one act (second suite).

The orchestra, admirable as it is under its present regime, exhibited beauty of tone and fine ensemble in Beethoven's Eighth Symphony. There were many things in Mr. Koussewitzky's conception of the work which I liked and some I did not. The first movement seemed to me somewhat too fast and the last allegro vivace so much so that the triplets of eighth notes which begin the principal subject were at times blurred by the various recurrences of this figure.

However, questions of tempo are the most personal in all music and seldom do musicians agree about them. I wish I might reclaim all the hours I have spent in life arguing about tempo with fellow musicians without an atom of change in anybody's conviction!

The enchanting second movement of the symphony had great charm as Mr. Koussewitzky conducted it and the third movement was full of character and rhythmic virility.

MR. GILBERT is a Boston composer whose works have elicited high praise from Philip Hale, Olin Downes and other prominent critics. The symphonic piece played last night is the first of Mr. Gilbert's that I have heard because of his being an American composer I regret particularly that I could not find any musical importance in it.

My attitude toward music makes it always a matter of regret if I listen to a work without enjoyment. When the composer is an American the regret is doubled, but patriotism cannot create artistic impressions. The audience accorded considerable applause to the symphonic piece, in response to which the composer appeared three times on the stage.

The three Jewish poems of Bloch were superbly played. Mr. Koussewitzky stirred me deeply in this performance.

These poems, in my opinion, contain wonderful music, colorful, imaginative, eloquent and marvelously orchestrated. Mr. Koussewitzky brought to the interpretation of this music an insight, a fire and an expressiveness which could scarcely have been surpassed. From all Boston accounts Mr. Koussewitzky continues to grow in popularity in that city and if he gives them many such performances as that he gave of the Bloch poems, it is no wonder. His New York audience was en-

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SYRACUSE, N. Y.
POST-STANDARD

MAR 1 0 1925

Boston Symphohy at Utica.

Many Syracusans are planning to attend the Boston Symphony orchestra concert at Avon theater, Utica, tonight. Excellent connections can be made by leaving Syracuse on the 5.30 o'clock trolley and returning on the New York Central train leaving Utica at 10.13 o'clock.

11

THIS CLIPPING FROM
TELEGRAM

Syracuse N.Y.

MAR 1 0 1925

BOSTON SYMPHONY AT UTICA TONIGHT

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THIS CLIPPING FROM
NEW YORK TELEGRAM

MAR 1 2 1925

For the fourth Thursday evening concert of the visiting Boston Symphonists in Carnegie Hall, Mr. Koussevitzky turned to his beloved moderns. But first the Russian leader offered sacrifice to the ancients with Beethoven's Eighth Symphony—that "little symphony in F" which has turned out merely one of the greatest ever written. Alas! Sacrifice is the word. Mr. Koussevitzky was moved to indulge in one of his eminently personal "readings" of a classic. There is no need of going into harrowing details further than to say that things happened in the trio of the minuet which were positively blood-curdling. But the whole thing was one of those nightmares that are best speedily forgotten. And yet the audience rewarded this deplorable affair with much indiscriminate applause, so much, indeed, that the tiresome business of summoning the orchestra to stand up was solemnly gone through.

In the rest of the program, however, both the orchestra and its conductor were at their excellent best. The composers represented were H. F. B. Gilbert, of Cambridge; Ernest Bloch, now of San Francisco, and Maurice Ravel, of Paris. Mr. Gilbert contributed a new "Symphonic Piece." which had had its first performance anywhere a few days previously in Boston. Let us quote from Mr. Gilbert's own explanation of the work:—"This piece of music has no 'program,' in the sense in which that word is ordinarily used. It is....just a piece of music, that's all....

"Many of my young friends have pressed me to tell them what it's all about—what I have tried to represent, &c. I can only say this:—My constant aim, ever since beginning composition, has been to write some American music—i. e., some music which would not naturally have been written in any other country, and which should reflect, or express, certain aspects of the American character, or spirit, as felt by myself. That spirit, as I see it, is energetic—optimistic—nervous—impatient of restraint—and, in its highest aspect, a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity, and 'Hurrah boys!' attaches to it, but the spirit of the new-birth underlies all, for him who can see it."

Such being America according to the gospel of Mr. Gilbert, one may without hesitation pronounce his "Symphonic Piece" largely successful, even though the vulgarity of which the composer speaks so amiably does not enter disturbingly into his music. Nor would his music be regarded anywhere as more than fair-to-middling modern. Indeed, not a little of the orchestration would now be old-fashioned, if ever it had

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THIS CLIPPING FROM
BROOKLYN CITIZEN

MAR 1 3 1925

been in fashion. Nevertheless, the piece, though too long, has substance, character, coherence, spirit, impetus. There is effective use of rag-time (hardly of jazz). The allusion to "Old Folks at Home" has real charm. The conclusion is properly vigorous and sonorous. After the admirable performance Mr. Gilbert himself proceeded to the stage and bowed repeatedly.

Following the intermission came Ernest Bloch's "Three Jewish Poems"—"Dance," "Rite," "Funeral Procession." These have a distinct place in Mr. Bloch's best work. The skill with which they are written, the individuality and richness of their coloring, and in the last the splendor of the lamentation give them a particular distinction. Nor should one forget in the "Dance" the ravishing subcutaneous quotation, so to say, from the inexhaustible treasury of "Scheherazade.' Mr. Koussevitzky conducted these "Poems" with seemingly a complete sympathy, and the orchestra played them superbly.

Three orchestral fragments from th

THIS CLIPPING FROM
PORTLAND
ME.
PRESS-HERALD

MAR 1 0 1925

BOSTON SYMPHONY

Some indication of the pleasure in store for Portland people when they hear the Boston Symphony Orchestra March 25 under Koussevitzky's superb directing may be gathered from criticisms of his most recent concert in Boston when he played Brahms' Third Symphony, a work which has often been dubbed dull, and to which Koussevitzky gave much life, romance and color.

Speaking of this rendition Warren Storey Smith of the Boston Post says:

"Yesterday the Third Symphony was heard not only as music of plastic beauty but as tonal drama, although there was in Mr. Koussevitzky's reading no hint of theatricality. To unusual degree had the [illegible] pelling vigor, with the conflict between the opposing motives vividly brought out. The Andante, that has so often seemed perfunctory, was imbued with romantic warmth; the charm of the Poco Allegretto, though never to be doubted, was none the less heightened; and the finale had for once a significane that made it, not anti-climax, but fitting conclusion. Nor was the audience unaware of these marvels. The applause was of heartiness that this or other symphonies of Brahms have seldom enough provoked hereabouts."—Adv.

JEFFERSON THEATER

SPRINGFIELD, MASS.
EVE. UNION

MAR 1 0 1925

Northampton

Northampton Hears Boston Symphony

Koussevitsky Makes First Appearance in City; Concert Pleases.

By WILLARD M. CLARK.

NORTHAMPTON, March 10—The Boston Symphony Orchestra with its new conductor, Serge Koussevitzky, was heard in John M. Greene Hall last night by an audience that filled the auditorium to capacity. This was Mr. Koussevitzky's first appearance in Northampton and he was cordially received from the first, the cordiality growing in warmth as the splendid program progressed.

This dynamic conductor has at his command an orchestra which, due to the labors of Pierre Monteux, may now be ranked as fine as it was before the war. The combination of this splendid machine and Mr. Koussevitzky provides music so beautifully interpreted that it is indescribable. The new conductor is a true master of the art of poetic motion. Every move expresses a desire and not a movement is ungraceful. By sheer personality he kept that great audience quiet through a complete symphony, a feat which few conductors who visit these parts can accomplish.

The program was varied and refreshingly free from the hackneyed numbers which visiting orchestras are prone to play. It opened with the lovely Boccherini symphony in C major. It is a melodious work of exquisite proportion and grace requiring in its interpretation a deftness of touch. Especially charming was the minuet with its solo for first and second violins.

Following the symphony came a dance poem by Dukas, "La Peri." This is one of those compositions which need action to make them interesting. They do not stand well alone; they are too intangible, and demand the support of figures and scenery.

To many in the audience, one of the loveliest numbers of the evening was the prelude to "Khovantchina" by Moussorgsky. The prelude illustrates the coming of dawn over the Red Square in the Kremlin. Seldom have we heard the string section play more beautifully or with such luscious tone. The swiftly changing moods as dawn appears were clearly evident to the listener. Following this came the only number that was repeated, a scherzo The Flight of a Bumblebee, from "Tsar Saltan" by Rimsky-Korsakoff. It was a short movement that depicted a bee flying in front of a swan and the air was filled with its buzzing and it sounded as if a whole hive had taken wing.

Quite the most monumental achievement of the evening was the playing of Beethoven's "Symphony No. 5 in C Major." Mr. Koussevitzky put into it all the fears, longings, joys, triumphs and sorrow of Beethoven. The lovely andante movement was magnificently played. The delicious theme for 'cellos and violas was as beautiful as one could imagine. The passage for the double basses was ferocious in its intensity and here it might be said that having a double bass virtuoso as a conductor has made that section of the Boston Symphony Orchestra one of the finest in the country. Mr. Koussevitzky rose to stupendous climaxes, reaching them by degrees and keeping his audience almost breathless at times. It was not always easy to listen and one gasped a little at the end of a climax. It was a reading such as few men could give and such as no orchestra but the Boston orchestra could express.

MUSIC OF THE WEEK.

London Observer Mail

KOUSSEVITSKY.

Mr. Koussevitsky on Monday demanded a goose-step-like precision from his forces. The L.S.O. has throughout the present season been in a slack way. It has played under Coates, Furtwängler (twice), Walter, Beecham, Shavitch, Weingartner (twice), and Schneivoigt, and I think I am right in saying that none of them got out of it any real rhythm (at all events throughout a whole programme), though Beecham almost did. The orchestra's habit of playing practically nothing but works it has played hundreds of times before and could play in its sleep, combined with its plan of employing a constant change of conductor, is proving fatal to the high aims it is always announcing. A conductor like Koussevitsky, who habitually spends himself on a single concert as though it were to be his last, and he were to appear before his Maker next day
to give an account of his musical ste
ship, can temporarily pull the orchestra
into something like its old best standard,
even he finds it an exhausting business.
ideal arrangement would surely be the
gagement of a permanent conductor, one
pared, however, to step down for a proport
of the concerts in favour of eminent visito
And the ideal arrangement of program
would be one which provided for a consta
repetition of the old classics, with in every p
gramme something stimulating to the natu
curiosity of people who want to know wh
has gone on in the world of music sinc
Wagner died. The orchestra announces for it
"Anniversary Concert" in June, a repetitio
of the first programme it ever gave (unde
Richter in 1904)—"Mastersingers" Overtur
Bach Suite in D, "Magic Flute" Overtur
Elgar Variations, Liszt's Hungarian Rhapsod
in F, Beethoven's Fifth Symphony. It is not
worthy that after the passage of twenty-or
years this remains still the type—the "L.S.C
Perfect Programme," so to speak. For th
L.S.O. has trained its audiences to resemb
the picture-buyers who will look at nothi
but old masters.

De Falla and d'Erlanger.

It may seem a little inappropriate to expre
these sentiments after a concert during whic
two works of living composers were performe
but a moment of transient repentance ma
prove the best one for a sermon. The tw
works were de Falla's suite from the Balle
"Love the Sorcerer" and F. d'Erlanger'
"Symphonic Concerto." The de Falla music
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repeats it into a wall-paper design, using, o
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(capitally played by Iturbi), we have heard i
before (November, 1921). It is not an in
spiring or an original work. Most of it is
series of heartfelt yearns, one after the other
leaving the listener no emotional repose; th
general spirit is that of the more passionat
parts of Wagner, but the musical material and
craftsmanship fall far below the model, and
besides Wagner, the music has many ancestors
There is one movement, the Scherzo, that i
light and pleasant and adroitly managed; re
moved from its context, it would be worth
performance as a separate concert piece.

Beethoven's Seventh Symphony.

I have spoken of Koussevitsky's precision. It was in itself an inspiring thing, but it produced a machine-cut rhythm, with a big emphasis on the first of the bar—rudely expressed, rather the rhythm of a stick dragged along railings than that of a flowing river. In Beethoven's Seventh Symphony the conductor hypnotised or galvanised players and audience by his forceful insistence. There were some remarkable tempi. The last movement, which Beethoven has marked minim = 72, he took it at about minim = 88. On the other hand, the middle section of the Scherzo, which Beethoven has marked dotted minim = 84 (which admittedly seems very quick; Weingartner takes it at about dotted minim = 60), Koussevitsky took at about dotted minim = 48! The visit of a virtuoso conductor is, for once in a way, very stimulating, but I should not like to sit under one (and especially under the same one) every week. Is music a tonic or a food?

ALBANY,
N. Y.
NEWS

MAR 1 0 1925

Boston Symphony at Capitol Wednesday.

It is only natural that there should be interest in the first appearance in this city of Koussevitzky as conductor of the Boston Symphony, for he is without doubt the most discussed, musician of the present time. That he has been an immense success we all know, but the fact remains that he has taken the Boston Symphony, throught to be a perfect orchestral body, and has made it so exceptionally interesting that it is now recognized as the leader in orchestral music. There is nothing flamboyant about Koussevitzky, he does not rave nor tear his hair, but he gets results seemingly with the least trouble. It may be that his attitude towards his orchestra is helpful, for he never misses an opportunity to give his players recognition.

Koussevitzky will conduct the Boston Symphony at the Capitol theatre tomorrow night, and it will be the treat of the season, musically speaking. The seats are selling at the theatre box office where mail and phone orders will receive careful attention, and the tickets held until called for. The concert is given under the management of Ben Franklin.

ALBANY,
N. Y.
TELEGRAM

MAR 1 2 1925

BOSTON SYMPHONY ORCHESTRA TAKE ALBANY BY STOR

Koussevitzky Is Hailed a Great Leader by Music Lovers at Capitol.

IS MASTER OF HIS ME

Moussorgsky Masterpiece Adopted by Ravel Peak Performance.

The Boston Symphony orchestra,
forty-three years preeminent as
musical institution, has become, in
forty-fourth year an instrument for
expression of a great leader, Se
Koussevitzky. It has not lost its e
nence; it has gained a leader who gi
it greater eminence than ever but
Albany heard the orchestra w
Koussevitzky for the first time
night at the Capitol theatre. It he
a program that was in itself a trib
to another side of the musician;
program maker. It gave him and
men enthusiastic applause after each
the four numbers, and a deluge of
plause at the end, remaining seated
til the leader had returned to bow
thanks half a dozen times. Perh
some misguided souls expected an
core, but we prefer to think the
plause was sincere appreciation o
of a great concert.

Three numbers were new to Alba
and we doubt if anyone who he
Moussorgsky's "Pictures at an Exh
tion," arranged for orchestra by t
music radical, Ravel, soon will find
memory dimming to its impress
bizarre, tonally unorthodox fanc
Moussorgsky called it a "drawing"
music;" Ravel orchestrated it
Koussevitzky (who alone can direct
in concert), and the leader does wh
brilliant "drawing" of his own cla
intrigues from his men such i
sions in music as a gnome dra
himself along on twisted legs; ch
playing in the Tuileries garden; a ba
of chickens in their shells; a Po
wagon rumbling along a road, and
construction of a massive Russian g

Ravel is a great musical protean
tist in this orchestration, for you
the impress of majesty, of pathos,
dustry, sheer quaintness of humor
the very trundle of wheels. You
anything you can read into this ov
imaginative score. It is the very
racle of fascination: read so clearly
glowingly, so inspiringly that y
mind reels in appreciation of all
agencies that went to create it.
you ultimately feel the credit is
Koussevitzky.

The Boccherini symphony in C m
has a lovely opening for strings, pol
ed to the last degree of smoothn
and a beautiful strain for two first
lins, with cello overtones. In its
short movements (the pauses of w
an Albany audience for once judicio
refrained from applauding) the le
gives you the impression of some n
ter worker in a plastic art. He re
moulds his men with his understan
hands and arms. But in the Ravel n
ber he often shot his arms out as
face writhed, like some fierce fury
creation.

Dukas', "La Peri" is a luscious
poem of neutral tints. If you can
agine some Oriental jewel of n
colors, perfectly blended, translated
to sound, it might suggest the e
Koussevitzky gives in "La Peri."

The prelude to Wagner's "Die M
tersingers" had a fine musicianly r
ing, but after the pioneering
the director gave in his other
the comparative convention
Wagner were just a bit an
although most beautifully
canini, Stokowski and K
have led orchestras in A
greatest, if quick reactio
judgement, is Kousse
Franklin presented the
crowded house.—W. H.

THIS CLIPPING FROM
NEW YORK EVE. POST

MAR 1 2

Music : Olga Bost

THE Boston Symphony Orchestra presented the following program at Carnegie Hall last night: Beethoven, Symphony No. 8; Gilbert, Symphonic Piece (first time in New York); Bloch, Three Jewish Poems; and Ravel, Orchestral Fragments from "Daphnis et Chloe." Ballet in one act (second suite).

Mme. Olga Samaroff

The orchestra, admirable as it is under its present regime, exhibited beauty of tone and fine ensemble in Beethoven's Eighth Symphony. There were many things in Mr. Koussewitzky's conception of the work which I liked and some I did not. The first movement seemed to me somewhat too fast and the last allegro vivace so much so that the triplets of eighth notes which begin the principal subject were at times blurred by the various recurrences of this figure.

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I don't suppose a surgeon ever performs an appendicitis operation just for the joy of doing it, but one critic last night actually went to the opera without being obliged to. Samuel Pepys ought to record the event in his diary!

THIS CLIPPING FROM
NEW YORK TELEGRAM

MAR 1 2

For the fourth Thursday evening concert of the visiting Boston Symphonists in Carnegie Hall, Mr. Koussevitzky turned to his beloved moderns. But first the Russian leader offered sacrifice to the ancients with Beethoven's Eighth Symphony—that "little symphony in F" which has turned out merely one of the greatest ever written. Alas! Sacrifice is the word. Mr. Koussevitzky was moved to indulge in one of his eminently personal "readings" of a classic. There is no need of going into harrowing details further than to say that things happened in the trio of the minuet which were positively blood-curdling. But the whole thing was one of those nightmares that are best speedily forgotten. And yet the audience rewarded this deplorable affair with much indiscriminate applause, so much, indeed, that the tiresome business of summoning the orchestra to stand up was solemnly gone through.

In the rest of the program, however, both the orchestra and its conductor were at their excellent best. The composers represented were H. F. B. Gilbert, of Cambridge; Ernest Bloch, now of San Francisco, and Maurice Ravel, of Paris. Mr. Gilbert contributed a new "Symphonic Piece." which had had its first performance anywhere a few days previously in Boston. Let us quote from Mr. Gilbert's own explanation of the work:—"This piece of music has no 'program,' in the sense in which that word is ordinarily used. It is....just a piece of music, that's all.!..

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Such being America according to the gospel of Mr. Gilbert, one may without hesitation pronounce his "Symphonic Piece" largely successful, even though the vulgarity of which the composer speaks so amiably does not enter disturbingly into his music. Nor would his music be regarded anywhere as more than fair-to-middling modern. Indeed, not a little of the orchestration would now be old-fashioned, if ever it had been in fashion. Nevertheless, the piece, though too long, has substance, character, coherence, spirit, impetus. There is effective use of rag-time (hardly of jazz). The allusion to "Old Folks at Home" has real charm. The conclusion is properly vigorous and sonorous. After the admirable performance Mr. Gilbert himself proceeded to the stage and bowed repeatedly.

Following the intermission came Ernest Bloch's "Three Jewish Poems"—"Dance," "Rite," "Funeral Procession." These have a distinct place in Mr. Bloch's best work. The skill with which they are written, the individuality and richness of their coloring, and in the last the splendor of the lamentation give them a particular distinction. Nor should one forget in the "Dance" the ravishing subcutaneous quotation, so to say, from the inexhaustible treasury of "Scheherazade.' Mr. Koussevitzky conducted these "Poems" with seemingly a complete sympathy, and the orchestra played them superbly.

Three orchestral fragments from the beautiful "Daphnis et Chloe" suite of Ravel made the finale of the concert.

But why drag in Beethoven?

PITTS SANBORN.

THIS CLIPPING FROM
BROOKLYN CITIZEN

MAR 1 3 1925

MUSIC OF THE WEEK.

LONDON OBSERVER Mar

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De Falla and d'Erlanger.

It may seem a little inappropriate to express these sentiments after a concert during which two works of living composers were performed, but a moment of transient repentance may prove the best one for a sermon. The two works were de Falla's suite from the Ballet "Love the Sorcerer" and F. d'Erlanger's "Symphonic Concerto." The de Falla music, like most that comes from Spain, has little of the nature of consecutive thought; it constantly introduces some little motif, and then repeats it into a wall-paper design, using, of course, some very vivid and attractive orchestral colouring. The method is more satisfying where the attention of the eye, as well as the ear, is engaged, and it is no reflection on de Falla's ballet music as ballet music to say that, as an orchestral piece, it seems to go on much too long. As for the Concerto (capitally played by Iturbi), we have heard it before (November, 1921). It is not an inspiring or an original work. Most of it is a series of heartfelt yearns, one after the other, leaving the listener no emotional repose; the general spirit is that of the more passionate parts of Wagner, but the musical material and craftsmanship fall far below the model, and, besides Wagner, the music has many ancestors. There is one movement, the Scherzo, that is light and pleasant and adroitly managed; removed from its context, it would be worth performance as a separate concert piece.

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The Scriabin Memorial Concert.

It was a pity that at the concert organised to commemorate the tenth anniversary of Scriabin's death the Royal Philharmonic Orchestra should have been so heavy in spirit. Koussevitsky had the greatest difficulty in whipping up his forces. There was too much of the less distinguished early work—the first symphony, and the piano concerto, with Miss Lilias Mackinnon as the able if not very thrilling soloist—before we reached the music of outstanding freshness and power. The "Poem of Ecstasy," by dint of the conductor's extraordinarily good generalship, came to a triumphant end, making something like its old appeal.

Boston Symp

Koussevitsky Makes First Appearance in City; Concert Pleases.

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This dynamic conductor has at his command an orchestra which, due to the labors of Pierre Monteux, may now be ranked as fine as it was before the war. The combination of this splendid machine and Mr. Koussevitzky provides music so beautifully interpreted that it is indescribable. The new conductor is a true master of the art of poetic motion. Every move expresses a desire and not a movement is ungraceful. By sheer personality he kept that great audience quiet through a complete symphony, a feat which few conductors who visit these parts can accomplish.

The program was varied and refreshingly free from the hackneyed numbers which visiting orchestras are prone to play. It opened with the lovely Boccherini symphony in C major. It is a melodious work of exquisite proportion and grace requiring in its interpretation a deftness of touch. Especially charming was the minuet with its solo for first and second violins.

Following the symphony came a dance poem by Dukas, "La Peri." This is one of those compositions which need action to make them interesting. They do not stand well alone; they are too intangible, and demand the support of figures and scenery.

To many in the audience, one of the loveliest numbers of the evening was the prelude to "Khovantchina" by Moussorgsky. The prelude illustrates the coming of dawn over the Red Square in the Kremlin. Seldom have we heard the string section play more beautifully or with such luscious tone. The swiftly changing moods as dawn appears were clearly evident to the listener. Following this came the only number that was repeated, a scherzo "The Flight of a Bumblebee, from "Tsar Saltan" by Rimsky-Korsakoff. It was a short movement that depicted a bee flying in front of a swan and the air was filled with its buzzing and it sounded as if a whole hive had taken wing.

Quite the most monumental achievement of the evening was the playing of Beethoven's "Symphony No. 5 in C Major." Mr. Koussevitzky put into it all the fears, longings, joys, triumphs and sorrow of Beethoven. The lovely andante movement was magnificently played. The delicious theme for 'cellos and violas was as beautiful as one could imagine. The passage for the double basses was ferocious in its intensity and here it might be said that having a double bass virtuoso as a conductor has made that section of the Boston Symphony Orchestra one of the finest in the country. Mr. Koussevitzky rose to stupendous climaxes, reaching them by degrees and keeping his audience almost breathless at times. It was not always easy to listen and one gasped a little at the end of a climax. It was a reading such as few men could give and such as no orchestra but the Boston orchestra could express.

THIS CLIPPING FROM
PORTLAND ME. PRESS-HERALD

MAR 1 0 1925

BOSTON SYMPHONY

Some indication of the pleasure in store for Portland people when they hear the Boston Symphony Orchestra March 25 under Koussevitzky's superb directing may be gathered from criticisms of his most recent concert in Boston when he played Brahms' Third Symphony, a work which has often been dubbed dull, and to which Koussevitzky gave much life, romance and color.

Speaking of this rendition Warren Storey Smith of the Boston Post says:

"Yesterday the Third Symphony was heard not only as music of plastic beauty but as tonal drama, although there was in Mr. Koussevitzky's reading no hint of theatricality. To unusual degree had the [illegible] pelling vigor, with the conflict between the opposing motives vividly brought out. The Andante, that has so often seemed perfunctory, was imbued with romantic warmth; the charm of the Poco Allegretto, though never to be doubted, was none the less heightened; and the finale had for once a significane that made it, not anti-climax, but fitting conclusion. Nor was the audience unaware of these marvels. The applause was of heartiness that this or other symphonies of Brahms have seldom enough provoked hereabouts."—Adv.

JEFFERSON THEATER

THIS CLIPPING FROM
TELEGRAM

Syracuse

MAR 1 0 1925

BOSTON SYMPHONY AT UTICA TONIGHT

Many Syracusans are expected to attend the Boston Symphony Orchestra concert at the Avon Theatre, Utica, tonight. Connections can be made by leaving Syracuse on the 5:30 o'clock trolley and returning on the New York Central train leaving Utica at 10:13 o'clock.

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ith oston Symphony orchestra, of ree years preeminent as as institution, has become, in ith ourth year an instrument for les sion of a great leader, Se he evitzky. It has not lost its e an it has gained a leader who gi or ater eminence than ever befo

y heard the orchestra w ns sevitzky for the first time at at the Capitol theatre. It he at ogram that was in itself a trib e nother side of the musician; ram maker. It gave him and enthusiastic applause after each four numbers, and a deluge of s use at the end, remaining seated the leader had returned to bow nks half a dozen times. Perh me misguided souls expected an re, but we prefer to think the plause was sincere appreciation of a great concert.

Three numbers were new to Alba and we doubt if anyone who he Moussorgsky's "Pictures at an Exh tion," arranged for orchestra by t music radical, Ravel, soon will find memory dimming to its impress bizarre, tonally unorthodox fanc Moussorgsky called it a "drawing music;" Ravel orchestrated it Koussevitzky (who alone can direct in concert), and the leader does wh brilliant "drawing" of his own cla intrigues from his men such it sions in music as a gnome dra himself along on twisted legs; chi playing in the Tuileries garden; a ba of chickens in their shells; a Po wagon rumbling along a road, and construction of a massive Russian g

Ravel is a great musical protean ist in this orchestration, for you the impress of majesty, of pathos, dustry, sheer quaintness of humor the very trundle of wheels. You anything you can read into this ov imaginative score. It is the very racle of fascination; read so clearly glowingly, so inspiringly that y mind reels in appreciation of all agencies that went to create it. you ultimately feel the credit is Koussevitsky.

The Boccherini symphony in C ma has a lovely opening for strings, pol ed to the last degree of smoothn and a beautiful strain for two first lins, with cello overtones. In its short movements (the pauses of wh an Albany audience for once judicio refrained from applauding) the lea gives you the impression of some m ter worker in a plastic art. He re moulds his men with his understan hands and arms. But in the Ravel n ber he often shot his arms out as face writhed, like some fierce fury creation.

Dukas', "La Peri" is a luscious poem of neutral tints. If you can agine some Oriental jewel of m colors, perfectly blended, translated to sound, it might suggest the e Koussevitzky gives in "La Peri."

The prelude to Wagner's "Die M tersingers" had a fine musicianly r ing, but after the pioneering the director gave in his other the comparative convention Wagner were just a bit an although most beautifully canini, Stokowski and K have led orchestras in A greatest, if quick reactio judgement, is Kousse Franklin presented the crowded house.—W. H.

INFORMATION OBSCURED

192

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Mr. Gilbert's work, which he calls by the simple but sufficient title, "Symphonic Piece," was completed last autumn. It was originally intended as the first movement of a symphony, but Mr. Gilbert was advised to send it out into the world uncompanioned, and this he has done. The work was performed for the first time anywhere a fortnight ago in Boston, under the direction of Mr. Koussevitzky.

Mr. Gilbert has stated that the work has no "programme." It was not suggested by any poem, play or story; it is just music. Yet Mr. Gilbert confesses that he had at least an aim, if not a programme: he wished, he says, "to reflect or express the American character, or spirit," as felt by himself. That spirit, as he sees it, is "energetic, optimistic, nervous, impatient of restraint; and, in its highest aspect, is a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration, with plenty of jingoism, vulgarity and 'Hurrah, boys!'"

Some of this American mood, says Mr. Gilbert, he has tried to reflect in his music. His first theme is designed to express the "Hurrah boys!" note. The second theme, for contrast, has a light suggestion of Stephen Foster—it contains a remote suggestion of "Old Folks at Home," interspersed with a couple of measures from "The Arkansas Traveler." These bits are made use of and developed in the usual symphonic manner.

Mr. Gilbert has employed familiar American materials. His music makes our often effective use of rag-, and it is full of the influence of ar idioms, some of them frankly sentimental, others exuberantly y. The opening section has an exhilarating swing and dash and pep, and there are some witty references to current styles in d

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Among that long suffering fraternity to which some one so gently flung the epithet of "disease" there are still some who do not "tenorize," who sing not only with fluency, but with nuance as well, and who show signs of an active imagination and intelligence.

And Mr. Lambert Murphy belongs quite decidedly in this category, despite the fact that he did include two groups of a somewhat nondescript miscellany last evening, and that at times his singing was marred with a little vibrato. For he has a very subtle sense of musical style and penetration of mood, an admirable diction, and a voice of a warm, vibrant quality.

He sang the Handel very dramatically, yet without breaking the dignity and the continuousness of the musical line. Some of the songs of the Hugo Wolf group were marred by the obstreperousness of Mr. Baker's accompaniments, which at times quite obliterated Mr. Murphy's voice.

But it was in the first of these, and in the French group that Mr. Murphy was at his best, especially in the lovely and impressionistic "Avril," which he sang with such fervor, and such exquisite nuancing that it was demanded again of him. Again, in the quite different lyrics of Fourdrain, in his "chanson des cloches"—almost every French composer seems to have written one of these—and in the strident, challenging song of the Cossacks, he proved himself equally happy, both as a vocalist and as an interpreter.

It was in the first of the Hugo Wolf songs, and again in one of the French group, that he achieved some unusually beautiful, firm head tones, and an irreproachable falsetto. The coloratura flourishes of the Handel did not go so well and at times, his high notes did not quite hit the mark. There was a very large audience which showed evident signs of its approval.

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MAR 1 4 1926

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Much modern music was heard yesterday. Much of it was of dubious value. The Boston Symphony Orchestra, Serge Koussevitsky, conductor, gave its second concert of the week and the fourth matinee of its New York series in the afternoon in Carnegie Hall. On that occasion it presented two new compositions by living composers, with other music by Vivaldi, Haydn and de Falla. The new works were Germaine Taillefere's "Jeux de plein air" and Paul Hindemith's concerto for orchestra, Op. 38. The "Jeux de plein air" was originally for two pianos. It was orchestrated last Summer. The two "outdoor games" tonally pictured by Miss Taillefere are respectively "La Tirelitentatine" and "Cache-cache mitoula." These games are described by one Mr. Rabelais in Book I, Chapter 22, of the "Life of Gargantua and Pantagruel," but Miss Taillefere says they are simple outdoor games. The pieces are short, inoffensive and about as far as could be from Rabelais. The young lady who composed them bowed from the platform to cordial and sustained applause.

The concerto of Hindemith is ugly and dull music. It is astonishing that a composer could have spent the time that the mere writing down of the notes requires—notes without significance of a musical or emotional kind, here and there employed with a fluency deserving of better things. There are four movements. But one pause separates the beginning of the score from the end. All kinds of dissonant effects are there. Where is music?

De Falla is in a different case, but the dances taken from his ballet, "The Three-Cornered Hat," are anything but convincing. They are patches of melody and rhythm strung together, with orchestration intended to be effective in the Spanish manner. But is good in the music is principally its instrumentation, while the he atmosphere, the personality es of de Falla which came in this one are conspicuous by

If Mr. Koussevitsky were asked his own opinion of such works it might be as "adverse" to them as this article, but he would probably retort to a questioner that modern music is not the fault of a nductor, but of the composer, and that an important part of a conductor's duty is keeping his audience in close touch with what contemporaneous musicians are doing. Certainly he could not be accused of any form of nationalistic favoritism yesterday.

The opening works were the concerto for string orchestra of Antonio Vivaldi and the Haydn "Surprise" symphony. Thereafter Mr. Koussevitsky presented music by a young Frenchwoman, a young German and a prominent Spaniard. He chose no favorites and unquestionably did all that lay in his power for the artists he represented. Such curiosity and catholicity of choice is commendable, while, on the her hand, it may be remarked that there is much modern music that is interesting, and that only a few programs are given each Winter in this city by the Boston Symphony.

The performances that gave the most pleasure were those of substantial works of other days. Substantial at least, in comparison with what followed. The thinness of Vivaldi, as contrasted with what we know of Bach, for example, who transcribed some of Vivaldi's works, is obvious, but the concerto is animated, sp ling, melodic; if it lack certain it has glow, melody and brill ing of a sort for the strings. The slow movement goes deeper. The performance was a lively one, though the string tone has had a finer texture than it did yesterday. There was also a musicianly and straightforward reading of Haydn's symphony ence heartily applauded ances.

BROOKLYN, N. Y.
EAGLE

MAR 1 3 192

GOOD FORM prevailed at the Boston Symphony concert in Carnegie Hall last evening. If the band in two or three instances kicked up its pretty heels and defied its eminent conductor, the latter, in the person of Serge Koussewitsky, never for a moment lapsed from the pinnacle of poise and rhythmic dignity whereon he was placed. The program, which ranged from Boccherini to Moussorgsky, and took in midway both Dukas and Respighi, proved to be another of those three-ringed orchestral circuses in which Mr. Koussewitsky specializes. Albert Spalding, violinist, was the soloist.

But the evening as a whole was singularly unsatisfactory. None of the music played was more than moderately interesting. Boccherini's C-major Symphony (a performance of which in New York we have been unable to trace) is a gracefully formal and uninspired trifle. Its idiom is archaic, but in no way a prophecy. The Dukas "Le Peri" is familiar—it was an old pet of Mr. Monteux, whose affinity for the more modern Frenchmen is now a matter of legend. Moussorgsky's "Pictures at an Exhibition" in the Ravel orchestration was first presented here earlier in the season at one of the Boston Saturday matinees.

In all this music Mr. Koussewitsky felt himself very much at home. The virtuosity that is his dominant trait was admirably placed in the two modern scores, where pictorial effectiveness is about all that counts. One does not find in "Le Peri" the Dukas of "Ariane et Barbe Bleu" any more than one finds in the "Pictures" the Moussorgsky of "Boris." Both scores are long-winded and monotonous.

Mr. Spalding played the Respighi Concerto with all the beauty of tone, of phrase and excellence of technique of which he is capable. But we rather feel that his efforts were in part wasted on unworthy material. The Concerto Gregoriano is a sturdy score, strongly built up and at times breathing forth a sort of grave ecstasy. But it is far too long; the ideas, lovely as they are, have not the strength to wararnt so exhaustive a treatment as Respighi has given them. The first movement in itself would be sufficient—in it the composer reaches his highest level, and what follows in the finale is anti-climacteric.

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NEW YORK TIMES

MAR 1 4 1926

"GUESTS" AND WHAT THE BRING.

Announcement that the three cond tors of the Philharmonic Society w have officiated this season are to retu under presumably the same conditi will be a gratification to the audien that have been filling Carnegie H The men who direct the fortunes of institution intend to provide the best can be obtained. So do those who di the fortunes of the New York Sy phony Orchestra. Messrs. MENGELBER TOSCANINI and FURTWAENGLER of t one, Messrs. DAMROSCH, GOOSSENS an KLEMPERER of the other, stand at th head of their profession. They all have such an opportunity to exercise their art here as is surpassed nowhere else in the world. Not only are the quality and discipline of the men over whom they are put as good as any, but the possibilities of rehearsal—which means the full realization of their ideals—are much greater than are now to be afforded in any other country. The results they obtain are correspondingly fine. The Friends of Music, under Mr. BODANZKY, not wholly devoted to orchestral performances, give many things that are not otherwise to be supplied to the community.

The State Symphony Orchestra, which had an unfortunate start and never got over it, showed a regrettable resemblance to the storied horse that died just as he had mastered the art of living on sawdust. It had to disband for lack of support just as it had attained a real skill and efficiency and was doing admirable work under ERNST VON DOHNANYI. It might have done interesting things under ALFREDO CASELLA. We have with us perennially also the Philadelphia Orchestra, over which Mr. STOKOWSKI exercises skill of a kind that has its exact counterpart perhaps nowhere else; and the Boston Symphony Orchestra, which, with Mr. KOUSSEVITZKY, has regained in popularity all it lost through unfortunate incidents now receding into history. There are occasional visits from other orchestras straying from their usual orbits, as the Cleveland Orchestra, which showed its excellent quality under Mr. SOKOLOFF and the Cincinnati Orchestra under M REINER.

The audiences at orchestra performances have been larger than ever before. This raises the question whether there might not have been room for three symphony orchestras in New York if the State Orchestra could only have lived long enough to demonstrate its merits to a larger clientèle. Interest is not well enough or fairly enough divided; for even among our highly intelligent and well informed audiences there is a good deal of fashion and "crowd psychology." There are, for instance, long waiting lists of would-be patrons of some orchestral series who do not think of transferring their patronage, even temporarily, to an enterprise from which, though unfashionable, their spiritual nourishment would be very good, though perhaps not so fine as that for which they are waiting.

The ever changing list of conductors creates great talk and discussion; and discussion is all to the good of any art, if accompanied by thought and a certain amount of knowledge. But it would be better if the talk and discussion were more of music than of men. The conductor is perhaps not quite so all-important and all-absorbing a personage as he would seem to be at the present time. Not that we could get along without him. In Leningrad, where all men are equal if they are of the proletariat, and none can command, they give orchestral concerts without a conductor. But somebody, whether he is a conductor or not, directs some twenty or twenty-five rehearsals for each concert beforehand. Whether or not he is shot at sunrise the next morning if the concert does not go well we are not told.

There is no need of such drastic measures in New York under present conditions. AUGUST MANNS, who was an orchestral autocrat in London some fifty years ago or so, used to say that any orchestra would play as badly as the conductor would let it. That is distinctly not true in these days of our orchestras. There is more good-will, more artistic

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THIS CLIPPING FROM
CINCINNATTI, OHIO
Commercial - Tribune

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INFORMATION OBSCURED

192

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MAR 1 4 1926

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THIS CLIPPING FROM
MERCURY
NEW BEDFORD, MASS

MAR 1 3 1926

The "Symphonic Piece" by Henry Gilbert, who designed the musical accompaniment for "Down to the Sea in Ships," was presented in New York Thursday night by the Boston Symphony orchestra. The ~~New~~ York Herald-Tribune says:

The feature of last night's Boston Symphony concert in Carnegie hall, Mr. Koussevitzky conducting, was the performance, for the first time in New York, of a new composition by the American composer, Henry F. Gilbert.

Mr. Gilbert's work, which he calls by the simple but sufficient title, "Symphonic Piece," was completed last autumn. It was originally intended as the first movement of a symphony, but Mr. Gilbert was advised to send it out into the world uncompanioned, and this he has done. The work was performed for the first time anywhere a fortnight ago in Boston, under the direction of Mr. Koussevitzky.

Mr. Gilbert has stated that the work has no "programme." It was not suggested by any poem, play or story; it is just music. Yet Mr. Gilbert confesses that he had at least an aim, if not a programme: he wished, he says, "to reflect or express the American character, or spirit," as felt by himself. That spirit, as he sees it, is "energetic, optimistic, nervous, impatient of restraint; and, in its highest aspect, is a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit, which is America, is a joyous, wildly shouting demonstration, with plenty of jingoism, vulgarity and 'Hurrah, boys!'"

Some of this American mood, says Mr. Gilbert, he has tried to reflect in his music. His first theme is designed to express the "Hurrah boys!" note. The second theme, for contrast, has a light suggestion of Stephen Foster—'t contains a remote suggestion of "Old Folks at Home," interspersed ith a couple of measures from "The kansas Traveler." These bits are ade use of and developed in the ual symphonic manner.

r. Gilbert has employed familiar rican materials. His music makes our often effective use of rag- nd it is full of the influence of ar idioms, some of them frankly sentimental, others exuberantly y. The opening section has an exhilarating swing and dash and pep, and there are some witty references to current styles in jazz. But the work is too long for its subject-matter, and it lacks contrast. One wearies of the monotony of the rhythmic formulas long before the end.

Mr. Koussevitzky played the new score with great spirit, and there was much applause at its close. Mr. Gilbert was persuaded to appear on the platform to acknowledge the enthusiasm.

The Boston Herald says of Lambert Murphy, who used to sing at the Unitarian Memorial church in Fairhaven:

At Jordan hall last evening, Lambert Murphy, tenor, gave a song recital, at which he sang the following songs, as well as several encores. Charles Albert Baker was his accompanist:

Recitative and aria, "Waft her angels, through the skies," Handel; Fussreise, Anacreon's Grab, Wenn Du zu den Blumen gehst, Er ist's, Hugo Wolf; D'une Prison, Hector Panizza; Mandoline, Gabriel Dupont; Avril Gaston Paulin; La Chanson des Cloches, Felix Fourdrain; Chevauchee Cosque, Felix Fourdrain; On Eribeg Island, H. O. Osgood; Awake, it is the Day, Cecil Burleigh; Cherry-Flowers, Mabel W. Daniels; Bab-Loch-Hythe, Martin Shaw; St. Valentine's Day, Edward Ballantine; A Spirit Flower, Campbell-Tipton; Murmuring Zephyr, Jensen; Kathleen Mavourneen, Crouch; Sylvia, Oley-Speaks; The Sorrows of Death (from "Hymn of Praise") with organ accompaniment, Mendelssohn.

Among that long suffering fraternity to which some one so gently flung the epithet of "disease" there are still some who do not "tenorize," who sing not only with fluency, but with nuance as well, and who show signs of an active imagination and intelligence.

And Mr. Lambert Murphy belongs quite decidedly in this category, despite the fact that he did include two groups of a somewhat nondescript miscellany last evening, and that at times his singing was marred with a little vibrato. For he has a very subtle sense of musical style and penetration of mood, an admirable diction, and a voice of a warm, vibrant quality.

He sang the Handel very dramatically, yet without breaking the dignity and the continuousness of the musical line. Some of the songs of the Hugo Wolf group were marred by the obstreperousness of Mr. Baker's accompaniments, which at times quite obliterated Mr. Murphy's voice.

But it was in the first of these, and in the French group that Mr. Murphy was at his best, especially in the lovely and impressionistic "Avril," which he sang with such fervor, and such exquisite nuancing that it was demanded again of him. Again, in the quite different lyrics of Fourdrain, in his "chanson des cloches"—almost every French composer seems to have written one of these—and in the strident, challenging song of the Cossacks, he proved himself equally happy, both as a vocalist and as an interpreter.

It was in the first of the Hugo Wolf songs, and again in one of the French group, that he achieved some unusually beautiful, firm head tones, and an irreproachable falsetto. The coloratura flourishes of the Handel did not go so well and at times, his high notes did not quite hit the mark. There was a very large audience which showed evident signs of its approval.

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p[illegible] by living composers, with other music by Vivaldi, Haydn and de Falla. The new works were Germaine Taillefere's "Jeux de plein air" and Paul Hindemith's concerto for orchestra, Op. 38. The "Jeux de plein air" was originally for two pianos. It was orchestrated last Summer. The two "outdoor games" tonally pictured by Miss Taillefere are respectively "La Tirelitentatine" and "Cache-cache mitoula." These games are described by one Mr. Rabelais in Book I, Chapter 22, of the "Life of Gargantua and Pantagruel," but Miss Taillefere says they are simple outdoor games. The pieces are short, inoffensive and about as far as could be from Rabelais. The young lady who composed them bowed from the platform to cordial and sustained applause.

The concerto of Hindemith is ugly and dull music. It is astonishing that a composer could have spent the time that the mere writing down of the notes requires—notes without significance of a musical or emotional kind, here and there employed with a fluency deserving of better things. There are four movements. But one pause separates the beginning of the score from the end. All kinds of dissonant effects are there. Where is music?

De Falla is in a different case, but the dances taken from his ballet, "The Three-Cornered Hat," are anything but convincing. They are patches of melody and rhythm strung together, th orchestration intended to be ef- tive in the Spanish manner. But [illegible] is good in the music is principally its instrumentation, while the [illegible] he atmosphere, the personality [illegible] es of de Falla which came [illegible] n this one are conspicuous by

If Mr. Koussevitsky were asked his own opinion of such works it might be as "adverse" to them as this article, but he would probably retort to a questioner that modern music is not the fault of a conductor, but of the composer, and that an important part of a conductor's duty is keeping his audience in close touch with what contemporaneous musicians are doing. Certainly he could not be accused of any form of nationalistic favoritism yesterday.

The opening works were the concerto for string orchestra of Antonio Vivaldi and the Haydn "Surprise" symphony. Thereafter Mr. Koussevitsky presented music by a young Frenchwoman, a young German and a prominent Spaniard. He chose no favorites and unquestionably did all that lay in his power for the artists he represented. Such curiosity and catholicity of choice is commendable, while, on the other hand, it may be remarked that there is much modern music that is interesting, and that only a few programs are given each Winter in this city by the Boston Symphony.

The performances that gave the most pleasure were those of substantial works of other days. Substantial at least, in comparison with what followed. The thinness of Vivaldi, as contrasted with what we know of Bach, for example, who transcribed some of Vivaldi's works, is obvious, but the concerto is animated, sp[illegible] ling, melodic; if it lack[illegible] certain [illegible] it has glow, melody and brill[illegible] ing of a sort for the strings. The slow movement goes deeper. The performance was a lively one, though the string tone has had a finer texture than it did yesterday. There was also a musicianly and straightforward reading of Haydn's symphony [illegible] ence heartily applauded [illegible] ances.

BROOKLYN, N. Y.
EAGLE

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GOOD FORM prevailed at the Boston Symphony concert in Carnegie Hall last evening. If the band in two or three instances kicked up its pretty heels and defied its eminent conductor, the latter, in the person of Serge Koussewitsky, never for a moment lapsed from the pinnacle of poise and rhythmic dignity whereon he was placed. The program, which ranged from Boccherini to Moussorgsky, and took in midway both Dukas and Respighi, proved to be another of those three-ringed orchestral circuses in which Mr. Koussewitsky specializes. Albert Spalding, violinist, was the soloist.

But the evening as a whole was singularly unsatisfactory. None of the music played was more than moderately interesting. Boccherini's C-major Symphony (a performance of which in New York we have been unable to trace) is a gracefully formal and uninspired trifle. Its idiom is archaic, but in no way a prophecy. The Dukas "Le Peri" is familiar—it was an old pet of Mr. Monteux, whose affinity for the more modern Frenchmen is now a matter of legend. Moussorgsky's "Pictures at an Exhibition" in the Ravel orchestration was first presented here earlier in the season at one of the Boston Saturday matinees.

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Checking Up on the Facts

By NEAL O'HARA.

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BIRTHS OF THE NATION BECOME FIFTH OR SIXTH INDUSTRY

AUTO OUTPUT
BABY OUTPUT

TODAY'S best batch of statistics show America is producing more automobiles than babies every year. There is plenty of parking space for the stork, but the old bird doesn't seem to make as many landings as he used to make. Something ought to be done about this condition. It is more serious than halitosis.

Think of it! Motor car production exceeding that of babies! There is something wrong with a nation that has more body squeaks and rattles than cooings and teething rings. Babies are only our fifth or sixth leading industry now.

"Yes, I know all about it," said Prof. J. K. Gronkle, the famous economist, "but there is nothing to worry about. Two years ago mah jongg sets outnumbered babies, but the whole thing righted itself. Today there are five sets of triplets to every mah jongg set in use.

"The fact is," continued the professor, "the automobile makers are constantly improving their product, whereas the same old line of babies is being produced. That is why the stork assembling plants have suffered a loss of orders. For instance, look at what you buy in the motor market now—limousines, sport cars, snappy roadsters, sedans, phaetons and broughams. Then look at the line of babies—they are all runabouts.

"The style in kiddies' bodies hasn't changed a single bit. They also have the same old colors—white, yellow and brown. They have no yearly models, either. They all weigh from five to ten pounds. And you can't get a baby for $5 down. No, sir! Ask the man who owns one.

"Furthermore," Prof. Gronkle continued, "no improvements have been made in infants. Motor experts have cut down the consumption of gasoline so you can get from twenty to thirty miles a gallon. But a baby can go quietly on a bottle of milk for only ten minutes.

"More and more conveniences have been added to the automobile's standard equipment. But for a baby look at all the accessories you have to purchase. It is true that auto tire prices have jumped considerably in the past year, but so has rubber sheeting. Yes, the advantage is all with the motor car.

"It is true there are no freight and tax extras when the stork delivers a baby, but they demand a lot of service to offset that. In fact," concluded the professor, "there is only one advantage an infant has over an automobile. It is sixteen years before a feminine baby has to be painted."

Additional light was thrown on the subject when statistics proved the Smith College alumnae only produced one and one-half baby each. The second baby never seems to be complete.

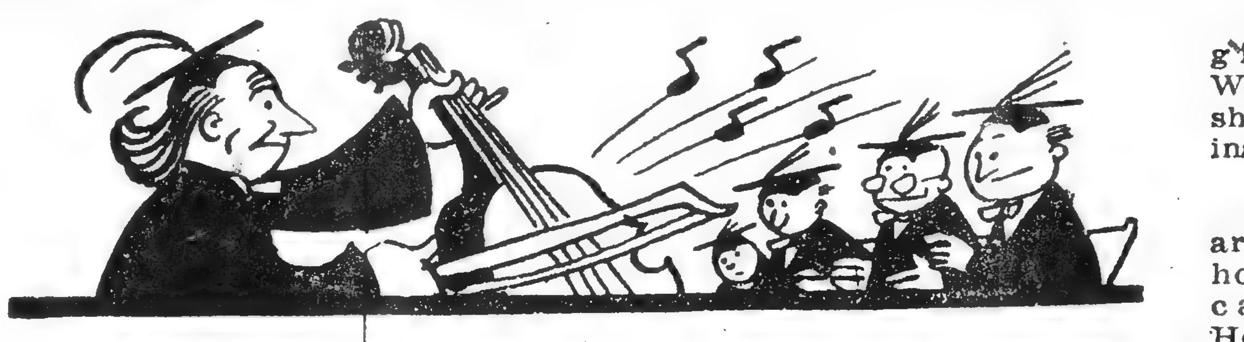
Imagine that! Smith College girls are mammas of only one and one-half baby each. When a Smith alumna's husband is waiting for returns from the maternity ward he doesn't ask the doctor if it's twins. He inquires if the baby is a whole one or a half one.

Harvard graduates are almost as bad. Their average is one and two-thirds baby. When the two-thirds babies grow up and go to Cambridge they become coxswains of the crews.

Yale beats Harvard by having almost two babies per capita. There seems to be more desire for children under the elms.

When a Smith girl, with potentialities for one and one-half baby, marries a Harvard man, with potentialities for one and two-thirds, we do not know exactly what happens, but some very complex fractions must be produced.

Commencements Will Be Worth While If This Practice Continues.



THE latest novelty of the season is Serge Koussevitzky. Serge Koussevitzky is not a suit. He is conductor of the Boston Symphony Orchestra. Brown University conferred on him an honorary degree. M. Koussevitzky did not want to make a speech of appreciation, so he gave them a recital on his bass viol. The concert went over big.

Roy Chapman Andrews, the archaeologist-explorer, received a degree at the same time. We do not know if he made a speech. But we presume he promised the Brown Museum a dozen dinosaur eggs.

This innovation gives our colleges something to think about. Commencement exercises need not to be boresome hereafter, Not if the faculty uses its bean in distributing honorary degrees.

We can not think of anything nicer than John McCormack, LL.D., saying it with music; Fritz Kreisler, Ph.D., acknowledging it on his violin, or Paderewski, Litt.D., uttering his thanks on the ivory keys.

It it understood Paul Whiteman has been offered an LL.D. by more than a dozen universities. But he is holding out for the thirty-six additional Ph.D.s for his men.

M. Koussevitzky, who is responsible for this innovation, is handicapped by playing only on the bass viol. Several other colleges want to give him honorary degrees next June. But on account of freight and haulage charges he has asked them to wait till he has mastered the piccolo.

The idea is too good to be dropped, however. For years guys like Borah, Hughes and Hoover have been picking off the honorary titles and all they gave back was a line of talk. Now it looks as if the colleges will get a little entertainment besides looking at whiskers and listening to manuscripts. But if there must be some speeches at these commencements, give Will Rogers the honorary degrees.

Here is also a chance for some enterprising college to give Mellie Dunham a degree of LL.D., or Fiddle-Dee-Dee, or something like that.

This honorary title business need not be exclusively for men. Think of the possibilities among the opera warblers. It would be lovely to bestow one on Mary Garden. And give her the choice of singing or taking a sun bath.

Then how about giving Ganna Walska a Ph.D.? If she offers to sing, insist on a speech.

The possibilities are enormous for honoring drawing cards. Imagine Houdini getting an honorary Litt.D. at Harvard. He could wear a straightjacket instead of flowing academic robes. And guarantee to wiggle out of it in three minutes or forfeit his degree to some local charity.

For an encore Houdini could take the flags of all nations and half a dozen rabbits out of his mortarboard cap.

Then Peggy Joyce is certainly entitled to a degree of S.B.—Some Blonde.

An appropriate commencement feature would be to nail an honorary degree to the top of the campus pole. And let Harold Lloyd get it if he can.

In bestowing academic honors, don't overlook Ben Turpin, either. Ben has contributed to the field of education. He discovered the language of crossing his eyes and dotting his Ts.

Yes, commencements will be worth going to if they follow Koussevitzky's example. In fact the college campus will be in the hands of the ticket speculators.

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Then came the Respighi number with a tingling, ringing jazzical opening that made the audience gasp. Surely M. Koussevitzky is a master of contrast. Played in a park by a military band, Respighi's "Pines of Rome" may not be termed particularly jazzy, but crashing on the ears of a symphony audience right on the heels of a Beethoven symphony it was breath-taking.

And the audience like dit, there i no doubt of that. The first movement, (described in the programme as the "first section") is about the most interesting thing of the kind that has been heard in Providence in years. It was described by one hearer as glorified jazz, the epitome of all that h been done up to date in the realm the musically refined by the most d ing modernists. It must be confes that it seemed to justify Paul Whitem but it also recalls and bears the i fluence of Rimsky-Korsakov, one of Respighi's teachers. The lilt of a nightingale, produced by a phonograph record, is one of the incidental innovations.

The remaining numbers of the programme were Wagner's "Prelude to the Meistersingers," the introduction to Act Three of the same work, and the "Tannhauser" overture. All were magnificently played, of course, the great overture thundering to a tremendous and overpowering climax.

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JOURNAL

THE SYMPHONY MUST RETURN

It is regrettable that the Boston Symphony's forty-fifth season in Providence should close with the apprehension that there may be no satisfactory place i which it may give a series of concert here next fall and winter. The Sym phony has become a prime feature o our musical life and we cannot afford t let even a single season go by with out its appearance in this city. I some way means must be devised t provide it with a temporary home, nothing better is available.

As we are only forty-five miles fro Boston / is practicable to get the o chestra here at least five times ever year. There were nearly two thousan persons present at the fine performanc in Infantry Hall on Tuesday evenin a striking tribute to the organizatio popularity here, and proof of the fa that, although we are treated to mo of its concerts than any other city e cept Boston—or possibly New York there is a genuine demand in Provide that a fewer number would not supp

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And the audience like dit, there is no doubt of that. The first movement, (described in the programme as the "first section") is about the most interesting thing of the kind that has been heard in Providence in years. It was described by one hearer as glorified jazz, the epitome of all that h been done up to date in the realm the musically refined by the most d ing modernists. It must be confes that it seemed to justify Paul Whitema but it also recalls and bears the in fluence of Rimsky-Korsakov, one of Respighi's teachers. The lilt of a nightingale, produced by a phonograph record, is one of the incidental innovations.

The remaining numbers of the programme were Wagner's "Prelude to the Meistersingers," the introduction to Act Three of the same work, and the "Tannhauser" overture. All were magnificently played, of course, the great overture thundering to a tremendous and overpowering climax.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

THE SYMPHONY MUST RETURN

It is regrettable that the Boston Symphony's forty-fifth season in Providence should close with the apprehension that there may be no satisfactory place ir which it may give a series of concert here next fall and winter. The Sym phony has become a prime feature o our musical life and we cannot afford t let even a single season go by with out its appearance in this city. I some way means must be devised t provide it with a temporary home, nothing better is available.

As we are only forty-five miles fro Boston . is practicable to get the o chestra here at least five times ever year. There were nearly two thousan persons present at the fine performanc in Infantry Hall on Tuesday evenin a striking tribute to the organizatior popularity here, and proof of the fa that, although we are treated to mo of its concerts than any other city e cept Boston—or possibly New York there is a genuine demand in Provider that a fewer number would not supp

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COURIER

MAR 1 9 1925

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NEW YORK WOR

MAR 2 0 192

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Shall it be the end? Providence music-lovers are squarely faced with the question of providing a suitable auditorium for future concerts of the orchestra. Many a smaller community, presented the opportunity of hearing one of the world's leading musical organizations, would rally promptly to the financial support of any building project that might be necessary to insure the success of the plan. Providence is sometimes, fairly or unfairly, condemned for an inability to pull together on civic enterprises. Here is a chance to prove that the slur is undeserved.

If private citizens, motivated by public spirit, will undertake the building of a modern concert hall or theatre, we believe they will have the backing of the whole community. Providence has waited too long for such an edifice. The time is ripe. We must have action, not talk—before next fall.

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Sunday, March 14

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THIS CLIPPING FROM
SUN
BALTIMORE, MD.

MA 2 1 1926

By HENRIETTA STRAUS.

Special Correspondence.
NEW YORK.

IT has been a week distinguished by much modern music and not unmarked by suffering for the Cause Moderne. Beginning with an exceptionally unhackneyed program by Charles Hubbard, of songs by Honegger, Milhaud, Poulenc, Auric, Ravel, Stravinsky, De Falla and others of today, it wound up with the prize ugly work of the season, a new Quintet for Wind Instruments, by Arnold Schoenberg, which the League of Composers presented at their last concert of the year.

In between came a new choral work, a "Hungarian Rhapsody," which the Schola Cantorum gave; another Respighi novelty, "Belfagor," presented by the New York Symphony, and other novelties by Hindemith, Germaine Taillefer and others which the Boston Symphony presented but which I did not hear.

The last fact I record without regrets or apologies. Mr. Koussevitsky, it seems to me, is seldom at ease in the modern works he affects. Usually, with him, I feel as though I were just hearing the notes—a proceeding highly irritating, as nothing renders a composition more meaningless. This time I felt more than justified in staying away, as the Hindemith concerto seems to have gone on record as the next ugliest work given this season.

coming back to Charles Hub- who did present compositions ing, one finds that here, too, for complaint. Mr. Hub-

charming British folk songs, sung by Merle Alcock, and finally to the real novelty of the program, a choral "Rhapsody" on Magyar folk songs by the Hungarian composer and organist, Deszö von Antaffy. This idea for this work, we are told, was given to the composer by Mr. Schindler himself, as there is apparently nothing of this kin in Hungarian choral literature, suc as can be found in countless number in that of the Russians.

It proved to be a well-contrasted a skillfully knit work, with rich but over-elaborate harmonies. It was fitting close to a very beautiful p gram and the program itself to M Schindler's association with the Scho Cantorum. Next season he leaves f a more lucrative position in Brookly

Although Mr. Schindler lacks th nameless power that makes as well a marks the conductor as a leader, ther is no doubt that he has left his suc cessor an organization of fine, fres unspoiled voices with an unusually fined quality of tone and one well quainted with only the finest in chora literature.

THIS CLIPPING FROM
NEWS
PROVIDENCE, R. I.

MAR 1 9 1926

A TIME FOR ACTION

And so the Boston Symphony Orchestra is to pass out of the musical history of Providence! After the honorable record of almost 200 concerts over a period of many years, Tuesday's magnificent and memorable performance marks, we are told, the end of the series.

Shall it be the end? Providence music-lovers are squarely faced with the question of providing a suitable auditorium for future concerts of the orchestra. Many a smaller community, presented the opportunity of hearing one of the world's leading musical organizations, would rally promptly to the financial support of any building project that might be necessary to insure the success of the plan. Providence is sometimes, fairly or unfairly, condemned for an inability to pull together on civic enterprises. Here is a chance to prove that the slur is undeserved.

If private citizens, motivated by public spirit, will undertake the building of a modern concert hall or theatre, we believe they will have the backing of the whole community. Providence has waited too long for such an edifice. The time is ripe. We must have action, not talk—before next fall.

THIS CLIPPING FROM
HERALD
WASH. D. C.

MAR 2 1 1926

Boston Orchestra

Following the concert of Mme. Sigrid Onegin there will remain only one Wilson-Greene concert this season, the final 1925-26 appearance of the Boston Symphony Orchestra, under Serge Koussevitzky, at Poli's on Tuesday afternoon, April 13.

Mrs. Wilson-Greene plans a particularly strong group of attractions for next season, including four appearances of the New York Symphony Orchestra, Walter Damrosch, conductor, and concerts by Fritz Kreisler, Sergei Rachmaninoff, Mme. Jeritza, Amelita Galli-Curci, Claudio Muzio, Chicago Civic Opera Company, the Boston Symphony Orchestra, Serge Koussevitzky, conductor; Lawrence Tibbett, Chaliapin, with his own opera company; Marion Talley, remarkable 19-year-old Metropolitan soprano; John McCormack, Dussolina Giannini, Mme. Onegin, and others.

Tentative reservations may now be made at Mrs. Wilson-Greene's Concert Bureau, in Droop's, 1300 G St. N. W.

195

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PITTSBURGH, PA.
GAZETTE TIMES
MAR 2 1 [illegible]

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ond two years ago, and then for al years, we were wont to think rms of the Philadelphia Orches- and Leopold Stokowski. Made ble by a very generous guaran- enabling the manager to buy the available talent, and by years of ous drilling, Stokowski's men at the peak of artistic ensem- playing and unequaled enthu sm. Personally, the conductor has ith and a vast imagination; his ssic interpretations can stand ngside the best accepted traditions which he is very loyal; his read- of modern works has all the nor, daring and fire so essential their performance. He is a good gram builder, ever mindful of the and a generous listener to new es.

Stokowski Has Rivals.

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to wait for another hearing to judge the Russian thoroughly. The big impression now is the fine improvement he was able to make in the fundamental playing of his band during but one year of drilling. The great essentials he seems to possess.

To the Cleveland Orchestra we shall have to leave the task of instructing our students and jogging up our memories of greater playing. I have not found any inspiration in Eokoloff's conducting. He says many things well, but nothing new.

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On the contrary there is Fritz Reiner and his Cincinnati Orchestra who leave such a feeling of well-being They make comfortable music; no sensational, no abstract, no highly intellectual effects; music for romantic youth and lovable grandparents.

No one will doubt that the New York Philharmonic has brought us the finest music of the year. I have written recently enough of Wilhelm Furtwaengler's vitality and his wide range of insight. From the classic charm of Haydn to the glowing passion of Wagner he gave us two programs of unexpected depth. I am still evhilarated by the memory of his "Meistersinger" Prelude.

To his predecessor, Willem Mengelberg, however, I want to hand the laurels. Without that display of nervous force, and yet possessing it, with his keen and inflexible will upon every sublety of phrase, and with a detached and philosophic attitude toward the very germ of expression in every work, he pours out from his orchestra undiscovered and unsuspected wealth of beauty and nuance in the simple thoughts as well as the tragic emotions of Tschaikowsky, in the Weltschmerz of Beethoven, or in the mathematical designs of Brahms. A Negro melody becomes a jewel in his hands, a trite phrase of Schubert a [illegible] morsel, and when he plays Strauss' Death and Trans- [illegible]," the heavens open indeed.

J. FRED LISSFELT.

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Sweet Urges Boston Symphony Not to Abandon Providence.

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At the same time he announced that a letter has been sent to the management of the Boston Symphony Orchestra, urging that organization to "hold in abeyance any plans that will not include your regular visits to Providence."

Architectural plans for the auditorium are completed, and immdeiately after the campaign to raise $1,500,000, to be conducted May 3 to 14, the actual work of erecting the building will start. The auditorium will be dedicated to the service of the community, and will be available for concerts, opera, theatrical productions, conventions of all types of gatherings 365 days in the year.

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BULLETIN
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BOSTON SYMPHONY CONCERTS ASSURED

Orchestra Manager Enthused by Temple Project.

William H. Brennan, manager of the Boston Symphony Orchestra, expressed his pleasure last evening at the news that the Masonic Temple Trust of this city probably would have an auditorium, capable of seating 3000 persons, constructed in time to accommodate the orchestra for concerts here next season.

Called by telephone at his Boston residence, Mr. Brennan said the description of the proposed auditorium had filled him with enthusiasm and that he could guarantee that the symphony would make no engagements that would conflict with its appearance here.

"We are sure to come to your city when the auditorium is ready," said Mr. Brennan, "and present plans indicate to me that you will furnish us a splendid place in which to appear there."

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The location, on a plat of land enclosed by Francis, Brownell and Park streets and opposite the State Capitol, will be conveniently near the centre of the city. May the necessary funds for the building be promptly pledged and

the chances are that Providence will not lose a single concert in spite of the difficulties incident to the passing of Infantry Hall.

NORTHAMPTON
MASSACHUSETTS
GAZETTE
MAR 10 1925

BOSTON SYMPHONY IN CONCERT HERE

Koussevitzky Proves Rare Interpreter for Orchestra in Annual Performance

PROGRAM FINE IN QUALITY

There was an atmosphere of unusual expectancy in John M. Greene hall last night as the audience waited for the annual concert by the Boston Symphony to begin. The hall was completely filled and there were many standing. As the orchestra tuned up eyes were cast anxiously at the stage door from which the conductor enters. Came a sudden hush as the members of the orchestra ceased their fiddling. More eyes glued on the door, and then—Koussevitzky!

For those who were fortunate enough to be present last night that name will stand for an experience unique, intense and unforgettable. Reviewing the concert becomes a task not of criticism but of adequate appreciation. To begin with Koussevitzky's personality is the real thing. He is the kind of man who needs only to walk forward and bow rather reservedly in order to make his audience feel that he has paid them a compliment. By the time he has mounted the conductor's stand and raised his baton the audience has practically succumbed and the rest is easy. This complete faith in the interpreter is a most important factor in the full enjoyment of great music, and rare indeed is the interpreter who can call it forth, especially from a large audience. From this visual tandpoint Koussevitzky's conducting is not only a joy to watch but a key o the rhythmic and dynamic strucure of the music. He never beats me, but draws (and, if necessary, rags) rhythm from his men. His movements are vivid translations of the ideal motion of music. It is easy o understand why the orchestra reponds so splendidly as it did last ight. The man is irresistible. Espeially notable was his handling of he climax in Dukas' "La Peri." Having prepared the hearers for a heavn-storming orgasm of sound he sudenly thrust his finger viciously at he brass—the heavens opened and romise of the long crescendo was loriously fulfilled.

His complete understanding of the dynamic resources of the orchestra illumined many a passage in Beethoven's Fifth Symphony, the performance of which usually leaves something to be desired. We have never heard a more stirring or more perfectly apportioned perrormance of this greatest of symphonies. The famous transition passage between the scherzo and the finale was handled with consummate skill, and the close of the whole work with its reiterated C major chords for once in our experience did not seem of tiresome length.

It is natural and, we think, justifiable that a concert such as this should make us talk of the performance rather than the music. It brings to mind the fact that the interpreter is no less a creator than the composer. And it makes us look to the day when the interpreter will be exalted above the virtuoso. When musical gifts like Koussevitzky's are coveted as greatly as the laurels that now go to exploiters of virtuosity and eccentric personality, there will probably be more Koussevitzky's. But today there is only one, for whom we should be truly grateful.

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JOURNAL
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MAR 2 5 192[illegible]

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Hall Sought for Use Next Year While Masonic Building is Under Construction.

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Manager of Boston Orchestra Says Providence is Sure of Continuation of Concerts When New Auditorium is Ready

Providence may not lose even one of its seasonal visits of the Boston Symphony Orchestra if the music lovers of this city, now actively at work to avert such a loss, bring their plans to fruition.

William H. Brennan, manager of the orchestra, hailed with gratification last night the news that the Masonic Temple Trust of this city will build an auditorium which will seat nearly 3000 persons and be an ideal place for the orchestra's appearances here.

Talking from his Boston home by telephone, Mr. Brennan said that the description of the proposed auditorium had filled him with enthusiasm and that he could guarantee that the Boston Orchestra would make no engagements that would prevent its coming to Providence after the hall is ready for use.

"We are sure to come to your city when the auditorium is ready," he said, "and present plans indicate to me that you will furnish us a splendid place in which to appear there."

Leaders of the Masonic Temple Trust, stirred by the threatened loss of the concerts and expressing their accord with the editorial sentiment expressed by the Providence Journal last week to the effect that this city cannot afford to lose the cultural benefits which accrue from the visits of one of the greatest organizations of its kind in the world, are planning to go still further to keep for Providence its time-honored privileges with regard to the orchestra.

William L. Sweet, president of the trust, pointed out last night that it will be almost a year before the auditorium to be built at Brownell, Francis and Park streets, opposite the State Capitol, can be finished, despite the fact that no time will be lost in starting the work of construction immediately after the campaign to raise $1,500,000 in May.

Plans and specifications for the structure are completed, Mr. Sweet said, but, in the meantime, before construction can be completed, one season which ordinarily would bring the Boston Symphony Orchestra here five times will have come and gone.

Therefore, he said, an effort will be made to find a temporary hall in which the orchestra will consent to appear during the fall and winter season which starts next November. No details of this effort which is in its inception, he said, can yet be given, but success is hoped for by those who will put forth mighty efforts in order that Providence may not lose even one concert offered by Serge Koussevitzky.

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PAWTUCKET
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The Rimsky-Korsakoff number, an orchestral tour de force, had to be repeated. At the end of the concert came a real ovation for Kousevitsky and his men. Again and again the conductor was recalled and the noise increased as the audience rose and the galleries began to stamp. Surely Mr. Koussevitzky cannot complain of his reception in Northampton. May he be with us soon again.

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BULLETIN

BOSTON S

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The location, on a plat of land enclosed by Francis, Brownell and Park streets and opposite the State Capitol, will be conveniently near the centre of the city. May the necessary funds for the building be promptly pledged and the city have an auditorium equal to its needs and its deserts.

As for next season's concerts, it has been announced that a search is being made for a temporary hall by those in command of the Masonic Temple campaign. If their efforts are successful, the chances are that Providence will not lose a single concert in spite of the difficulties incident to the passing of Infantry Hall.

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MAR 2 6 1926

A NEW AUDITORIUM

Providence concertgoers breathe more freely since the management of the Boston Symphony Orchestra has announced its willingness to hold in abeyance plans for the discontinuance of its visits to Providence until provision can be made to bridge over the period between the abandonment of Infantry Hall and the erection of the new Masonic Temple on Francis street. The purpose of the Masons to construct first the auditorium unit of their building promises that the emergency will not be of long duration and that, if the orchestra can put up with a temporary makeshift, the eventual concert hall provision should be highly satisfactory.

The promised auditorium will, we are told, be available to the public for concerts, conventions, and all other types of gatherings at all times, will seat 2500 to 3000, and have an exceptionally large stage.

It is fortunate that this solution of a civic problem should be so promptly presented, and we congratulate the directors of the new enterprise. In providing Providence with the modern auditorium facilities it has long needed, they will perform a service of far reaching benefit to the artistic, educational, and communal life of our city, a service none the less praiseworthy because it may prove financially profitable.

Of course the final availability of the Masons' offer depends on the acoustic properties which the finished auditorium may possess. But the prospect is at least considerably brighter for a continuance of the Boston Symphony's notable concerts here.

THIS CLIPPING FROM
LEWISTON,
ME.
JOURNAL

MAR 26 1926

An instrumental quartet of delightful combination will feature the opening concerto number of the Boston Symphony Orchestra program to ~~be played at~~ Symphony Hall, Boston, on Saturday evening this week and which will be broadcast thru WEEI, Boston; WCSH, Portland; and WEAN, Providence. Last Saturday the Symphony did not appear, having been on tour, so the concert of this week will be the 19th of the season and the seventh to be broadcast. It is sponsored in Boston by the W. S. Quinby Co., and in Portlandn by the Rines Brothers Company.

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The promised auditorium will, we are told, be available to the public for concerts, conventions, and all other types of gatherings at all times, will seat 2500 to 3000, and have an exceptionally large stage.

It is fortunate that this solution of a civic problem should be so promptly presented, and we congratulate the directors of the new enterprise. In providing Providence with the modern auditorium facilities it has long needed, they will perform a service of far reaching benefit to the artistic, educational, and communal life of our city, a service none the less praiseworthy because it may prove financially profitable.

Of course the final availability of the Masons' offer depends on the acoustic properties which the finished auditorium may possess. But the prospect is at least considerably brighter for a continuance of the Boston Symphony's notable concerts here.

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New York, March 27.—Franz Kneisel, violinist and composer, died last night in Roosevelt Hospital after a weeks' illness. Stricken with a heart attack last week while on his way to Portland, Me., he was brought back to his home and later transferred to the hospital, where an operation was performed.

Born in Rumania.

Mr. Kneisel, who was sixtyone, was born in Rumania. He was graduated from the Vienna Conservatory in 1882. He received a degree at Yale University in 1911 and at Princeton in 1915.

Came to America in 1885.

He was concert master of the Hofburg Theatre Orchestra, Vienna, coming to America in 1885 to become concert master and conductor of the Boston Symphony Orchestra, with which he remained until 1903. He was director of the Kneisel Quartet which went out of existence in 1917. Then he became conductor of the Worcester musical festivals, head of the violin and stringed instrument department of the Institute of Musical Art, New York, and also head of the violin and stringed instrument department of Kneisel Hall, Blue Hill, Me.

He is the compiler of the Kneisel Collection, for violin and piano, and composed of "Advanced Studies for the Violin."

The Kneisel Quartet.

Boston, March 27 (AP).—The death in New York of Franz Kneisel, Rumanian violinist, has recalled to music lovers here how the famous Kneisel began his American career as concert master and soloist of the Boston Symphony Orchestra in 1885. His quartet came into being primarily through the wish of Major Henry L. Higginson, founder and patron of the Boston Symphony, that chamber music be given more prominent notice. The quartet gave an annual series of concerts, which from the first attracted wide attention. It performed the standard works of the classic composers, but more often introduced for the first time many important chamber music productions by famous American and European composers. In these productions the quartet was often augmented by the composer.

Besides Kneisel, as first violinist, the quartet included Julius Von Theodorwicz, his fellow student at the Vienna Conservatory: Louis Svencenski, violinist, and Alvin Schroeder, violoncellist. Schroeder was considered one of the most accomplished 'cellists of the time and was one of the few to receive the honor of an invitation to become soloist of the Hof Opera in Berlin.

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master Lea

New York, March 27.—Franz Kneisel, violinist and director of the Kneisel Quartet until it was disbanded in 1917, died last night in Roosevelt Hospital. He was 61 years old.

Mr. Kneisel was born in Bucharest. He was trained at the Bucharest and Vienna Conservatories, making his debut in Vienna in 1882. He then became leader at the Hofburg Theatre and in 1884 became concertmaster of the Bilse Orchestra in Berlin.

From 1885 to 1903 he was concertmaster of the Boston Symphony Orchestra. His famous quartet was organized a year after joining the Boston Symphony, its first members being Kneisel, Roth Svecenski and Giese.

In 1905 he became a professor at the Institute of Musical Art here and remained with that school until his death. The disbanding of the quartet was met by regret of all critics and music lovers. It had earned a place second to none in all countries where music has its lovers.

He received the degree of music from Yale University in 1911 because of his undisputed position in the music world. Princeton honored him similarly in 1915. He published a collection of violin pieces and advanced etudes.

THIS CLIPPING FROM
NEW YORK SUN

MAR 2 7 1926

Franz Kneisel of Famous Quartet Dies

Franz Kneisel, violin virtuoso, organizer of the famous Kneisel quartet, and for many years a prominent figure in New York's musical world, died suddenly last night in Roosevelt Hospital. Death was caused by an operation for perforated ulcer of the intestines on Wednesday.

Early in the week Mr. Kneisel, accompanying his young son who was in ill health, started for his summer home at Blue Hill, Me., intending to enjoy a brief Easter vacation there. When the Kneisels reached Portland Mr. Kneisel complained of illness and at once returned to New York. He was rushed to Roosevelt Hospital and operated on for appendicitis Wednesday night.

His condition caused no alarm until late Thursday, when he developed symptoms of peritonitis and complications set in. Friday afternoon he suffered a relapse and the end came suddenly early last night.

Mr. Kneisel enjoyed a varied and distinguished career in the world of music. Of German parentage, he was born in Bucharest, January 26, 1865. He was a precocious violinist, as a boy assuming the duties of concertmeister in the Hofburg Theater orchestra in Vienna, and later in Bilse's orchestra at Berlin.

In 1885, on Conductor Gericke's invitation, Mr. Kneisel, then 20 years old, came to Boston as leader and soloist of the Boston Symphony Orchestra. The young violinist made his American debut, playing the Beethoven concerto on October 31, 1885.

In the following year he founded the Kneisel Quartet, a chamber music organization which soon won renown in the world of music and remained in the front rank of similar musical organizations until its disbandment a few seasons ago.

In recognition of his musical services Mr. Kneisel received the degree of Mus. Doc. (hon. c.) from Yal University in 1911, and from Princeton University in 1915. Prior to th his musical activities won him ma honors here and abroad. In 1907 served as a member of a jury of p inent musicians, a signal honor, a violin "Concours" of the Paris C servatory. He conducted the Bo Symphony concerts at the Chi World Fair in 1893, and in 190 signed as concertmaster of th chestra.

He had been professor of violi struction at the Institute of Mu Art in New York city since 1905. the time of his death he was presid of the Bohemians, New York's exclusive club of distinguished musicians.

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BOSTON, March 27.—(AP)—The death in New York of Franz Kneisel, Rumanian violinist, has recalled to music lovers here the famous Kneisel string quartet, organized less than a year after Kneizel began his American career as concert master and soloist of the Boston Symphony orchestra in 1885. Kneisel died last night.

His quartet came into being primarily through the wish of Major Henry L. Higginson, founder and patron of the Boston Symphony that chamber music be given more prominent notice. The quartet gave an annual series of concerts which from the first attracted wide attention. It performed the standard works of the classic composers, but more often introduced for the first time many important chamber music productions by famous Amerian and European composers. In these productions the quartet often was augmented by the composer.

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Mr. Kneisel as associate conductor of the Worcester Music Festival from 1892 to 1908.

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EVE. UNION
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Noted Musician Was Formerly Concertmaster of Boston Symphony.

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Franz Kneisel was born in Rumania, of German parentage, in 1865. A pupil of Gruen and Hellmesberger of Vienna he became concert master of the Hofburg Theater Orchestra in that city, and he was soon called to Berlin to be the concert master of Bilse's famous orchestra, to be the successor of such men as Ysaye and Cesar Thomson.

In 1885 Wilhelm Gericke invited him to Boston to succeed Bernhard Listemann as concert master of the Boston Symphony Orchestra. This created an indignant outcry at the time from musicians, lovers of music and the press. One critic voiced the popular feeling when he wrote: "To drop Mr. Listemann from the position of concert master seems almost as terrific as it would be to discharge Mr. Zerrahn from the directorship of the Handel and Haydn."

Mr. Kneisel began his duties as concert master in this city Oct. 17, 1885, and on Oct. 31 of the same year he made his first appearance in Boston as a soloist by playing Beethoven's concerto. He did not at first escape criticism, or some even severe attacks, but it was not long before he was recognized as a high rank concert master and a high rank soloist.

Mr. Kneisel was a member of the Harvard Musical Association and the St. Botolph Club of Boston and many foreign musical organizations. He remained with the Boston Symphony Orchestra until 1903, when he resigned to devote his whole time with the Kneisel quartet, which he had established and which had become famous in the musical world.

While a member of the Boston Symphony Orchestra he conducted the orchestra in place of Mr. Nikisch while on a tour of the West and at the World's Fair in Chicago. He also conducted the orchestra in Boston on various occasions, and each year at the festival in Worcester. He played a Stradivarius (1714) which once belonged to his teacher, Grun of Vienna.

It was in 1905, when the school of music, endowed by James Loeb, was established in New York, that Mr. Kneisel was called to be head of the stringed instrument department of the school, with Frank Damrosch as director of the school. And Boston was reluctant to lose this artist at that time as it was hesitant to receive him in 1885. In recent years he established a summer home at Blue Hill, Me., where each year he has maintained a summer school for his pupils.

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NEW YORK
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PHILA. PA.

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A Toronto newspaper describes the appearance of the orchestra in that city as "one of the greatest events of any season in any music center the world over," and all who have heard this body of 104 musicians feel sure that this city will have the same opinion.

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Times - Picayune

MAR 2 7 1926

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Franz Kneisel was born in Rumania, of German parentage, in 1865. A pupil of Gruen and Hellmesberger of Vienna he became concert master of the Hofburg Theater Orchestra in that city, and he was soon called to Berlin to be the concert master of Bilse's famous orchestra, to be the successor of such men as Ysaye and Cesar Thomson.

In 1885 Wilhelm Gericke invited him to Boston to succeed Bernhard Listemann as concert master of the Boston Symphony Orchestra. This created an indignant outcry at the time from musicians, lovers of music and the press. One critic voiced the popular feeling when he wrote: "To drop Mr. Listemann from the position of concert master seems almost as terrific a it would be to discharge Mr. Zerrah from the directorship of the Hande and Haydn."

Mr. Kneisel began his duties a concert master in this city Oct. 1 1885, and on Oct. 31 of the same yea he made his first appearance in Bosto as a soloist by playing Beethoven concerto. He did not at first escap criticism, or some even severe attack but it was not long before he was re ognized as a high rank concert master and a high rank soloist.

Mr. Kneisel was a member of the Harvard Musical Association and the St. Botolph Club of Boston and many foreign musical organizations. He remained with the Boston Symphony Orchestra until 1903, when he resigned to devote his whole time with the Kneisel quartet, which he had established and which had become famous in the musical world.

While a member of the Boston Symphony Orchestra he conducted the orchestra in place of Mr. Nikisch whil on a tour of the West and at th World's Fair in Chicago. He also con

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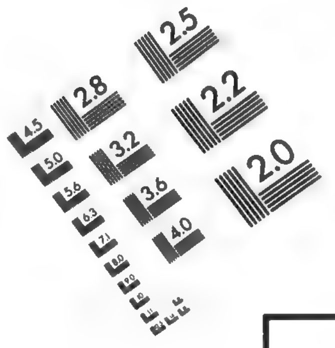

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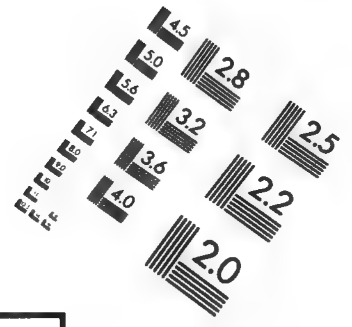

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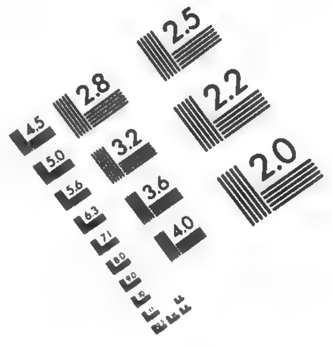

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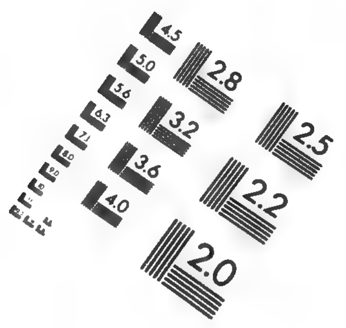

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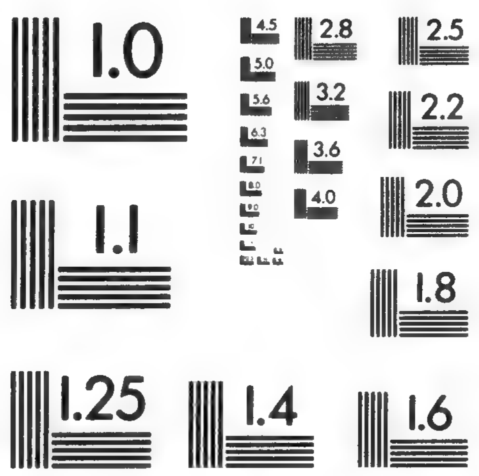

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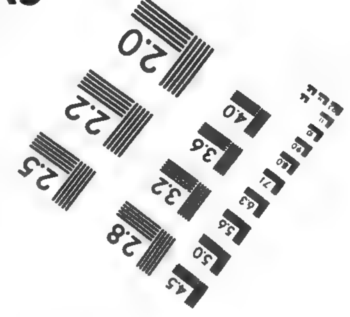

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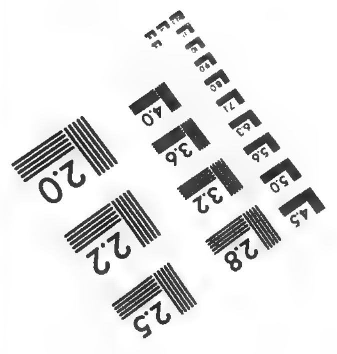

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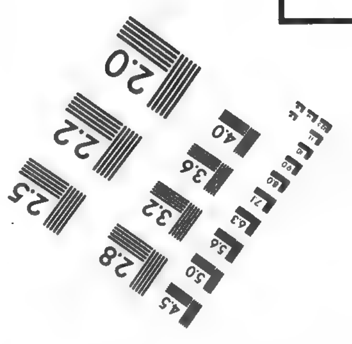

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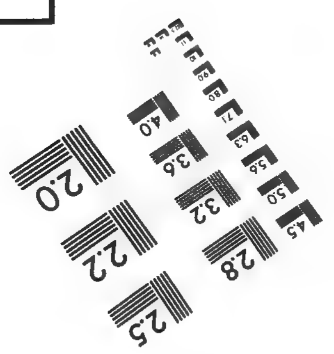

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N Y Times Mar 28

BEGINNING OF THE

The System of Guest Conducting— Its Advantages and Consequences

By OLIN DOWNES.

DURING the season nearing its end seven different conductors have appeared with New York's two permanent symphony orchestras. The Philharmonic Society provided Messrs. Mengelberg, Hadley, Toscanini and Furtwaengler. The Symphony Society presented Messrs. Damrosch, Goossens and Klemperer. The State Symphony engaged two conductors—Ernst von Dohnanyi and Alfredo Casella. Mr. Casella did not function as its leader, for the orchestra was forced to disband midway in its season, but Mr. Dohnanyi was enabled to fulfill his engagement. Eight conductors, then, appeared with the local orchestral organizations. The Philharmonic and the Symphony Societies by themselves furnished more conductors than all the major orchestras of Philadelphia, Boston, Cleveland, Cincinnati which visited the city.

The policies of the visiting orchestras in the matter of conductors are directly opposite to those pursued by the resident bodies. The visiting orchestras have conductors engaged for at least an entire season and usually longer. Mr. Stokowski has conducted the Philadelphia Orchestra for thirteen years. Mr. Koussevitzky is in his second year as conductor of the Boston Symphony. Mr. Sokoloff has been conductor of the Cleveland Symphony Orchestra since it was founded. Mr. Reiner is leading the Cincinnati Orchestra for his fourth season. The Chicago Symphony Orchestra has not been heard for some years in this city, which is regrettable, for it is an admirable body, one of the very best in the country. Mr. Stock has conducted this orchestra since the death of its founder, Theodore Thomas, which was in 1905. It is in New York that the system of guest conductors has been most popular and pursued with the greatest persistency and rivalry, with the result of much public excitement, the appearances of many celebrated musicians, many brilliant performances and other results of a less valuable kind. For the system of guest conducting has on artistic grounds its unfortunate side.

It is probably impossible for an orchestra to attain the highest standards when it is put in the hands of two or three different conductors in the course of a single season. If these guest conductors appeared for a pair of concerts at long intervals they would not interfere with the orchestra's routine or with the intimate understanding which only time can establish between a leader and his men. Particularly would this be the case if the whilom policy of the Boston Symphony Orchestra were pursued, when, on very exceptional occasions, great composers were invited to direct performances of their own compositions. Instances such as the visit of Vincent d'Indy, especially engaged by the Boston Symphony for a small number of concerts of his own music, and the appearance of Richard Strauss as conductor of his own works at a concert given for the Pension Fund come to mind. There was then, of course, keen public interest in the appearances of distinguished composers; but the emphasis was upon the music rather than the man and his idiosyncrasies of dress or manner. The composers appeared under the most impressive circumstances —as Mr. Stravinsky, who is no conductor, appeared last season with the Philharmonic Society—and they made legitimate propaganda for their works. The occasional visitor did not rep[illegible] deviation from the accustomed [illegible] and the consistently high quality of the work of the orchestra. The principle of a single conductor made individually responsible for the character of the concerts held, and certainly the instances of the Boston and Philadelphia Orchestras testify to its merits.

[illegible] orchestral policies are affected by many and complicated circumstances. There has been keen and growing rivalry between the resident organizations. There is a public, restless and spoiled by sensational advertising and an oversupply of famous artists from abroad. Evidently it has been felt necessary, in view of the enormous expenses and the resultant financial deficits of every orchestral season, to attract the public to the box office by whatever means proved most efficacious. The means today are those of employing celebrated conductors. This is at least a marked improvement over the old conditions when it was necessary to engage famous soloists, singers as well as instrumentalists, whose performances usually constituted interruptions and distractions that should not have appertained to concerts of a symphonic nature. Nevertheless, the emphasis of the engagement of a conductor instead of emphasis upon good programs and worth-while music is a continuation of a principle destructive to the development of genuine appreciation and taste.

In the season past, all of the conductors who have appeared with New York orchestras have been men of reputation but by no means of equal abilities. At one end of the scale appeared a European conductor of little more than fluent and routine qualities. At the other end was Arturo Toscanini, whose performances on the whole surpassed any others in their finish, their beauty, and their qualities of genius. But let us take the case of Mr. Toscanini, who probably has no peer today among conductors, from the point of view of his effect upon Philharmonic audiences. He comes here loudly and justly heralded. He gives a series of fourteen or fifteen remarkable concerts. There is intense enthusiasm of public and press. The concerts are oversold and hundreds turned from the doors. Then Mr. Toscanini departs. His successor has been here before, and has given great performances in this city. It is not necessary here to discuss the relative merits of Mr. Toscanini and Mr. Furtwaengler, except to say that after a sensational success in his first season Mr. Furtwaengler returns, as the repetition of a familiar tale, and there is a lapse of wide public interest in his appearances, not caused by the essential differences between the two conductors. (Mr. Mengelberg has had the same fate.) If Mr. Furtwaengler had come here for the first instead of the second time, or after an interval of years since his last visit, he would have received a greater share of public curiosity, attention and acclaim than he did this season. It is questionable, if Mr. Toscanini were the greatest conductor who had ever lived, whether a public sated and spoiled with sensations would continue to regard him as it now does if he appeared with regularity season after season. We would that he might do that. We can imagine no better fortune for the public of orchestral concerts in this city. But the public appreciation of music is not developed as soundly by the lure of a great artistic personality as it would be if the same public could be made to think more of music instead of interpreters.

Mr. Stokowski is wise. He steadily refuses to give more than ten concerts a season in New York City.

In advocating an end of the guest-conductor system it must be admitted that a great deal hinges on the quality of the conductor engaged for a long term. Henri Rabaud, who succeeded Karl Muck, might have conducted the Boston Symphony Orchestra for decades and never have interested the public. Pierre Monteux took years to bring the same orchestra to the technical standards he required and to gain recognition for his real and admirable qualities as an interpreter. Mr. Koussevitzky, as unreckonable a musician as we know in the orchestral field, but certainly a conductor of exceptional qualities, has also the appeal of personality which assures big audiences. Mr. Stokowski's brilliancy as a musician is only one of his claims to popularity, for he knows very well the value of the personal impression and makes the most of this asset. There will always be the public appetite, particularly in this country, for the man behind the musician and the individuality which projects itself personally as well as artistically over the footlights. This factor must be taken into consideration by every orchestral management. But that is not inconsistent with the curtailing of the wholesale trading in the reputations of guest conductors and the use by symphony orchestras of fewer conductors engaged for substantial terms and entrusted with entire responsibility for the standards of their orchestras.

It is not necessary to emphasize the effect of constantly changing leadership upon the technical quality of orchestral performances. Each conductor has his technical methods and his particular qualities. Some conductors impress themselves upon an orchestra more quickly than others, but no conductors immediately obtain their wishes and no orchestra goes from the hands of one conductor into the hands of another and remains the same in its characteristics. Even Mr. Toscanini, a man of extraordinary quickness of mind, musical knowledge and dominating qualities, took a number of concerts to make the excellent Philharmonic Orchestra completely responsive to his wishes. Before him the orchestra reflected the patient and admirable drilling of Mr. Mengelberg. After being a Mengelberg and Toscanini orchestra the Philharmonic has become a Furtwaengler orchestra. Next Fall it will be a Mengelberg orchestra again, and in the long run this is not for the best.

It is good neither for the quality of the performances nor the public attitude toward them—and there is another point: the necessary education to American needs of European conductors. The European musician who visits America for the first time or even for some months in successive years is not in a position to become thoroughly aware of and sensitive to the needs and reactions of his audiences. This is particularly true as regards repertory. The American public is desirous of the broadest and best balanced repertory of any country in the world. It wants to be acquainted with what all schools of music are producing, regardless of nationality. It has no predispositions. It has learned to love the indispensable classic masterpieces which must be the basis and body of every orchestra's repertory, but it is also and unfailingly curious as to what living men of all nationalities are doing. The European conductor who has spent most of his life and activities in his own and neighboring communities usually takes some seasons to become aware of this. Sometimes he never becomes aware of it, or awakens to the fact that provincialisms accepted in his own land will not forever be tolerated here. But when a conductor visits us for two or three months or less, receiving a handsome contract and a dazzling preliminary burst of publicity which may deceive him as to his permanent standing, he can hardly be expected to gain a just perspective of his environment. There cannot be complete understanding between him and his audiences. He is partly in the dark and likely to remain so. The public and the conductor fail to find in each other what they might if there were longer and closer contacts.

These are some of the defects of the guest-conductor system. It is probable that the near future will see no immediate remedy. Those who direct the destinies of the orchestras that now dominate the field in this city might remark that in their actions they are confronted by conditions, not theories, and that the nearest ways to meet these conditions involve the engagement of famous and highly expensive guest conductors. But are these conditions as imperative as believed? Is it impossible for New York to follow the example of other cities, whose orchestras in the long average of their performances surpass ours, and who have found substantial support from a public appealed to on a less sensational basis?

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NEW YORK EVE. POST

2 8 1926

Music: Olga Samaroff's Daily Column— Ida Deck's Piano Recital

IDA DECK, an interesting young pupil of Josef Lhevinne, gave a piano recital at Steinway Hall last night with the following program: Organ Concerto in D minor, Wilhelm Friedemann Bach-Stradal; Rondo in G major, Beethoven; Variations on the name ABEGG, Schumann; Impromptu in F sharp major and Andante Spianato and Polonaise, Chopin; Liebesleid, Kreisler-Rachmaninoff; Silhouette, Daniel Gregory Mason; Etude, Stravinsky; Au bord d'une Source, Liszt; Rhapsody in C major, Dohnanyi.

Olga Samaroff

Miss Deck, who studied with Mr. Lhevinne privately for two years, won a scholarship for a final year [illegible] the Juilliard Foundation and made her debut last season at Aeolian Hall. She does great credit to her master, and she showed many good natural qualities as well as developed musicianship and pianism. Her program did not contain any big work of a nature to make important demands upon her powers as an interpreter.

Perhaps this accounts in a measure for the fact that I did not get an impression of a powerful or outstanding artistic personality. I did get the impression of a musical, talented and excellently taught young player. Her technique is clean, sure and at times brilliant.

Her tone has variety and good quality. At times last night her fortissimo was somewhat overpowering, but I think that was largely due to the size of the hall, and her lack of experience in public playing. It takes a seasoned artist to adjust the sonority of a concert grand to an intimate auditorium.

Miss Deck's best playing, in my opinion, was done in the Bach-Stradal Concerto and the Schumann Variations. As they were the most important works on the program this fact is significant. Miss Deck seems well on the way to a full development of her powers and while I am conservative in the matter of predictions I feel sure that those who warmly applauded her last night will watch her future with real interest.

IN CARRYING on the discussion of the three questions addressed to my readers in the EVENING POST in these columns, I am purposely quoting letters which disagree with my own expressed convictions concerning musical criticism. A publication of laudatory letters agreeing with me in principle would not only constitute a column of self-glorification which is far from my desire and intention, but would eliminate discussion. I quote a letter from a gentleman who wishes his name withheld. He writes after disagreeing with me about having silence replace the old-fashioned "roast":

"Should not a critic have in mind an 'ideal interpretation' of each selection of the standard repertoire based upon years of intelligent listening and thought and record largely the divergencies of the performance under review from this ideal? By this method the status of music in this country can, I believe, be greatly improved."

Undoubtedly a critic can within certain limits often record impressions of performances from such a point of view, and he can give many reactions and opinions produced more or less in this manner. But I quote from a book entitled, "A Musical Motley," by that experienced critic and brilliant writer, Ernest Newman: "A pianist is not expected to know anything but a few pianoforte pieces, or a singer more than a few songs.

"But a critic is expected to know all the songs, piano music, violin music, organ music, cello music, orchestral music, operas and oratorios ever written. Even under the present charitable system of telling him the composer's name he makes a bad blunder now and then. A very good English critic once heard Cesar Franck's violin and piano sonata at a concert and wrote excellently about it. A week later he heard Franck's cello and piano sonata and wrote equally excellently about that, though he appraised it quite differently from the violin sonata. There would have been no harm in that but for the fact that the two sonatas are one, the violin part being simply transposed for the cello compass. My friend did not know this and 'gave himself away' shockingly to people who did."

And yet if my correspondent's idea held good, the supposed "ideal interpretation" of this writer just because he was a critic would have been taken to represent (for the improvement of the status of music) one that was superior to the interpretation of artists who devote a lifetime to the intensive study of the particular branch of music in which they are active. The public has no way of knowing whether a critic has a profound knowledge of a particular work or not. He can easily write a "judgment" as though he had, without giving any real proofs.

IN MY opinion it is an absolute impossibility for any one human being to know and have an "ideal interpretation" of every work of music a critic is supposed to review. This fact could scarcely be denied by any one who has the least conception of what a real interpretation of a piece of music—the kind that makes even a decent public performance possible—actually means.

The higher the general caliber of the performer is the more absurd does an assumption of superior value in the supposed interpretation of the critic become. For this reason it seems to me whether the critic writes in the infallible third person and states his opinions as facts or not, an intelligent public should regard his writing as the expression of opinion, which can have a real and not a fictitious value if it is put on a basis free from such an empty pretense.

How easily mistakes can occur even when a critic does know the work in hand I learned this winter through personal experience, when after a Boston Symphony concert at which the "Poeme Divin" of Scriabine was played, through the bungling of a secretary a whole phrase comparing the "Poeme Divin" with the "Poeme de l'Extase" was omitted, making my article read as though the "Poeme de l'Extase" had been played. Fortunately for me there was no change in the program to put upon the critic the burden of recognizing the work.

I suppose, therefore, if my readers noticed the matter at all, they gave me the benefit of the doubt of having enough intelligence to look at the printed list and that some mistake in copy could account for the occurrence. But if I had on that occasion been impelled to "roast" either the work or the performance I should have been greatly distressed to have my printed dictum accepted as a final verdict. Too many such things have occurred in musical criticism for infallibility to be taken as a basis of the whole institution.

IT SEEMS to me a critic's function is the important one of reaction and impression. A composer creates the work, an interpreter performs it and a critic should represent the most intelligent type of listener who receives the message. It does not seem to me necessary for him to be armed with an "ideal interpretation" of every work by which the performer stands or falls.

The performer can scarcely be expected to interpret on the basis of the critic's ideas, especially as he only learns about them the day after his performance. Nor does it seem to me logical that the public should on principle accept a critic's interpretation put into words as necessarily better or more authoritative than that of the artist who puts his into music. Having tried both, I affirm most positively that it is vastly easier to put an "ideal interpretation" into words than it is to realize one in music.

I suppose one reason why the public, as a rule, is so willing to accept the critic's word interpretation as better is because words are easily understood and music is not. A critic's real and vital function of reaction and his resulting opinions are, of course, enormously influenced by the amount of his knowledge and experience, but I think it is a very shallow and unreal thing to imagine him equipped with an "ideal interpretation" of every work in every department of music.

It is one of those superficial ideas we might well begin to outgrow and which I believe the most thoughtful among music lovers do not accept.

OLGA SAMAROFF.

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198

N Y Times Mar 28

BEGINNING OF THE

The System of Guest Conducting— Its Advantages and Consequences

By OLIN DOWNES.

DURING the season nearing its end seven different conductors have appeared with New York's two permanent symphony orchestras. The Philharmonic Society provided Messrs. Mengelberg, Hadley, Toscanini and Furtwaengler. The Symphony Society presented Messrs. Damrosch, Goossens and Klemperer. The State Symphony engaged two conductors—Ernst von Dohnanyi and Alfredo Casella. Mr. Casella did not function as its leader, for the orchestra was forced to disband midway in its season, but Mr. Dohnanyi was enabled to fulfill his engagement. Eight conductors, then, appeared with the local orchestral organizations. The Philharmonic and the Symphony Societies by themselves furnished more conductors than all the major orchestras of Philadelphia, Boston, Cleveland, Cincinnati which visited the city.

The policies of the visiting orchestras in the matter of conductors are directly opposite to those pursued by the resident bodies. The visiting orchestras have conductors engaged for at least an entire season and usually longer. Mr. Stokowski has conducted the Philadelphia Orchestra for thirteen years. Mr. Koussevitzky is in his second year as conductor of the Boston Symphony. Mr. Sokoloff has been conductor of the Cleveland Symphony Orchestra since it was founded. Mr. Reiner is leading the Cincinnati Orchestra for his fourth season. The Chicago Symphony Orchestra has not been heard for some years in this city, which is regrettable, for it is an admirable body, one of the very best in the country. Mr. Stock has conducted this orchestra since the death of its founder, Theodore Thomas, which was in 1905. It is in New York that the system of guest conductors has been most popular and pursued with the greatest persistency and rivalry, with the result of much public excitement, the appearances of many celebrated musicians, many brilliant performances and other results of a less valuable kind. For the system of guest conducting has on artistic grounds its unfortunate side.

It is probably impossible for an orchestra to attain the highest standards when it is put in the hands of two or three different conductors in the course of a single season. If these guest conductors appeared for a pair of concerts at long intervals they would not interfere with the orchestra's routine or with the intimate understanding which only time can establish between a leader and his men. Particularly would this be the case if the whilom policy of the Boston Symphony Orchestra were pursued, when, on very exceptional occasions, great composers were invited to direct performances of their own compositions. Instances such as the visit of Vincent d'Indy, especially engaged by the Boston Symphony for a small number of concerts of his own music, and the appearance of Richard Strauss as conductor of his own works at a concert given for the Pension Fund come to mind. There was then, of course, keen public interest in the appearances of distinguished composers; but the emphasis was upon the music rather than the man and his idiosyncrasies of dress or manner. The composers appeared under the most impressive circumstances —as Mr. Stravinsky, who is no conductor, appeared last season with the Philharmonic Society—and they made legitimate propaganda for their works.

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NEW YORK EVE. POST

Music : Olga Samaroff's Daily Column— Ida Deck's Piano Recital

IDA DECK, an interesting young pupil of Josef Lhevinne, gave a piano recital at Steinway Hall last night with the following program: Organ Concerto in D minor, Wilhelm Friedemann Bach-Stradal; Rondo in G major, Beethoven; Variations on the name A B E G G, Schumann; Impromptu in F sharp major and Andante Spianato and Polonaise, Chopin; Liebesleid, Kreisler-Rachmaninoff; Silhouette, Daniel Gregory Mason; Etude, Stravinsky; Au bord d'une Source, Liszt; Rhapsody in C major, Dohnanyi.

Olga Samaroff

Miss Deck, who studied with Mr. Lhevinne privately for two years, won a scholarship for a final year at the Juilliard Foundation and made her debut last season at Aeolian Hall. She does great credit to her master, and she showed many good natural qualities as well as developed musicianship and pianism. Her program did not contain any big work of a nature to make important demands upon her powers as an interpreter.

Perhaps this accounts in a measure for the fact that I did not get an impression of a powerful or outstanding artistic personality. I did get the impression of a musical, talented and excellently taught young player. Her technique is clean, sure and at times brilliant.

Her tone has variety and good quality. At times last night her fortissimo was somewhat overpowering, but I think that was largely due to the size of the hall, and her lack of experience in public playing. It takes a seasoned artist to adjust the sonority of a concert grand to an intimate auditorium.

Miss Deck's best playing, in my opinion, was done in the Bach-Stradal Concerto and the Schumann Variations. As they were the most important works on the program this fact is significant. Miss Deck seems well on the way to a full development of her powers and while I am conservative in the matter of predictions I feel sure that those who warmly applauded her last night will watch her future with real interest.

IN CARRYING on the discussion of the three questions addressed to my readers in the EVENING POST in these columns, I am purposely quoting letters which disagree with my own expressed convictions concerning musical criticism. A publication of laudatory letters agreeing with me in principle would not only constitute a column of self-glorification which is far from my desire and intention, but would eliminate discussion. I quote a letter from a gentleman who wishes his name withheld. He writes after disagreeing with me about having silence replace the old-fashioned "roast":

"Should not a critic have in mind an 'ideal interpretation' of each selection of the standard repertoire based upon years of intelligent listening and thought and record largely the divergencies of the performance under review from this ideal? By this method the status of music in this country can, I believe, be greatly improved."

Undoubtedly a critic can within certain limits often record impressions of performances from such a point of view, and he can give many reactions and opinions produced more or less in this manner. But I quote from a book entitled, "A Musical Motley," by that experienced critic and brilliant writer, Ernest Newman: "A pianist is not expected to know anything but a few pianoforte pieces, or a singer more than a few songs.

"But a critic is expected to know all the songs, piano music, violin music, organ music, cello music, orchestral music, operas and oratorios ever written. Even under the present charitable system of telling him the composer's name he makes a bad blunder now and then. A very good English critic once heard Cesar Franck's violin and piano sonata at a concert and wrote excellently about it. A week later he heard Franck's cello and piano sonata and wrote equally excellently about that, though he appraised it quite differently from the violin sonata. There would have been no harm in th[illegible] but for the f[illegible] that the two sonatas are one, the violin part being simply transposed for the cello compass. My friend did not know this and 'gave himself away' shockingly to people who did."

And yet if my correspondent's idea held good, the supposed "ideal interpretation" of this writer just because he was a critic would have been taken to represent (for the improvement of the status of music) one that was superior to the interpretation of artists who devote a lifetime to the intensive study of the particular branch of music in which they are active. The public has no way of knowing whether a critic has a profound knowledge of a particular work or not. He can easily write a "judgment" as though he had, without giving any real proofs.

IN MY opinion it is an absolute impossibility for any one human being to know and have an "ideal interpretation" of every work of music a critic is supposed to review. This fact could scarcely be denied by any one who has the least conception of what a real interpretation of a piece of music—the kind that makes even a decent public performance possible—actually means.

The higher the general caliber of the performer is the more absurd does an assumption of superior value in the supposed interpretation of the critic become. For this reason it seems to me whether the critic writes in the infallible third person and states his opinions as facts or not, an intelligent public should regard his writing as the expression of opinion which can have a real and not a fictitious value if it is put on a basis free from such an empty pretense.

How easily mistakes can occur even when a critic does know the work in hand I learned this winter through personal experience, when after a Boston Symphony concert at which the "Poeme Divin" of Scriabine was played, through the bungling of a secretary a whole phrase comparing the "Poeme Divin" with the "Poeme de l'Extase" was omitted, making my article read as though the "Poeme de l'Extase" had been played. Fortunately for me there was no change in the program to put upon the critic the burden of recognizing the work.

I suppose, therefore, if my readers noticed the matter at all, they gave me the benefit of the doubt of having enough intelligence to look at the printed list and that some mistake in copy could account for the occurrence. But if I had on that occasion been impelled to "roast" either the work or the performance I should have been greatly distressed to have my printed dictum accepted as a final verdict. Too many such things have occurred in musical criticism for infallibility to be taken as a basis of the whole institution.

IT SEEMS to me a critic's function is the important one of reaction and impression. A composer creates the work, an interpreter performs it and a critic should represent the most intelligent type of listener who receives the message. It does not seem to me necessary for him to be armed with an "ideal interpretation" of every work by which the performer stands or falls.

The performer can scarcely be expected to interpret on the basis of the critic's ideas, especially as he only learns about them the day after his performance. Nor does it seem to me logical that the public should on principle accept a critic's interpretation put into words as necessarily better or more authoritative than that of the artist who puts his into music. Having tried both, I affirm most positively that it is vastly easier to put an "ideal interpretation" into words than it is to realize one in music.

I suppose one reason why the public as a rule, is so willing to accept the critic's word interpretation as better is because words are easily understood and music is not. A critic's real and vital function of reaction and his resulting opinions are, of course, enormously influenced by the amount of his knowledge and experience, but I think it is a very shallow and unreal thing to imagine him equipped with an "ideal interpretation" of every work in every department of music.

It is one of those superficial ideas we might well begin to outgrow and which I believe the most thoughtful among music lovers do not accept.

OLGA SAMAROFF.

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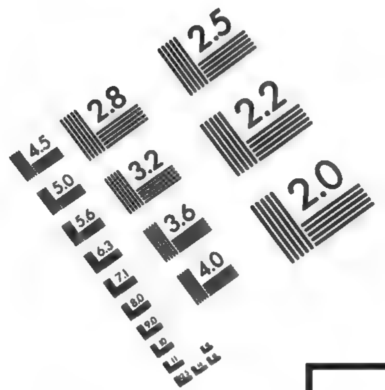

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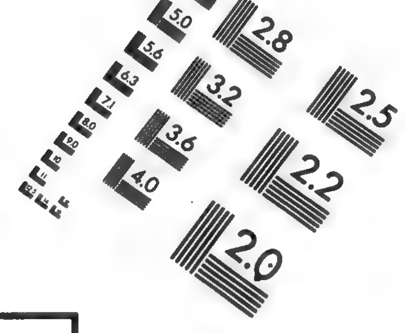

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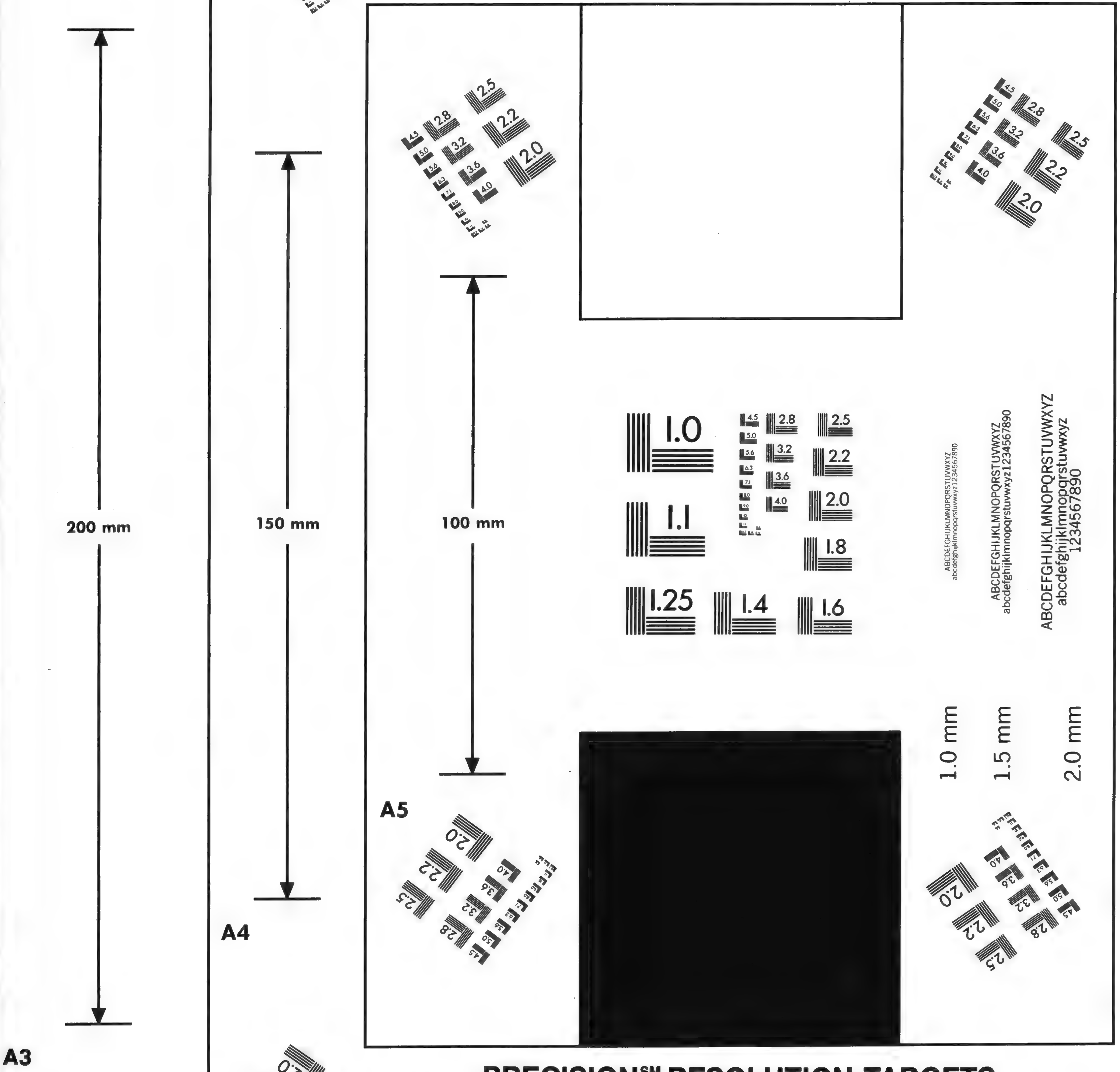

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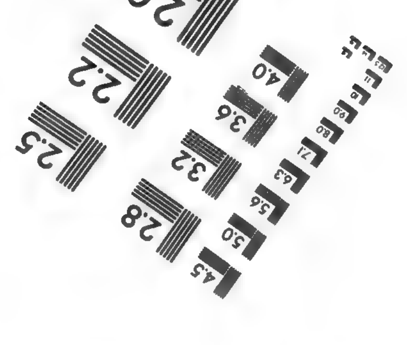

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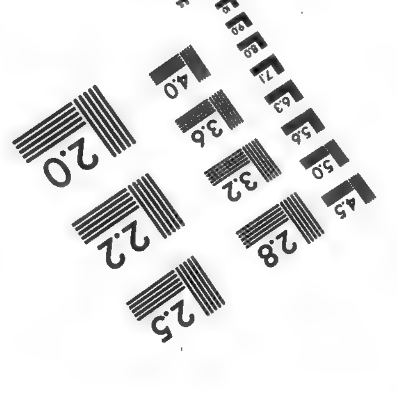

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THIS CLIPPING FROM
NEWS-TRIBUNE
DULUTH, MINN.

MAR 2 8 1926

Boston Symphony Orchestra Plays Notable Group

Henry Gilbert's New Composition Well Received.

The performance by the Boston Symphony orchestra recently in New York of a new "Symphonic Piece" by Henry F. Gilbert, was an occasion of unusual interest, since Mr. Gilbert while he has done little in the direction of cultivating publicity, stands today as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass. He was the first American pupil of Edward MacDowell. His compositions, which in most cases have aimed to affirm various phases of American life and spirit, have often drawn upon folk music current in this land for their thematic material. But Mr. Gilbert has not merely quoted folk themes; he has striven to express, through developments and transformations of certain melodies which have become part and parcel of national musical life, something of the energy and romantic vision that he believes to be latent in his people. He first emerged as a figure of significant individuality in his art when the Boston Symphony orchestra produced his "Comedy Overture on Negro Themes" in 1911, which was immediately recognized by Philip Hale, H. T. Parker and others as a new and important work.

In the words of Mr. Hale, the music "stirred the blood of the audience. All rejoiced in hearing a new voice, a voice with something to say and an original way of saying it. The overture," Mr. Hale concluded —and in this anticipated later comments from many quarters upon Gilbert's art—"is distinctively, but not bumptiously, not apologetically, American."

Folk Drama Spirit.

Mr. Parker found "here at last music of American folk tunes that meets every musical test, except, perhaps, that of adroit instrumental coloring, that keeps the matter, the voice and the spirit—the difficult item—of its origin; and that interests and stirs those who hear." This work of Gilbert's was followed by such orchestral compositions as his "Negro Rhapsody," first produced at the Norfolk Festival, Connecticut, in 1913; by "The Dance on Place Congo," played by the Boston Symphony and performed by the Metropolitan Opera company as a ballet in 1918; by the orchestral prelude to Synge's "Riders to the Sea," based on Celtic melody and embodying with singular fidelity the spirit of the folk drama; the "Indian Suite," and other smaller works. The "Symphonic Piece" had its first performance in Boston Feb. 26 and 27 under Mr. Koussevitzky. The composer describes his musical intentions as follows:

"This piece of music has no 'program' in the sense in which that word is ordinarily used. It is not about any thing, or event, in particular; not suggested or inspired by any poem, or prose writing; just a piece of music, that's all. In fact, it aims to be a piece of absolute music; somewhat of a rarity in these days of the overworked 'program' idea—ornithological, botanical, or what not.

"Many of my friends have pressed me to tell them what it's all about—what I have tried to represent, etc. I can only say this: My constant aim ever since beginning composition has been to write some American music, i. e., some music which would not naturally have been written in any other country and which should reflect or express certain aspects of the American character or spirit as felt by myself. That spirit, as I see it, is energetic, optimistic, nervous, impatient of restraint and in its highest aspect a mighty protest against the benumbing traditions of the past. This new birth—renaissance—of the human spirit which is America is a joyous, wildly shouting demonstration. Plenty of jingoism, vulgarity and 'Hurrah, boys!' attaches to it, but the spirit of the new birth underlies it all for him who can see it.

American Mood Reflected.

"Some of this American mood I have tried to reflect in my composition. So the first theme has in it (I hope) some of the 'Hurrah, boys!' character. The second theme, by contrast, has a slight Fosterian twang. It contains a remote suggestion of 'Old Folks at Home'—kind of a family resemblance—interspersed with a couple of measures from 'The Arkansaw Traveler.' Those bits are made use of and developed in the usual symphonic manner. But let it be said that, although I am a great believer in the songs of the people as possible bases for national art compositions, these two suggestions (neither used verbatim) are the only folk suggestions I have used in this composition.

"The score of this piece was finished in November, 1925. It was originally intended to be the first movement of a symphony, but certain friends of mine requested and advised that it be played as it stands. This is therefore done."

THIS CLIPPING FROM
PUBLIC LEDGER
PHILADELPHIA, PA.

MAR 2 8 1926

A REAL LOSS TO MUSICAL ART IS recorded with the passing of Franz Kneisel. Year after year he brought to Philadelphia the string quartet that bore his name and upheld the loftiest attainable standard in the exigent fine art of chamber music. Mr. Kneisel was not the flamboyant virtuoso aiming to capture the gallery with feats of bravura and technical cunning. He had appeared as soloist with orchestra and in recital. He was concertmaster of the Boston Symphony for eighteen memorable seasons. But he preferred the small ensemble, and in it his genius was most effectually revealed. For he was a scholar of sincerity and authority. He revered the classical patriarchs, yet his mind was open to new influences and fresh impressions. Always ready to make a place on his programs for aspiring composers of merit, the charlatans had cold comfort from him, and his pupils were not encouraged to a premature display of talent for the satisfaction of parental or personal vanity. His example of unswerving fidelity to standards was needed in an era when young artists are tempted by the prospect of material gains to seek the short cut that shall avoid the toilsome road to the crest of Parnassus.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 2 8 1926

FRANZ KNEISEL.

There have been few men who have done as much for the musical culture of this country as FRANZ KNEISEL, who died yesterday a young man of 61. He spent eighteen years in the influential and responsible post of concert-master of the Boston Symphony Orchestra. For thirty years he maintained the Kneisel Quartet and made it not only the finest organization of its kind in this country, but also one that could bear comparison with the best and most famous in the world. He was for many years a teacher of the finest fibre, who bestowed upon his pupils the inestimable gift of musicianship rather than virtuosoship.

KNEISEL'S greatest service was in the new standards he set, the new revelations he made to his adopted country, in the art of chamber music. Here his genius found his fullest scope; his peculiar qualities of musicianship fitted him for this task pre-eminently. He may almost be said to have been the first to show in this country what could be achieved in chamber music by high technical mastery, unlimited work in rehearsal, the ripening of sometimes years of thought and reflection, joined to deep musical insight, unquestioned authority, an unerring taste and intuitive musical feeling.

Genius is by no means to be summed up as the taking of infinite pains; but genius such as KNEISEL'S reached its highest manifestations along that road. No labor, no effort, was ever too great for him; and the results are writ large in the record he has left. For what he did the country owes him a debt of gratitude, and it will not soon be forgotten.

THIS CLIPPING FROM
NEW YORK AMERICAN

MAR 2 8 1926

Services to Be Held Here and in Boston for Franz Kneisel

Funeral services for Franz Kneisel, noted violinist and conductor, will be held tomorrow morning at the Institute of Musical Art, No. 120 Claremont avenue. The services will be conducted at 11 o'clock by the Rev. Canon Douglas.

Later in the day the body will be sent to Boston, where another service will be held at 10 o'clock Tuesday morning. Interment will follow in a cemetery near Forest Hills, Mass.

Mr. Kneisel, who was a leading figure in musical life in America, died unexpectedly Friday night in the Roosevelt Hospital, following an operation. He was stricken last week on his way to Portland, Me., and was forced to retur nto his home, No. 329 West Eighty-fourth street, and later to enter the hospital. He was in his sixty-second year.

Born in Rumania, Mr. Kneisel was graduated from the Viena Conservatory in 1882 and became concert master of the Hofburg Theatre Orchestra in that city. In 1885 he came to America, becoming concert master and conductor of the Boston Symphony Orchestra and remaining with that organization until 1903.

Mr. Kneisel was the director of the famous Kneisel String Quartette, which was disbanded in 1917.

In recent years he headed the violin department of the Institute of Musical Art and also of Kneisel Hall, Blue Hill, Me.

Mr. Kneisel wa sthe composer of "Advanced Studies for the Violin" and the composer of the Kneisel collection for violin and piano.

BOSTON, March 27 (AP).—The death in New York of Franz Kneisel, Roumanian violinist, has recalled to music lovers here the famous Kneisel string quartet, organized less than a year after Kneisel began his American career as concert master and soloist of the Boston Symphony Orchestra in 1885. Kneisel died last night.

Telegrams of condolence were sent to Mme. Kneisel today by Serge Koussevitsky, director of the Boston Symphony Orchestra, by the orchestra as a body, and by Frederick T. Cabot, president of the board of trustees. These messages carried the information that the orchestra in its concert tonight would play Beethoven's Funeral March in memory of Kneisel.

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THIS CLIPPING FROM
DEMOCRAT
CHRONICLE
ROCHESTER, N. Y.

MAR 2 8 1926

Kneisel, Rumanian Violinist, Lover of Chamber Music, Dies

Boston, March 27.—(By the Associated Press)—The death in New York of Franz Kneisel, Rumanian violinist, has recalled to music lovers here the famous Kneisel began his American career as concert master and soloist of the Boston Symphony Orchestra in 1885. Kneisel died last night.

His quartet came into being primarily through the wish of Major Henry L. Higginson, founder and patron of the Boston Symphony, that chamber music be given more prominent notice. The quartet gave an annual series of concerts which from the first attracted wide attention. It performed the standard works of the classic composers, but more often introduced for the first time many important chamber music productions by famous American and European composers. In these productions the quartet often was augmented by the composer.

THIS CLIPPING FROM
PUBLIC LEDGER
PHILADELPHIA, PA.

MAR 2 8 1926

FRANZ KNEISEL IS DEAD; WORLD-FAMED VIOLINIST

Former Boston Symphony Concertmaster Led Stringed Quartet

New York, March 27.—Franz Kneisel, violinist and director of the Kneisel Quartet until it was disbanded in 1917, died last night in Roosevelt Hospital. He was 61 years old.

Mr. Kneisel was born in Bucharest. He was trained at the Bucharest and Vienna Conservatories, making his debut in Vienna in 1882. He then became leader at the Hofburg Theatre and in 1884 became concertmaster of the Bilse Orchestra in Berlin.

From 1885 to 1903 he was concertmaster of the Boston Symphony Orchestra. His famous quartet was organized a year after joining the Boston Symphony, its first members being Kneisel, Roth Svecenski and Giese.

In 1905 he became a professor at the Institute of Musical Art here and remained with that school until his death. The disbanding of the quartet was met by regret of all critics and music lovers. It had earned a place second to none in all countries where music has its lovers.

He received the degree of Doctor of Music from Yale University in 1911 because of his undisputed position in the music world. Princeton honored him similarly in 1915. He published a collection of violin pieces and advanced etudes.

THIS CLIPPING FROM
TIMES DISPATCH
RICHMOND, VA.

MAR 2 8 1926

SERGE KOUSSEVITSKY IS FAMOUS CONDUCTOR

Will Lead Boston Symphony Orchestra Here on April 12.

The Boston Symphony Orchestra, under its famous leader, Serge Koussevitsky, which will appear here at the City Auditorium at 8:30 o'clock the night of April 12, under the management of Mrs. Wilson-Greene, recently made a week's tour in Canada, New York State and Pennsylvania, which is regarded as the most remarkable in the life of the great organization of 105 musicians. Crowded houses and prolonged demonstrations greeted the illustrious orchestra and conductor at each city visited.

At Montreal 6,500 people filled the great hall and the Montreal Herald commented on the event as follows: "The great walls of the Forum rang with deafening applause from the many thousands of enthusiastic and fortunate music lovers on the fulfillment of the many brilliant soulful and expressive combinations offered by the great conductor. The city's musical fraternity supported the program en masses and the huge building was filled to capacity. The biggest Montreal concert audience in many years."

So tremendous is the power and popularity of this orchestra, which has not been heard in Richmond under its present conductor, that in some cities where it has appeared this season, the house has been sold out long in advance. It is now generally looked on as the outstanding orchestral body in the world. When Richmond has the opportunity of hearing this peerless assembly it is thought that there will scarcely be a vacant seat in the auditorium. The seat sale will open at the Corley Company next Thursday morning.

THIS CLIPPING FROM
JOURNAL
PROVIDENCE, R. I.

MAR 2 8 1926

FRANZ KNEISEL DEATH RECALLS OLD QUARTET

Violinist Was Member of Famous Boston Symphony Group.

Boston, March 27.—(AP)—The death in New York of Franz Kneisel, Roumanian violinist, has recalled to music lovers here the famous Kneisel String Quartet, organized less than a year after Kneisel began his American career as concert master and soloist of the Boston Symphony Orchestra in 1885. Kneisel died last night.

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Besides Kneisel, as first violinist, the quartet included Julius Von Theodorowicz, his fellow student at the Vienna Conservatory; Louis Svencenski, violist, and Alvin Schroeder, violoncellist. Schroeder was considered one of the most accomplished 'cellists of the time and was one of the few to receive the honor of an invitation to become soloist of the Hof Opera in Berlin.

THIS CLIPPING FROM
NEW YORK HERALD TRIBUNE

MAR 2 8 1926

Brooklyn Concerts

Institute Announces Five Events for April

Five April concerts under its auspices are announced by the Brooklyn Institute of Arts and Sciences, including the season's last Brooklyn concert by the Boston Symphony Orchestra under Serge Koussevitzky, at the Academy of Music Friday evening, April 9.

Mischa Levitzki will give a piano recital at the Academy Tuesday evening, April 13, with a program, including numbers by Mozart, Beethoven, Chopin, Tchaikovsky and himself.

Baldwin Allan-Allen, barytone, with Robert MacGregor at the piano, will sing Scotch, Celtic and English songs at the Academy Wednesday evening, April 14. Charles Stratton, tenor, will be heard in recital at the Jamaica Branch of the Brooklyn Institute of Arts and Sciences Tuesday evening, April 6.

THIS CLIPPING FROM
NEW YORK TIMES

be at Boston on Tuesday. Mr. Kneisel died in Roosevelt Hospital Friday night at the age of sixty-one. His death was due to peritonitis following an operation to relieve an intestinal condition.

Mrs. Kneisel received yesterday many messages of condolence, among them telegrams from Serge Koussevitsky, director of the Boston Symphony Orchestra; from the orchestra as a body, and from Frederick T. Cabot, President of the orchestra's Board of Trustees. In memory of Mr. Kneisel the Boston Symphony Orchestra placed on its program last night the Beethoven Funeral March.

THIS CLIPPING FROM
TELEGRAM
WORCESTER, MASS.

MAR 2 8 1926

DEAD MUSICIAN WAS KNOWN HERE

Franz Kneisel, violinist, director of the Kneisel quartet during its 32 years of existence and a former concert master of the Boston Symphony orchestra, who died in Roosevelt hospital, New York, Friday night, was widely known in Worcester. He had frequently conducted the orchestra at the annual Worcester music festival during the time he was affiliated with the Boston Symphony from 1885 to 1903.

THIS CLIPPING FROM
INQUIRER
PHILADELPHIA, PA.

2 8 1926

Koussevitsky and Philharmonic

The next concert of the Philadelphia Philharmonic Society will take place in the Academy of Music on Sunday evening, April 11, when the Boston Symphony Orchestra under the direction of Serge Koussevitsky, will play. This will be the third of the guest orchestras to be presented this season by the Philharmonic Society, the others having been the New York Philharmonic Orchestra, conducted by Willem Mengleberg, and the Cincinnati Orchestra, under the direction of Fritz Reiner. The programme to be given by Mr. Koussevitsky will be announced later.

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NEWS-TRIBUNE
DULUTH, MINN.

MAR 28 1926

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MAR 28 1926

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220 WEST 19th ST., NEW Y
Tel. Chelsea 8860

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TIMES DISPATCH
RICHMOND, VA.

MAR 28 1926

SERGE KOUSSEVITSKY IS FAMOUS CONDUCTOR

Will Lead Boston Symphony Orchestra Here on April 12.

The Boston Symphony Orchestra, under its famous leader, Serge Koussevitsky, which will appear here at the City Auditorium at 8:30 o'clock the night of April 12, under the management of Mrs. Wilson-Greene, recently made a week's tour in Canada, New York State and Pennsylvania, which is regarded as the most remarkable in the life of the great organization of 105 musicians. Crowded houses and prolonged demonstrations greeted the illustrious orchestra and conductor at each city visited.

At Montreal 6,500 people filled the great hall and the Montreal Herald commented on the event as follows: "The great walls of the Forum rang with deafening applause from the many thousands of enthusiastic and fortunate music lovers on the fulfillment of the many brilliant soulful and expressive combinations offered by the great conductor. The city's musical fraternity supported the program en masses and the huge building was filled to capacity. The biggest Montreal concert audience in many years."

So tremendous is the power and popularity of this orchestra, which has not been heard in Richmond under its present conductor, that in some cities where it has appeared this season, the house has been sold out long in advance. It is now generally looked on as the outstanding orchestral body in the world. When Richmond has the opportunity of hearing this peerless assembly it is thought that there will scarcely be a vacant seat in the auditorium. The seat sale will open at the Corley Company next Thursday morning.

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PROVIDENCE, R. I.

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Violinist Was Member of Famous Boston Symphony Group.

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NEW YORK HERALD TRIBUNE

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NEWS-TRIBUNE
DULUTH, MINN.

MAR 2 8 1926

Boston Symphony Orchestra Plays Notable Group

Henry Gilbert's New Composition Well Received.

The performance by the Boston Symphony orchestra recently in New York of a new "Symphonic Piece" by Henry F. Gilbert, was an occasion of unusual interest, since Mr. Gilbert while he has done little in the direction of cultivating publicity, stands today as one of the most original and independent figures among contemporaneous American composers. He was born in Somerville, Mass. He was the first American pupil of Edward MacDowell. His compositions, which in most cases have aimed to affirm various phases of American life and spirit, have often drawn upon folk music current in this land for their thematic material. But Mr. Gilbert has not merely quoted folk themes; he has striven to express, through developments and transformations of certain melodies which have become part and parcel of national musical life, something of the energy and romantic vision that he believes to be latent in his people. He first emerged as a figure of significant individuality in his art when the Boston Symphony orchestra produced his "Comedy Overture on Negro Themes" in 1911, which was immediately recognized by Philip Hale, H. T. Parker and others as a new and important work.

In the words of Mr. Hale, the music "stirred the blood of the audience. All rejoiced in hearing a new voice, a voice with something to say and an original way of saying it. The overture," Mr. Hale concluded —and in this anticipated later comments from many quarters upon Gilbert's art—"is distinctively, but not bumptiously, not apologetically, American."

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TIMES DISPATCH
RICHMOND, VA.

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Dog, Stars in Thrillin Picture.

"The greatest dog picture made," that is the claim mad the latest Gotham production, Master's Voice," which, with T der, the Marvel Dog as its comes to the Victor Theater Monday and Tuesday.

In addition to this wond canine actor there is a stellar of human actors, with Mary Marjorie Daw and George Ha thorne at head of a long lis favorites.

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BROOKLYN, N. Y.
STANDARD UNION

Closing Boston Symphony Programme in Brooklyn.

For the final appearance of the Boston Symphony Orchestra in Brooklyn this season, which will be at the Academy of Music on Friday evening, April 9, Serge Koussevitzky will conduct Tschaikowsky's Fourth Symphony and Sebastian Bach's Concerto in F major. Richard Burgin, concertmaster of the orchestra, will be the soloist in Mendelssohn's E minor violin concerto.

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RECORD
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—The Civic Opera Company, which has just closed its third season, is making plans for the forthcoming season. The repertoire of the company now amounts to 15 operas. Contemplated revivals are "Lohengrin," "Secret of Suzanne," "Romeo and Juliet" and "Otello."

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MAR 2 9 1926

FRANZ KNEISEL

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SCHENECTADY, N. Y.
UNION STAR

glad to [illegible] 2 9 1926

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200

THIS CLIPPING FROM
BROOKLYN, N. Y.
STANDARD UNION

Closing Boston Symphony Programme in Brooklyn.

For the final appearance of the Boston Symphony Orchestra in Brooklyn this season, which will be at the Academy of Music on Friday evening, April 9, Serge Koussevitzky will conduct Tschaikowsky's Fourth Symphony and Sebastian Bach's Concerto in F major. Richard Burgin, concertmaster of the orchestra, will be the soloist in Mendelssohn's E minor violin concerto.

THIS CLIPPING FROM
RECORD
PHILADELPHIA, PA.

2 9 1926

—The next concert of the Philharmonic Society of Philadelphia will take place in the Academy of Music, on Sunday evening, April 11, when the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will play.

—The Civic Opera Company, which has just closed its third season, is making plans for the forthcoming season. The repertoire of the company now amounts to 15 operas. Contemplated revivals are "Lohengrin," "Secret of Suzanne," "Romeo and Juliet" and "Otello."

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BOSTON POST, SAT

LHEVINNE RESTORES CONCERTO

Symphony's Soloist Puts New Life Into Faded Work

BY WARREN STOREY SMITH

Now and again a composition of fading vitality in exceptional performance fully recaptures its onetime effectiveness. At the Symphony Concert of yesterday afternoon Tchaikovsky's Piano Concerto in B-flat minor underwent at the hands of Josef Lhevinne such revitalizing and restoration, and Mr. Lhevinne received as his due reward applause more than usually fervent and long-continued.

ARRESTS ATTENTION

Hear this overworked Concerto from a pianist merely competent, and once the breadth and elation of the introduction are past the listener's interest frequently lags. Not so yesterday. From first bar to last, the hearer's attention was riveted. Not only was there superb vigor and strength in Mr. Lhevinne's performance; it abounded likewise in subtle contrasts and gradations of tone. In the emotional passages it had warmth without sentimentality.

Often around an orchestral melodic voice the piano wove lace-like arabesques of the utmost delicacy. There was Cossack fury and an amazing show of virtuosity in the Finale. Indeed, in one bravura octave-passage Mr. Koussevitzky himself might be seen to gaze down upon the pianist's flying hands with a look half-quizzical, half-admiring, while none clapped more heartily than did the conductor when the piece was done.

Glazunov's Prelude

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Even when Glazunov has nothing of great consequence to impart, he says his say with disarming effectiveness. In this Prelude the tempest is suggested vividly enough, and if there is little hint of amorousness in the music of the lovers, these measures fill the ear with a rich and, for the moment, satisfying sound.

Bloch's Poems

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But an even more urgent claim to fame than this important service is Mr. Kneisel's association with the Kneisel Quartet. That organization, which he founded shortly after his arrival in Boston, persisted with one personnel or another until finally it was disbanded in 1917. Its four members had always belonged to the Boston Symphony Orchestra until Mr. Kneisel and his then associates in the quartet resigned from the orchestra in 1903 to devote their entire artistic energy to the former, whereupon they transferred their headquarters from Boston to New York and engaged in more extensive tours of the country.

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PROVIDENCE, R. I.
TRIBUNE

MAR 3 0 192

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PROVIDENCE, R. I.
BULLETIN

MAR 3 0 1926

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Manager Brennan Indicates Musicians Would Like to Dedicate New Auditorium.—Campaign Meeting for $1,500,000 Drive To-night.

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NEW YORK
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MAR 3 1 1926

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A chorale by Bach and a part of a chorus from Brahms Requiem, on the organ, and the Largo from Haydn's quartet in D Major by a string quartet composed of members and former members of the Boston Symphony, comprised the music at the services.

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Fritz Kreisler, the noted violinist, played the slow movement from the Bach Concerto in E Major, accompanied on the organ by Gaston Dethier, who also rendered several selections. Dr. Frank Damrosch, director of the institute, delivered a brief eulogy.

Mrs. Kneisel, who was present with her two sons and a daughter, collapsed during the ceremony and was revived by the family physician, Dr. James I. Russell.

Following the services the body was taken to Boston, where another service will be held this morning and interment will be made in the family plot at Forest Hills Cemetery.

THIS CLIPPING FROM
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"With his second number Mr. Koussevitzky, as the lawyers say, shifted the venue. The composer was now American, Mr. Timothy Spelman, not unknown in these parts during his days in Harvard College; while the background to his piece was pietistic and Italian. Mr. Spelman, it appears, has composed four tone-poems which he names collectively 'Saints' Days,' and which he would have played together. One pictures the festival of Little St. Anthony at Sorrento; another, the Redentore at Venice; the third, the racing Palio at Siena; the last (for which only the conductor found room) the 'Great Pardon of St. Francis' at Assisi, where, through his holiness, thousands of pilgrims gain remission for their sins, and in procession sing his praises and the praises of Mary, the Mother of God. Seemingly, Mr. Spelman would evoke the time, the place, the movement. A solemn rite engages him—no bustling, motley, half-pagan festival of the sun-kissed and earth-bound south.

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COURIER-CITIZEN

MAR 3 926

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NEW YORK
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REPUBLICAN
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BULLETIN

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Mr. Sweet indicated that the suggestion appealed to him greatly.

Dwight W. Coultas will be captain of Team 6, in Zone B, and George A. B. Ingleby of Team 23, in Zone H, according to an announcement by Mr. Rogers. The personnel of three additional teams has been completed and was also announced, as follows:

Team 5, Zone B—John Biltcliffe, captain; Edwin C. Fricker, lieutenant; Percy Hodgson, Randall J. Stacy, Alfred B. Carr, John Cox, Lloyd A. Oden, Howard W. Perry, John F. Harlow and R. C. Northcott.

Team 10, Zone D—William B. North, captain; D. A. Howland, lieutenant; Henry B. Fletcher, Lyton W. Sweet, David L. Dick, Charles A. Morse, Henry H. Gurland, Glenn D. Jackson, Charles W. Battey and Alfred L. Cote.

Team 25, Zone J—O. E. Loveland, captain; Arthur E. Browning, lieutenant; Rev. G. E. Hathaway, Frederick B. Goodwin, Daniel G. Aldrich, George W. Watson, F. W. Wyman, Roy Hartman, John Cheshire, Jr., and Alfred Arnold.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAR 3 0 1926

BOSTON SYMPHONY MAY OPEN HALL AT MASONIC TEMPLE

Manager Brennan Indicates Musicians Would Like to Dedicate New Auditorium.—Campaign Meeting for $1,500,000 Drive To-night.

W. H. Brennan, manager of the Boston Symphony Orchestra, indicates in a letter written to William L. Sweet, President of the Masonic Temple Trust and chairman of the $1,500,000 building fund campaign, that if it is practical the orchestra would like to dedicate the new auditorium.

Mr. Brennan writes:

"I wish to express sincere appreciation for your letter of March 23 and for the very encouraging news regarding the prospect of an excellent hall in Providence, which will be available for concerts by the Boston Symphony Orchestra. We shall follow with great interest the progress of your new building.

"It may interest you to know that the Boston Symphony Orchestra has been invited to open several new auditoriums in this country, and should this suggestion interest you, it might be kept in mind for future consideration."

One of the important meetings preliminary to the campaign to raise $1,500,000 for the new Masonic Temple and auditorium, May 3 to 14, will be held to-night at Freemasons Hall. The line officers of all Masonic bodies in Providence, Palestine Shrine, the Eastern Star, De Molay and Rainbow Girls have been invited to attend. The members of the trust, the campaign executive committee, zone chairmen and team captains also will be present. The purpose is to place the entire plan of campaign before the officers of the various bodies that will occupy the new temple so that they will be in a position to pass the word on to their members. Approximately 150 acceptances have been received. Mr. Sweet will preside and will make a brief address.

Two additional team captains and two new teams were announced last night by Mr. Rogers, as chairman of the organization committee. Dwight W. Coultas will head Team 6, in Zone B, and George A. B. Ingleby will be captain of Team 23 in Zone H.

The two additional teams reported last night are:

Team 5, Zone B—John Biltcliffe, captain; Edwin C. Fricker, lieutenant; Percy Hodgson, Randall J. Stacy, Alfred B. Carr, Joseph Cox, Lloyd A. Oden, Howard W. Perry, John F. Harlow and R. C. Northcott.

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THIS CLIPPING FROM
NEW YORK
HERALD TRIBUNE

MAR 3 1 1926

Boston Funeral Services Held for Franz Kneisel

Old Friends and Musicians Are Pallbearers at Rites

BOSTON, March 30 (AP).—Funeral services for Franz Kneisel, concert master of the Boston Symphony Orchestra from 1885 to 1903, and director of the Kneisel String Quartet during the thirty-two years of its existence, were held to-day at the Forest Hills Cemetery. The ceremonies followed similar services for the violinist in New York yesterday. The Rev. Dr. Paul Revere Frothingham officiated at the services in the chapel.

Honorary pallbearers included Joseph Adamowsky, a former first violin in the Boston Symphony Orchestra; G. W. Chadwick, president of the New England Conservatory of Music; Frederick P. Cabot, president of the Boston Symphony Orchestra board of trustees, and Charles A. Ellis, manager of the Boston Symphony Orchestra when Kneisel was concert master.

A chorale by Bach and a part of a chorus from Brahms Requiem, on the organ, and the Largo from Haydn's quartet in D Major by a string quartet composed of members and former members of the Boston Symphony, comprised the music at the services.

THIS CLIPPING FROM
NEW YORK
AMERICAN

Noted Musicians Pay Fitting Tribute to Franz Kneisel

With ceremonies befitting one of the country's leading exponents of chamber music, more than one thousand persons prominent in the musical world paid tribute yesterday to Franz Kneisel, violinist and former conductor of the Boston Symphony Orchestra. He died last Friday night following an operation in the Roosevelt Hospital. He was long the director of the famous Kneisel String Quartet.

Distinguished musicians and music lovers from many cities filled the auditorium of the Institute of Musical Art, No. 120 Claremont avenue, of which Mr. KKneisel was director of the violin department. The services were simple and were conducted by the Rev. Dr. Winfred Douglas, of Peekskill, N. Y.

Fritz Kreisler, the noted violinist, played the slow movement from the Bach Concerto in E Major, accompanied on the organ by Gaston Dethier, who also rendered several selections. Dr. Frank Damrosch, director of the institute, delivered a brief eulogy.

Mrs. Kneisel, who was present with her two sons and a daughter, collapsed during the ceremony and was revived by the family physician, Dr. James I. Russell.

Following the services the body was taken to Boston, where another service will be held this morning and interment will be made in the family plot at Forest Hills Cemetery.

THIS CLIPPING FROM
NEW YORK TELEGRAM

MAR 3 0 1926

Spelman's "Assisi."

Mr. Koussevitzky, of all the European conductors who have lately been with us in America, shows the most nurturing interest in the music of American composers. At the concerts of the Boston Symphony Orchestra in Boston last week he accorded a "world premiere" to the "Assisi" of Timothy Mather Spelman. One hopes that he will see fit to repeat the work in New York next month. From Mr. H. T. Parker, reviewing the Friday concert in the Boston Evening Transcript, we quote the following:—

"With his second number Mr. Koussevitzky, as the lawyers say, shifted the venue. The composer was now American, Mr. Timothy Spelman, not unknown in these parts during his days in Harvard College; while the background to his piece was pietistic and Italian. Mr. Spelman, it appears, has composed four tone-poems which he names collectively 'Saints' Days,' and which he would have played together. One pictures the festival of Little St. Anthony at Sorrento; another, the Redentore at Venice; the third, the racing Palio at Siena; the last (for which only the conductor found room) the 'Great Pardon of St. Francis' at Assisi, where, through his holiness, thousands of pilgrims gain remission for their sins, and in procession sing his praises and the praises of Mary, the Mother of God. Seemingly, Mr. Spelman would evoke the time, the place, the movement. A solemn rite engages him—no bustling, motley, half-pagan festival of the sun-kissed and earth-bound south.

"A march-rhythm, gradually accentuated and broadened, carries the pilgrim train along its monotonous way. The earlier shape and substance of the music are spare and grave; designedly dun is the coloring. The day is gray; the road dusty; the penitents oppressed. The flute sings a mounting, ecstatic melody. The orchestra unfolds and ripens it. Above the march-like music it hovers as in blessing. Together they rise into a hymn of glory, laud and honor. The tone-poem maintains itself as a musical structure; as it proceeds it summons the atmosphere and the illusion that Mr. Spelman would compass. The melody for the flute touches the imagination. The march-rhythm works its spell upon the ear."

The audiences, both on Friday and on Saturday, received the work with approval, summoning Mr. Spelman, who was present, to bow repeatedly.

THIS CLIPPING FROM
FREE PRESS
BURLINGTON, VT.

MAR 3 1 1926

BOSTON, March 30. (AP)—Funeral services for Franz Kneisel, concert master of the Boston Symphony Orchestra from 1885 to 1903, and director of the Kneisel string quartet during the 32 years of its existence, were held today at the Forest Hills cemetery. The Rev. Paul Revere Frothingham, D. D., officiated at the services in the chapel.

THIS CLIPPING FROM
LOWELL MASS.
COURIER-CITIZEN

MAR 3 [illegible]926

The death of Franz Kneisel last week in New York will be regretted by none more keenly than those in this vicinity who knew him as concert master of the Boston Symphony orchestra and more especially as leader and founder of the string quartet which bore his name. Here in Lowell he has heard on occasion with the quartet, which, if memory is correct, was featured more than once on the musical calendar of the Middlesex Women's Club. The Kneisel quartet was founded in 1885, the same year in which Mr. Kneisel came from Vienna to be concert master in the Boston Symphony orchestra. The original members, besides Mr. Kneisel, were Emmanuel Fiedler, second violin; Louis Svecenski, viola and Fritz Giese, 'cello. In the first program given in Boston Daniel Kuntz, now leader of the orchestra at the Repertory Theatre in Boston, joined the quartet in the performance of the Beethoven Quintet in C, Op. 29. How Mr. Kneisel brought the quartet to a perfection which matched that of the most famous quartets abroad is a matter of musical history. To his development of it through so many years is to be attributed the increasing interest in chamber music in this country. Franz Kneisel strove for perfection that comes only from the constant practice and the constant association. Time brought changes in the personnel of the quartet. There were several second violinists. Schroeder and Willeke succeeded Giese as 'cellists. When the quartet was finally abandoned a few years ago only the leader and Mr. Svecenski remained of the original four. Appropriately at the Boston Symphony concert of last Saturday evening the orchestra played the Funeral March from the Eroica Symphony of Beethoven as a tribute to the memory of the former concert master. It is as founder of the quartet and as a teacher who inspired many young American musicians that Franz Kneisel will be best remembered.

For the concerts of the Boston Symphony orchestra this week the conductor has set on the program the second Symphony of Brahms a Gigue by Debussy, Stravinsky's tone poem "The Song of the Nightingale" and Piernie's Franciscan Landscape, tone pictures of Assisi.

For the last of the Tuesday afternoon series of symphony concerts next week Mr. Koussevitzky has chosen to play Respighi's "The Pines of Rome," which twice met undoubted favor at the regular concerts. He has also put on the program Honnegger's much-discussed locomotive piece "Pacific, 231" and for lighter moods Ravel's Miniatures from Mother Goose and a suite from Stravinsky's ballet "Petrushka."

THIS CLIPPING FROM
NEW YORK
AMERICAN

Boston Musicians Honor F. Kneisel

BOSTON, March 30 (AP).—Funeral services for Franz Kneisel, concert master of the Boston Symphony Orchestra from 1885 to 1903, and director of the Kneisel String Quartet during the thirty-two years of it sexistence, were held today at the Forest Hills Cemetery. The Rev. Paul Revere Frothingham, D. D., officiated at the services in the chapel.

Honorary pallbearers included Joseph Adamowsky, a former first violin in the Boston Symphony Orchestra; G. W. Chadwick, president of the New England Conservatory of Music; Frederick P. Cabot, president of the Boston Symphony Orchestra board of trustees, and Charles A. Ellis, manager of the Boston Symphony Orchestra when Kneisel was concert master.

INFORMATION OBSCURED

202

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

LEADERS IN MUSIC SERVE AT FUNERAL OF FRANZ KNEISEL

Members and Former Members of Boston Symphony Play Requiem Selections.

BOSTON, March 30.—(AP) Fu
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A chorale by Bach and a
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THIS CLIPPING FROM
NEW YORK TIMES

MAR 31 1926

FRANZ KNEISEL BURIED.

Second Funeral Service Held in the Chapel of a Boston Cemetery.

BOSTON, March 30 (AP).—Funeral ser-

26

ANOTHER YOUNG PEOPLE'S CONCERT

HERALD 3-18 26

Symphony Hall Audience Is Enthusiastic

At Symphony hall, yesterday afternoon, the orchestra gave another of the Young People's concerts, with Michael Press again the conductor. The program, which will be repeated this afternoon, included Wagner's Overture to "The Flying Dutchman," two movements from Mozart's smyphony in E flat major, Saint-Saens's prelude to "The Deluge," Beethoven's Turkish March from "The Ruins of Athens," three of the pieces of Tschaikowsky's "Nutcracker Suite," and Liszt's Hungarian Rhapsody in F major. To close there was the singing of "The Star Spangled Banner," in honor of the day—Evaquation

Although it was the first concert that the orchestra has given since its recent trip, it was in admirable trim. Mr. Press, who is apparently to become the regular conductor of this series, again led with the robustness, and rhythmic energy that have marked each of his previous performances, especially in the overture to "The Flying Dutchman." As before, at the regular concerts, he made it magnificently alive, and this time he made Senta's theme much lovelier.

The Saint-Saens prelude, now seldom seen on a concert program, or heard in the hall, is merely a sensuous French concoction, and although the above is suggested in the violin solo, which Mr. Theodorowicz played yesterday, there is little of the deluge. Again the Liszt rhapsody, with its dance variants, sounded fresh and eloquent, although at times slow footed, and repetitious.

But the Wagner Overture, the two movements of the Mozart, the minuet and the finale, and the Turkish march, which Mr. Press was obliged to repeat, stood out head and shoulders above the rest. The audience was very large, and very enthusiastic. Mr. Surette wrote the program notes but he did not address the audience.

E. G.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Globe 3/18/26

Children Like Especially the Nutcracker Suite

Symphony Hall was nearly filled yesterday afternoon for the first of two young people's symphony concerts by excited young people, restless young people, some of them so young that their appreciation of the music had to be expressed by conducting orchestras of their own between the seats, imitating Mr Press behind his back

Fortissimi and the strongly-marked rhythms naturally held their attention most easily; little feet tramped out the beat, annoying hugely some of their elders—and for a young people's concert there were many oldsters present.

The children were politely appreciative of Wagner, but they forced a repetition of Beethoven's Turkish March—and did their applausive best to get some of the Nutcracker Suite played over for them.

The program was immensely well chosen, for there was good solid classicism for young teeth to set into; there was the exciting overture to the "Flying Dutchman" to stir young blood, and as a final number there was perhaps the jazziest of all Liszt's rhapsodies—No. 14, in F major.

The Mozart number was composed of the best known of all his minuets, and the allegro and ticklesome finale from the same symphony. Then came the beautiful, melodic violin song of Noah's dove, wheeling about on the face of the troubled waters—the prelude to "The Deluge" of Saint-Saens. It was beautifully played, and its lovely melody held the children as if breathless; one little girl clung to the sleeve of her grown-up companion, and at the end turned a solemn face up and sighed. It had obviously been almost too much for her.

The "Nutcracker Suite" seemed written for children; they loved the little overture, and they broke into the most furious applause of the afternoon at the ending of the rich waltz number.

After the concert, it being Evacuation Day, the audience sang "The Star Spangled Banner." The program will be repeated this afternoon at 4.

YOUNG PEOPLE AND BEETHOVEN

Post 3/18/26

Compel Symphony to Repeat His 'Turkish March'

BY WARREN STOREY SMITH

Although he bears no such title, Michael Press seems virtually to have become the assistant conductor of the Boston Symphony Orchestra, so often this season has this Russian violinist and conductor fitted into Mr. Koussevitzky's shoes. Already, Mr. Press has led the orchestra through a pair of regular subscription concerts, a concert in Cambridge and a brace of Young People's concerts, and this week he is again conducting two concerts for listeners of tender years, of which one befell at Symphony Hall yesterday afternoon, and the other takes place there today.

Always, at these Young People's concerts, it is interesting to note which pieces seem especially to please. Yesterday, the hit of the afternoon was plainly the Turkish March from Beethoven's music for "The Ruins of Athens," now-a-days more frequently heard in Rubinstein's brilliant piano-transcription than in its original form. Listening to it yesterday, one wondered why this march does not more often find its way to a "Pop" programme, for it makes a most cheerful din. So much did it please on this occasion that Mr. Press repeated it—even though [illegible] who had come to the stage [illegible] bassoon [illegible] ink-

14 Mills st., W. Natick.

Advertiser Mar 20

SYMPHONY PLAYS VARIED PROGRAM AT FINE CONCERT

Barbaric music and Bach, Beethoven's sonorous grace, and the vivid glamour of Respighi's "Pines of Rome," went side by side at the Symphony concert yesterday. For the first part of the program Mr. Koussevitzky chose Bach's "Concerto No. 2 in F Major" for violin, flute, oboe and trumpet. This was followed by Beethoven's "Concerto in D Major" for the violin, in which Joseph Szigeti made his appearance as soloist. Mr. Szigeti's smooth and brilliant performance thoroughly pleased an enthusiastic audience.

Modern music had its due in the second half of the concert, when Roussel's colorful suite from the opera-ballet of "Padmavati" was presented for the first time in Boston. Very Oriental indeed proved Mr. Roussel's ballet, with weird rhythms, and slow, sensuous dance music, at times overladen with the still more barbaric theme of Mongol invaders sweeping down the plains of India.

"The Pines of Rome," given for the second time this season, once more found Mr. Koussevitzky on his mettle. Its first movement again set forth children playing in the Italian sun, its second descended to more sombre measures, its third introduced the far-famed phonographic nightingale, and the last came to a crashing close with the vision of Caesar and his legions marching through the mist, bugles

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Herald Mar
MAR. 20

SYMPHONY IN 19TH CONCERT

Bach, Beethoven, Roussel and Respighi Works Presented

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Bach, Concerto No. 2, F major for violin, flute, oboe and trumpet (edited by Felix Mottl.) Beethoven, violin concerto, Roussel, First Suite from the opera-ballet "Padmavati," Respighi, "Pines of Rome" (repeated by request). The performance of Roussel's Suite was probably the first in this country. Joseph Szigeti, the solo violinist, played for the first time in Boston.

Roussel, sailing to the east as an officer in the French navy, re-visiting eastern countries, has been inspired, if "inspired" can be said of his music, by oriental memories. The subject of his opera-ballet, "Padmavati" is a Hindu romance, which admits of wild, tragic action and gorgeous color. The chief motif of the opera is the willingness of a Hindu King to hand over his beautiful and virtuous wife to a Mongolian besieger, in order to save his city from loot and massacre. She stabs her husband that in accordance with the old suttle custom the two may ascend triumphantly to the heaven of India. The librettist, M. Laloy, a well equipped writer about music, has shown a passionate interest in eastern countries and written a treatise on Chinese music. Concerning the merits of the opera, whether Roussel was successful in the carrying out of his theories of dramatic works with music, we can naturally say nothing. Is it fair to judge of stage music played in the concert hall? Is it reasonable to expect from any concert-goer an enlightened judgment?

In nine cases out of ten such music suffers injury when it is taken from the theatre, no matter how excellent the performance may be. Is this Suite an exception?

The Suite consists of the Prelude to Act I; a Dance of Warriors; a Dance of Female Slaves. The Prelude might pass as absolute music, yet in the theatre it must be more effective as suggesting the drama to come. In the concert hall the music is rather mysterious, having a foreboding chief theme with repetitions in the manner dear to Orientals. Knowing the story of the opera, one might find in this Prelude the tragic note, but one misses the sensuousness, the sensuality of the eastern drama. Goldmark was more successful in his prelude to "The Queen of Sheba," and even in his well-worn "Sakuntala." There is orientalism in music; there is pseudo-orientalism, which to westerners is often more convincing than the genuine article. Johannes Weber, in his sour way, denied the genuineness of national or local color in music. He went too far, but a hearer gladly finds in music what he expects, what he wishes, to find when he is told that the inspiring, the suggesting subject is exotic.

appropriate barbaric wildness, but these warriors might as well be Scythians, Assyrians, as Mongolians or Hindus. In the Dance of the Female Slaves one misses the languor, the voluptuousness of the East; one misses even the intoxicating monotony that one is accustomed to associate with Oriental dancing.

We write without knowledge of the scenes in which these dances occur. It may be that Laloy's female slaves are not voluptuous and enticing; that they disdain fleshly allurements. It may be that these warriors are not terrible fellows after all.

The idiom of Roussel's music in general is still a puzzle to us. It has a certain dry austerity, a forbidding aloofness. He works patiently in his tower, but the tower is of iron or brass, not of silver, not of ivory. A musician to be respected; a man of high ideals. What would one not give for a moment of coarseness, even of lush sentiment to persuade the hearer that the composer was emotional as well as brainy!

Violinists visiting Boston for the first time feel compelled to play the concerto by Beethoven or the one by Brahms to show that they are serious minded; that they are orthodox, and in good and regular standing. Mr. Szigeti is known in Europe as a man deeply interested in modern and ultra-modern compositions for the violin, yet he chose Beethoven's concerto for his first appearance here. This concerto, containing noble and beautiful thoughts, also contains much that is tiresome. The first movement is long winded, interminable. The finale, with its hiccupy chief theme narrowly escapes vulgarity. Some day a violinist will have the courage to play "Gems from Beethoven's Violin Concerto."

Mr. Szigeti is an accomplished technician blessed with impeccably pure intonation and fine musical taste, yet violists, inferior to him in certain respects, have made a deeper impression. It was yesterday as if the performance was in miniature; as if it took place behind half-closed doors of glass. The beautiful accompaniment should not be passed over silently. At times one forgot the violinist in listening to the orchestra led with such pronounced feeling and virtuose skill by Mr. Koussevitzky.

Highly enjoyable was the performance of old Bach's concerto in spite of his inability to stop in the Andante when he had said what he had spontaneously to say. The playing of Messrs. Burgin, Laurent, Gillet and Mager was as brilliant as it was musical. The repetition of "Pines of Rome" dismissed the audience in the best of humors. The nightingale was this time in fairly good voice; the march on the Appian Way was again exciting; the most imaginative music, the most poetical is in "The Pines near a Catacomb." The work as a whole is conspicuous for its inciting rhythms and daring orchestral coloring rather than for its strictly musical thoughts.

The concert will be repeated tonight. The program for next week is as follows: Delmas, overture to "Penthesilee"; Pierne, "Franciscan Landscapes"; Spelman, "Assis: The Great Pardon of St. Francis," Tchaikovsky, symphony No. 4, F minor.

Globe Mar 20

SZIGETI HEARD AT SYMPHONY CONCERT

Hungarian Violinist in Boston Debut

Joseph Szigeti, noted Hungarian violinist, made his Boston debut at yesterday's Symphony concert in the Beethoven concerto. An artist in the best sense of the term, he played with the utmost skill and taste. It would be hard to find a better violinist than he.

Mr Koussevitzky's program included a repetition of Respighi's "Pines of Rome," some inconsequential ballet music from Roussel's "Padmavati," and an arrangement of Bach's "Brandenburg Concerto" in F major. The four solo parts in the last named number were taken by Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Georges Mager, trumpet.

Mr Szigeti's artistic and unobtrusive violin playing is an agreeable change from that of many of his contemporaries trained in the Russian manner recently in vogue. Szigeti's tone is not big; but then, it is not coarse either. Szigeti does not make verve and elan supplant subtlety.

Szigeti does not pose as a "personality" with a unique platform manner. He has apparently not succumbed to the wiles of the American press agent, who for a consideration will land you on the front page of our newspapers if he can invent a new trick, by which to evade the editorial censor.

But it is still possible for a really great artist to win a public in America without a publicity campaign. Szigeti, if he goes on playing here as well as he did yesterday will before long have an assured personal following in Boston.

The best praise one can give his version of the Beethoven concerto is that it did not rouse regretful comparisons with any of the other great violinists heard here in this music. Nobody has ever played the slow movement more beautifully than Szigeti did, that is unless dead and gone violinists notably excelled Kreisler and Heifetz in it, with whose performances Szigeti's was fairly comparable. And finally Szigeti made of the cadenzas interesting music which seemed an integral part of the concerto, something no mere virtuoso fiddler could ever achieve.

Mr Koussevitzky did not give a satisfactory reading of the first movement of the concerto, to which the clew is in the repeated notes for kettle drum, which some say indicate the belated wayfarer knocking at a door and making a racket out of which Beethoven's imagination evolved this music. There should be more energy than he and the players put into the music, though it should not make any more noise. One thing Mr Koussevitzky needs at times to recall is that volume of sound and intensity of emotional energy are quite different things. He knows this in slow movements, but forgets it in allegros and finales. The beautiful playing of the orchestral part of the slow movement in this concerto must, however, be in large part credited to Mr Koussevitzky's perception of this truth.

The fragments from Roussel's ballet-opera, a unique hybrid entertainment called "Padmavati," and still in the repertory of the Paris Opera three seasons after its first production, were new to Boston. A prelude, a warrior dance, a dance of slave women, all brief and all workaday routine music in present-day style, Paris mode, left no vivid impression.

One questions the wisdom of brief operatic excerpts at these concerts. Dr Muck never gave any operatic fragment at the regular concerts, and the example seems a good one. Little bits of an opera or a ballet cannot make their effect in the concert hall, torn from their musical context and deprived of their scenic adjuncts.

The Bach concerto, in a modern arrangement which the program did not identify, afforded four of the leading solo players in the orchestra ample opportunities to display notable talents. Mr Mager's impossibly high notes on the trumpet, which cannot have been written for the trumpets in our orchestras, were a triumph of virtuosity, but not especially agreeable to the ear, though true in pitch and quality. But the beautiful flowing and interweaving strands of polyphony eluded Mr Koussevitzky's or the arranger's imaginative grasp.

Respighi's "Pines of Rome" was more brilliantly and more accurately played than on the occasion of its first performance. Again the audience liked it very much. Again one felt it to be nothing but facile, well written, theatrical music, not likely to last more than a few years, but immensely effective in its best selling way. The final triumphal march is almost as good as Sousa's "Stars and Stripes Forever." This is to pay it a very high compliment, by the way, since only musical snobs fail to perceive the true greatness of Sousa's talent.

The radio audience will probably hear the Beethoven fairly well, and may make something of the Respighi. Bach and Roussel, for different reasons, do not seem well ad[illegible] to broadc[illegible] Mr Szigeti's [illegible]

INFORMATION OBSCURED

202

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TELEGRAM

LEADERS IN MUSIC SERVE AT FUNERAL OF FRANZ KNEISEL

Members and Former Members of Boston Symphony Play Requiem Selections.

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Second Funeral Service Held in the Chapel of a Boston Cemetery.

BOSTON, March 30 (AP).—Funeral services for Franz Kneisel, concert master of the Boston Symphony Orchestra from 1885 to 1903 and director of the Kneisel String Quartet during the thirty-two years of its existence, were held today in the chapel of Forest Hills Cemetery. Burial in the family plot followed. The ceremonies followed similar services for the noted violinist held in New York yesterday. The Rev. Dr. Paul Revere Frothingham officiated.

Honorary pallbearers included Joseph Adamowsky, a former first violin in the Boston Symphony Orchestra; G. W. Chadwick, President of the New England Conservatory of Music; Frederick P. Cabot, President of the Boston Symphony Orchestra Board of Trustees, and Charles A. Ellis, manager of the orchestra when Kneisel was concert master.

A chorale by Bach and part of a chorus from Brahms's "Requiem" on the organ and the "Largo" from Haydn's quartet in D-major by a string quartet composed of members and former members of the Boston Symphony comprised the music.

SYMPHONY CONCERT FOR YOUNG PEOPLE

Globe 3/18/26

Children Like Especially the Nutcracker Suite

Symphony Hall was nearly filled yesterday afternoon for the first of two young people's symphony concerts by excited young people, restless young people, some of them so young that their appreciation of the music had to be expressed by conducting orchestras of their own between the seats, imitating Mr Press behind his back

Fortissimi and the strongly-marked rhythms naturally held their attention most easily; little feet tramped out the beat, annoying hugely some of their elders—and for a young people's concert there were many oldsters present.

The children were politely appreciative of Wagner, but they forced a repetition of Beethoven's Turkish March—and did their applausive best to get some of the Nutcracker Suite played over for them.

The program was immensely well chosen, for there was good solid classicism for young teeth to set into; there was the exciting overture to the "Flying Dutchman" to stir young blood, and as a final number there was perhaps the jazziest of all Liszt's rhapsodies—No. 14, in F major.

The Mozart number was composed of the best known of all his minuets, and the allegro and ticklesome finale from the same symphony. Then came the beautiful, melodic violin song of Noah's dove, wheeling about on the face of the troubled waters—the prelude to "The Deluge" of Saint-Saens. It was beautifully played, and its lovely melody held the children as if breathless; one little girl clung to the sleeve of her grown-up companion, and at the end turned a solemn face up and sighed. It had obviously been almost too much for her.

The "Nutcracker Suite" seemed written for children; they loved the little overture, and they broke into the most furious applause of the afternoon at the ending of the rich waltz number.

After the concert, it being Evacuation Day, the audience sang "The Star Spangled Banner." The program will be repeated this afternoon at 4.

YOUNG PEOPLE AND BEETHOVEN

Post 3/18/26

Compel Symphony to Repeat His 'Turkish March'

BY WARREN STOREY SMITH

Although he bears no such title, Michael Press seems virtually to have become the assistant conductor of the Boston Symphony Orchestra, so often this season has this Russian violinist and conductor fitted into Mr. Koussevitzky's shoes. Already, Mr. Press has led the orchestra through a pair of regular subscription concerts, a concert in Cambridge and a brace of Young People's concerts, and this week he is again conducting two concerts for listeners of tender years, of which one befell at Symphony Hall yesterday afternoon, and the other takes place there today.

Always, at these Young People's concerts, it is interesting to note which pieces seem especially to please. Yesterday, the hit of the afternoon was plainly the Turkish March from Beethoven's music for "The Ruins of Athens," now-a-days more frequently heard in Rubinstein's brilliant piano-transcription than in its original form. Listening to it yesterday, one wondered why this march does not more often find its way to a "Pop" programme, for it makes a most cheerful din. So much did it please on this occasion that Mr. Press repeated it—even though Mr. Piller, who had come to the stage especially to play the contra-bassoon part, had taken his departure, thinking that his particular task.

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sensuous dance music, at times overladen with the still more barbaric theme of Mongol invaders sweeping down the plains of India.

"The Pines of Rome," given for the second time this season, once more found Mr. Koussevitzky on his mettle. Its first movement again set forth children playing in the Italian sun, its second descended to more sombre measures, its third introduced the far-famed phonographic nightingale, and the last came to a crashing close with the vision of Caesar and his legions marching through the mist, bugles

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Herald Mar
MAR. 20

SYMPHONY IN 19TH CONCERT

Bach, Beethoven, Roussel and Respighi Works Presented

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Koussevitzky, conductor, took place yesterday afternoon in Symphony hall. The program was as follows: Bach, Concerto No. 2, F major for violin, flute, oboe and trumpet (edited by Felix Mottl.) Beethoven, violin concerto, Roussel, First Suite from the opera-ballet "Padmavati," Respighi, "Pines of Rome" (repeated by request). The performance of Roussel's Suite was probably the first in this country. Joseph Szigeti, the solo violinist, played for the first time in Boston.

Roussel, sailing to the east as an officer in the French navy, re-visiting eastern countries, has been inspired, if "inspired" can be said of his music, by oriental memories. The subject of his opera-ballet, "Padmavati" is a Hindu romance, which admits of wild, tragic action and gorgeous color. The chief motif of the opera is the willingness of a Hindu King to hand over his beautiful and virtuous wife to a Mongolian besieger, in order to save his city from loot and massacre. She stabs her husband that in accordance with the old suttle custom the two may ascend triumphantly to the heaven of India. The librettist, M. Laloy, a well equipped writer about music, has shown a passionate interest in eastern countries and written a treatise on Chinese music. Concerning the merits of the opera, whether Roussel was successful in the carrying out of his theories of dramatic works with music, we can naturally say nothing. Is it fair to judge of stage music played in the concert hall? Is it reasonable to expect from any concert-goer an enlightened judgment?

In nine cases out of ten such music suffers injury when it is taken from the theatre, no matter how excellent the performance may be. Is this Suite an exception?

The Suite consists of the Prelude to Act I; a Dance of Warriors; a Dance of Female Slaves. The Prelude might pass as absolute music, yet in the theatre it must be more effective as suggesting the drama to come. In the concert hall the music is rather mysterious, having a foreboding Chiet theme with repetitions in the manner dear to Orientals. Knowing the story of the opera, one might find in this Prelude the tragic note, but one misses the sensuousness, the sensuality of the eastern drama. Goldmark was more successful in his prelude to "The Queen of Sheba," and even in his well-worn "Sakuntala." There is orientalism in music; there is pseudo-orientalism, which to westerners is often more convincing than the genuine article. Johannes Weber, in his sour way, denied the genuineness of national or local color in music. He went too far, but a hearer gladly finds in music what he expects, what he wishes, to find when he is told that the inspiring, the suggesting subject is exotic.
appropriate barbaric wildness, but these warriors might as well be Scythians, Assyrians, as Mongolians or Hindus. In the Dance of the Female Slaves one misses the languor, the voluptuousness of the East; one misses even the intoxicating monotony that one is accustomed to associate with Oriental dancing.

We write without knowledge of the scenes in which these dances occur. It may be that Laloy's female slaves are not voluptuous and enticing; that they disdain fleshly allurements. It may be that these warriors are not terrible fellows after all.

The idiom of Roussel's music in general is still a puzzle to us. It has a certain dry austerity, a forbidding aloofness. He works patiently in his tower, but the tower is of iron or brass, not of silver, not of ivory. A musician to be respected; a man of high ideals. What would one not give for a moment of coarseness, even of lush sentiment to persuade the hearer that the composer was emotional as well as brainy!

Violinists visiting Boston for the first time feel compelled to play the concerto by Beethoven or the one by Brahms to show that they are serious minded; that they are orthodox, and in good and regular standing. Mr. Szigeti is known in Europe as a man deeply interested in modern and ultra-modern compositions for the violin, yet he chose Beethoven's concerto for his first appearance here. This concerto, containing noble and beautiful thoughts, also contains much that is tiresome. The first movement is long winded, interminable. The finale, with its hiccupy chief theme narrowly escapes vulgarity. Some day a violinist will have the courage to play "Gems from Beethoven's Violin Concerto."

Mr. Szigeti is an accomplished technician blessed with impeccably pure intonation and fine musical taste, yet violists, inferior to him in certain respects, have made a deeper impression. It was yesterday as if the performance was in miniature; as if it took place behind half-closed doors of glass. The beautiful accompaniment should not be passed over silently. At times one forgot the violinist in listening to the orchestra led with such pronounced feeling and virtuose skill by Mr. Koussevitzky.

Highly enjoyable was the performance of old Bach's concerto in spite of his inability to stop in the Andante when he had said what he had spontaneously to say. The playing of Messrs. Burgin, Laurent, Gillet and Mager was as brilliant as it was musical. The repetition of "Pines of Rome" dismissed the audience in the best of humors. The nightingale was this time in fairly good voice; the march on the Appian Way was again exciting; the most imaginative music, the most poetical is in "The Pines near a Catacomb." The work as a whole is conspicuous for its inciting rhythms and daring orchestral coloring rather than for its strictly musical thoughts.

The concert will be repeated tonight. The program for next week is as follows: Delmas, overture to "Penthesilee"; Pierne, "Franciscan Landscapes"; Spelman, "Assis: The Great Pardon of St. Francis," Tchaikovsky, symphony No. 4, F minor.

Globe Mar 20

SZIGETI HEARD AT SYMPHONY CONCERT

Hungarian Violinist in Boston Debut

Joseph Szigeti, noted Hungarian violinist, made his Boston debut at yesterday's Symphony concert in the Beethoven concerto. An artist in the best sense of the term, he played with the utmost skill and taste. It would be hard to find a better violinist than he.

Mr Koussevitzky's program included a repetition of Respighi's "Pines of Rome," some inconsequential ballet music from Roussel's "Padmavati," and an arrangement of Bach's "Brandenburg Concerto" in F major. The four solo parts in the last named number were taken by Richard Burgin, violin; Georges Laurent, flute; Fernand Gillet, oboe, and Georges Mager, trumpet.

Mr Szigeti's artistic and unobtrusive violin playing is an agreeable change from that of many of his contemporaries trained in the Russian manner recently in vogue. Szigeti's tone is not big; but then, it is not coarse either. Szigeti does not make verve and elan supplant subtlety.

Szigeti does not pose as a "personality" with a unique platform manner. He has apparently not succumbed to the wiles of the American press agent, who for a consideration will land you on the front page of our newspapers if he can invent a new trick, by which to evade the editorial censor.

But it is still possible for a really great artist to win a public in America without a publicity campaign. Szigeti, if he goes on playing here as well as he did yesterday will before long have an assured personal following in Boston.

The best praise one can give his version of the Beethoven concerto is that it did not rouse regretful comparisons with any of the other great violinists heard here in this music. Nobody has ever played the slow movement more beautifully than Szigeti did, that is unless dead and gone violinists notably excelled Kreisler and Heifetz in it, with whose performances Szigeti's was fairly comparable. And finally Szigeti made of the cadenzas interesting music which seemed an integral part of the concerto, something no mere virtuoso fiddler could ever achieve.

Mr Koussevitzky did not give a satisfactory reading of the first movement of the concerto, to which the clew is in the repeated notes for kettle drum, which some say indicate the belated wayfarer knocking at a door and making a racket out of which Beethoven's imagination evolved this music. There should be more energy than he and the players put into the music, though it should not make any more noise. One thing Mr Koussevitzky needs at times to recall is that volume of sound and intensity of emotional energy are quite different things. He knows this in slow movements, but forgets it in allegros and finales. The beautiful playing of the orchestral part of the slow movement in this concerto must, however, be in large part credited to Mr Koussevitzky's perception of this truth.

The fragments from Roussel's ballet-opera, a unique hybrid entertainment called "Padmavati," and still in the repertory of the Paris Opera three seasons after its first production, were new to Boston. A prelude, a warrior dance, a dance of slave women, all brief and all workaday routine music in present-day style, Paris mode, left no vivid impression.

One questions the wisdom of brief operatic excerpts at these concerts. Dr Muck never gave any operatic fragment at the regular concerts, and the example seems a good one. Little bits of an opera or a ballet cannot make their effect in the concert hall, torn from their musical context and deprived of their scenic adjuncts.

The Bach concerto, in a modern arrangement which the program did not identify, afforded four of the leading solo players in the orchestra ample opportunities to display notable talents. Mr Mager's impossibly high notes on the trumpet, which cannot have been written for the trumpets in our orchestras, were a triumph of virtuosity, but not especially agreeable to the ear, though true in pitch and quality. But the beautiful flowing and interweaving strands of polyphony eluded Mr Koussevitzky's or the arranger's imaginative grasp.

Respighi's "Pines of Rome" was more brilliantly and more accurately played than on the occasion of its first performance. Again the audience liked it very much. Again one felt it to be nothing but facile, well written, theatrical music, not likely to last more than a few years, but immensely effective in its best selling way. The final triumphal march is almost as good as Sousa' "Stars and Stripes Forever." This is to pay it a very high compliment, by the way, since only musical snobs fail to perceive the true greatness of Sousa's talent.

The radio audience will probably hear the Beethoven fairly well, and may make something of the Respighi. Bach and Roussel, for different reasons, do not seem well ad[illegible] to broadca[illegible] Mr Szigeti's [illegible]

Suppose you're twenty
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job paying you more. Those
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How to Keep Well

By Dr. W. A. EVANS

BRONCHITIS

Mrs. E. J. writes:

1. Is there such a thing as bronchitis?

2. If so, what are the symptoms and is there danger of its going into tuberculosis?

REPLY

1. Of course there is.

Bronchitis is an inflammation of the bronchial tubes. This infection is generally due to air borne bacteria. The bronchi are the air tubes. They are warm and moist and they communicate directly with the outside air. The lining of these tubes is epithelium of an easily affected variety. Why should there not be frequent infections? The wonder is that infection does not occur more frequently. Pneumococci, streptococci and other inflammation producers are widely spread. When the air starts for the bronchial tubes it often contains some of these germs. The nose takes some of them out; the throat removes others. The lining cells of the larger tubes remove others. But enough get to the medium sized tubes to cause infection unless cells there have learned

Boston Post

SYMPHONY RESPONDS TO APPEAL

'Pines of Rome' Holds Own on Being Repeated

Post Mar 20

BY WARREN STOREY SMITH

In deference to many requests Mr. Koussevitzky is repeating at the Symphony concerts of this week Respighi's "Pines of Rome," the outstanding orchestral novelty of the present season. And yesterday the mighty march of Roman legions, yet more brilliant and sonorous than before, again swept all before it, and in response to the applause Mr. Koussevitzky once more brought the deserving players to their feet.

DICKEY BIRD SHIFTED

Heard already on a Monday evening as well as at a previous pair of regular subscription concerts, Respighi's music wears well. Not only is the Italian here a consummate master of orchestral effects, the very substance of his music is likewise persuasive and arresting. Although he knows and employs with discreet effectiveness the latest harmonic devices, Respighi does not wholly disdain musical beauty in the generally accepted sense of that term. There is ravishing loveliness in the Nocturnal third division of his tone-poem mayhap, and at some later day a conductor will happily see fit to strike out that superfluous and intrusive dickey-bird, recte nightingale.

Yesterday, by the way, the phonograph that is voice to these twitterings was transferred to the left side of the stage and the manipulation of it assigned to one of the double-bass players.

New Soloist and Music

For the rest this concert offered the first Boston appearance of the distinguished Hungarian violinist, Josef

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SYMPHONY GIVES NOTABLE PROGRAM

Herald

Beethoven, Franck and Wagner Finely Interpreted

Mar 23

For the fourth Symphony concert of the Monday series Mr. Koussevitzky put forward a program most ingenious. At a Symphony concert, a symphony is always in place. A little gay music never fails to please. Many people still like a classic. So what more suitable than Beethoven's eighth symphony, to serve, and in short space of time, three purposes at once? It was pleasant, too, to let it lead the way; the few latecomers did it no damage. This music, indeed, is not easily damaged. What modern composer has made lovelier play with color than Beethoven in the minuet? And the allegretto last night, as Mr. Koussevitzky played it, is not likely to fade soon from the memory.

After this lively symphony, since custom—praise be—decrees a soloist at the Monday concerts, Mr. Koussevitzky placed Cesar Franck's symphonic variations, with Ferdinand Motte-Lacroix to play the piano part. He must be partial to them; they were performed at a Monday concert less than a year ago, or it may be he wished us to hear how they really should sound. In any case, Mr. Motte-Lacroix, notwithstanding a frequent hardness of tone, not only brought forward all the charm in which they abounded last year, but also he felt their curious Franckian quality so deeply that he raised these variations almost to the level of the sonata and the quintet. The brilliant measures of the close he played with relish. In the quieter episodes Mr. Koussevitzky showed a sympathy with Franck's individual turn of mind, quite equal to Mr. Motte-Lacroix's. The balance of tone between piano and orchestra was exquisite.

After Beethoven's high spirits and Cesar Franck's lofty spirituality—not to forget the latter's amazing plunge into riotous rhythm!—it was time for music of compelling emotion. Nothing could have answered better than the prelude and "Liebestod" from "Tristan und Isolde." And to close the concert Mr. Koussevitzky made an admirable choice in the second suite from Ravel's ballet "Daphnis et Chloe," music easy to listen to late in the evening, or music one could afford to lose without too much sadness if one felt it time to go home. The program surely could not have been bettered. Applause was very hearty.

The last Monday concert will be given April 19. R. R. G.

SYMPHONY IN FOURTH OF EXTRAS

Post Mar. 23

Beethoven, Wagner, Ravel and Franck on List

BY WARREN STOREY SMITH

Surely the subscribers to the Monday evening Symphony concerts have no reason nowadays to complain of their lot. In the matter of pieces they are apt to receive the pick of the season, and they are likely, too, to hear performances more finished and more eloquent than those of the regular subscription concerts.

BEETHOVEN'S EIGHTH

Last evening in the fourth concer of this supplementary series, Mr. Koussevitzky led the orchestra througl Beethoven's Eighth Symphony, th Prelude and "Love-Death" from Wagner's Tristan and the brilliant an sonorous Second Suite from Ravel' "Daphnis and Chloe," while for semi novelty Ferdinand Motte-Lacroix o the New England Conservatory playe the piano-part in a performance o Franck's Symphonic Variations. Tw weeks ago last Friday, Mr. Koussevitzky conducted the Eighth Symphon for the first time here. Since the there have been performances in othe cities, with the result that his remarkably persuasive version of the music is now more definitely shaped more sharply defined than before.

The Eighth is a jolly symphony, an Mr. Koussevitzky stresses its jollity In the first movement and in the las he gives us Homeric laughter, and i the other two lurk many a whimsica smile. Never does Mr. Koussevitzk let the symphony lapse into easy-g ing routine, and if he lays unlooke for emphasis upon certain details generally slighted or ignored, even to disturbing here and there the rhythm progress of the music, he does thereby enhance and increase the symphony's power to arrest and hold th hearer's interest.

Last evening, both in the symphon and in the fragments from "Tristan, Mr. Koussevitzky led an orchestr wholly subservient to his will, responsive to his emotion. Prelude and "Love Death" rose and fell in molten beauty And if Mr. Koussevitzky's pace at th beginning of the former piece seeme over-slow, the reason for this holding back was made apparent in the unleashed passion of the climax, becom doubly exciting through this very contrast.

Making his first appearance at Symphony Concert here, Mr. Mott Lacroix gave last evening a sympathetic and discerning performance a piano-part not displayful in the manner of the average concerted piec but rather a strand in the symphon web. And conductor and pianist, seemingly working in complete accord accomplished a plastic and beautiful ensemble.

ONDAY CONCERT BY BOSTON SYMPHONY

Globe Mar 23

otte-Lacroix Pleases in Music by Cesar Franck

The Boston Symphony Orchestra, Mr oussevitzky conducting, gave the urth concert of the current Monday vening series last evening in Sym- hony Hall. The program was a curious elange containing Beethoven's Eighth ymphony, the Cesar Franck Sympho- ic variations played by the capable erdinand Motte-Lacroix, the Prelude d "Love-Death" from "Tristan and Isolde" and Ravel's Second Suite from "Daphnis et Chloe."

Of these pieces the only one not played this season in the regular series was the "Symphonic Variations." This music, written in 1885 has a peculiarly modern feeling, largely due to its syncopation in the brilliant finale, a syncopation closely akin to that of modern jazz, which has now become so respectable.

It still sounds fresh and interesting. While not perhaps of the very best of Franck, it is far better than many concertos that are played. Mr Motte-Lacroix played it intelligently, with carefully shaded embroidery at the proper places, with considerable sonority in the more stormy passages. The orchestra lagged not a bit behind.

But it remained for the second half of the program for Mr Koussevitzky to strike gold. His Wagner is not always remarkable for its felicity. In recent memory he made no great thing of the Prelude and the "Love-Death." But last evening was another story. Superb is the one satisfactory adjective to apply to his reading.

This music, which at any time is highly emotional, may once and again when conductor, orchestra and audience are in tune run so high in the emotional scale as to become almost oppressive. With the greatest art Mr Koussevitzky stayed just the right side of that unpleasantness and yet gave pent up feelings full course. Not in his recent performance in New York did the great Toscanini so attain. The wiser took their departure after this music.

Others there were who remained, once again to marvel at the dexterity, to admire the exquisitely designed mechanism of Ravel. Prior to this there had been Beethoven with Mr Koussevitzky's faults to the fore. There was a first movement over-dramatized, flung forth in deafening sonority, and a last movement that at the conductor's behest demanded more even than the virtuosity of this orchestra could render. But all this is forgotten in the glory of last evening's Wagner.

TURDAY, MARCH 27, 192

SYMPHONY GIVES 20TH CONCERT

Conductor Koussevitzky and Orchestra Equally Inspired

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 20th concert of the Boston Sym- hony orchestra, Mr. Koussevitzky, onductor, took place yesterday af- rnoon in Symphony hall. The pro- ram was as follows: Delmas, over- ure to "Penthesilee" (first time in the United States); Spelman, "Assisi: the Great Pardon of St. Francis" (first performance); Ravel, "Mother Goose", Tchaikovsky, Symphony No 4, F minor.

Mr. Koussevitzky and the orchestra followed an exquisitely poetic performance of Ravel's suite by playing Tchaikovsky's Symphony as it never has been played here; a reading that was indescribably emotional, dramatic, overpowering; but let us first speak of the two unfamiliar compositions.

Marc Delmas, born in 1885, was awarded at the Paris Conservatory the prix de Rome in 1919. He has written several orchestral pieces and much for the stage. It has been said of him: "He is the typical musician-laureate." Is this a compliment or a sneer?

For Alfred Mortier's tragedy "Penthesilee," produced at the Odeon, Paris, in 1922, he wrote the overture and incidental music. We are concerned now with the overture, not with the dramatist's version of the old legend, yet this overture may be supposed to pre-figure the salient events of the play—the prowess of the Amazon in battle, her love for Achilles whom she overthrew, and her tragic end; as Massenet succeeded in his overture to Racine's "Phedre."

Delmas's overture is frankly theatrical, theatre music, rather than of an imaginatively symphonic nature. He mistook bombast for wild passion, noise for impressive sonority. The section based on the "love theme" has superficial sentiment rather than amorous intensity. His orchestration is for the most part thick, not varied in color. This is surprising, for the French composers of the later years seem to be born with a modern treatise on instrumentation in their hand; in fact their skill in orchestration is more conspicuous than their musical ideas.

Mr. Spelman's "Assisi" is the last movement of a suite entitled "Saints's Days." It is preceded by "Sorrento: the Feast of St. Anthony"; "Venice, the Festival of the Redeemer"; "Siena, the Palio." It is possible that "Assisi" would gain in effect if it were heard in conjunction with the other movements, yet it is not difficult to understand the composer's intentions: music suggested, as he says in his modest note, by the religious festival, without the following of a detailed program. Hence the solemn march-like tempo; the ecclesiastical flavor of many passages; above all a certain mysticism that is not vague, not too insistent, but is contemplative and uplifting.fl Now that Mr. Spelman has heard "Assisi" he may find that some ntrapuntal pages are so or- that the walk of the differ- is not clearly defined; that involved measures which, show technical ingenunity, by greater instrumental When all is said, "Assisi" to his scholarship and to rpose. We are far from the essional music of the theat- led, of which, that for the n "The Jewels of the Ma- probably the most shocking Mr. Koussevitzky had pre- two unfamiliar pieces with ry care; in the performance his customary enthusiasm. was called to the plat- he audience evidently liked

ways Tchaikovsky's fourth more characteristic, more his fifth or his sixth. He rpraised; it is the fashion in quarters to undervalue ll remains one of the few in the musical world of lf of the 19th century. Let isms" be granted. What m Handel down the years mannerisms? Certainly not thoven, Schubert, Weber, hms, Franck, Debussy. iven to every conductor to aikovsky's music with un- and sympathy. His music e rigidly academic; not for us crossers of "t's" and 's." The conductor must lf-torturing Russian more y. He must not soften his ions, his stormy cries. He nificance in the repetitions priggish objectors; in the rases from one group of to another. A conductor kid gloves for the conduct- ikovsky's music is lost. the ideal conductor with mphony on the desk must stra like the Boston Sym-

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NEW MUSIC HEARD AT SYMPHONY CONCERT

Delmas and Spelman Pieces for First Time Here

Globe Mar 27

The program of yesterday's Symphony concert began with the first performance in America of the overture to "Penthesilee," by Marc Delmas. The second number was "Assisi: The Great Pardon of St Francis," by Timothy Mather Spelman, played yesterday for the first time in public. Ravel's "Mother Goose," and Tchaikovsky's Fourth Symphony were the other numbers.

Mr Koussevitzky has made several changes since the original announcement, as has often been his way with programs, to the inconvenience of the not inconsiderable portion of his audience which makes an effort to study the music to be heard in advance of each concert.

Delmas, born in 1885 and resident in Paris, has a number of orchestral and other works to his credit, none of which have been performed in Boston or apparently in America. He was awarded the Prix de Rome in 1919 and has won several other French prizes. "Penthesilee," the overture to which was played yesterday, is described in the program books as an "heroic drama in verse" by Alfred Mortier, produced at the Odeon in Paris in 1922. There is incidental music by Delmas.

This overture, in a monotonously loud and seemingly rather muddled performance, left one with the general impression that here was a minor Massenet trying to write like a 20th century Wagner. There is a sonorous and dissonant preamble, mostly brass, followed by several episodes intended to be lyric and heroic by turns. In the theatre such music may be effective. But it seemed dull and tasteless yesterday, conventionally written and muddily scored by a man fulfilling a commission rather than writing from the heart.

Composer Present

Timothy Mather Spelman, Harvard 1913, now living in New York, was present and very warmly applauded at the close of the first public performance of his "Assisi," which is the fourth of a set of four tone poems called "Saints' Days," written at Florence in 1923-25, and lately published in London.

Mr Spelman cannot be accused of musical radicalism. His tone poem was suggested by the "Great Pardon of St Francis," but, as he says, "is in no sense strictly programmistic."

The structure is as simple as the old-fashioned minuet and trio. The first and chief theme is a rather conventional rhythmic figure in 5-4 time repeated rather than developed. The second theme is an inconsequential series of notes for flute with celesta accompaniment, gradually reinforced by other instruments and leading up to "the main theme played fortissimo by the violins, and all the horns, forissimo, accompanied by the full orchestra." The work as will be obvious ends in what the composer's analysis calls "a mood of glorification."

One felt that Mr Spelman's carefully and correctly written and capably scored tone poem was creditable to his technical skill. But the utmost one can honestly say in its favor is that if he would chop it in half and rewrite it for piano solo it would be a not ineffective salon piece.

It is possible of course that Mr Koussevitzky, who was yesterday not in the vein until Tschaikowsky's symphony was reached, did not do full justice to Mr Spelman's music. And it is obviously true that such comment as this represents only the casual impression of one listener. But the reviewer can in common honesty do no more and no less than to record exactly what his impression of a new piece was.

Familiar Symphony

Tschaikowsky's familiar symphony stirred Mr Koussevitzky's emotions and through him the orchestra and the audience. Much of it is now outmoded. Much of it was never the honest expression of an honest emotion, but an attack of hysteria set to music. But its emotional power in a vivid, free reading like Mr Koussevitzky's is not inconsiderable. The andantino and the famous pizzicato scherzo again seemed the most artistic portions of the work.

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The radio audience will almost certainly find the pizzicato scherzo in Tschaikowsky's symphony the most enjoyable number on this week's program. The rest of the symphony will probably come through well. Ravel's "Mother Goose," in a curiously dull and colorless performance, did not make its effect yesterday, and as the above comment on them sufficiently shows, not much is to be expected from the new pieces. P. R.

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Plays Tchaikovsky's Fourth as Never Before in Boston

Mar 27

BY WARREN STOREY SMITH

To recall the Symphony concerts since the coming of Mr. Koussevitzky is, for many, to think first of his conducting of the music of his fellow countrymen, and this is no disparagement of his remarkable achievements with the music of other lands. And to the list of notable performances of Russian music may now be added that of Tchaikovsky's Fourth Symphony at the concert of yesterday afternoon.

ITS VITALITY RESTORED

For sustained musical interest and as a well-rounded, evenly proportioned work of art, Tchaikovsky's Fourth may not compare favorably with the two that came after it. Yet it is unquestionably more typically Russian and perhaps also more truly personal. Certainly it is far less polished and polite. In it there speaks the Tchaikovsky who was emotionally a child of nature, a man whose feelings were of primitive intensity and strength.

To soften and refine this Symphony, as some conductors have done, to subdue it to a decorum seemly for the concert-room, is to devitalize it, to rob it of its most characteristic quality. From such error, needless to say, Mr. Koussevitzky refrained. On the contrary, he laid on and spared not. In the first movement the music sobbed and shrieked, alternately flamed or languished.

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Contrasted more than ever sharply to the passion of the first movement and the excitements of the last, the melancholy Andantino and the Scherzo of plucked strings and isolated wind-choir each came and went yesterday in beautifully finished performance, while throughout the Symphony there was an elasticity remarkable even for this orchestra's present prowess. Hardly had the last chord ceased to sound before the audience sought release in frantic applause that continued unabated until Mr. Koussevitzky, on his third return to the stage, brought the players to their feet.

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SYMPHONY RESPONDS TO APPEAL

'Pines of Rome' Holds Own on Being Repeated

Post Mar 20

BY WARREN STOREY SMITH

In deference to many requests Mr. Koussevitzky is repeating at the Symphony concerts of this week Respighi's "Pines of Rome," the outstanding orchestral novelty of the present season. And yesterday the mighty march of Roman legions, yet more brilliant and sonorous than before, again swept all before it, and in response to the applause Mr. Koussevitzky once more brought the deserving players to their feet.

DICKEY BIRD SHIFTED

Heard already on a Monday evening as well as at a previous pair of regular subscription concerts, Respighi's music wears well. Not only is the Italian here a consummate master of orchestral effects, the very substance of his music is likewise persuasive and arresting. Although he knows and employs with discreet effectiveness the latest harmonic devices, Respighi does not wholly disdain musical beauty in the generally accepted sense of that term. There is ravishing loveliness in the Nocturnal third division of his tone-poem mayhap, and at some later day a conductor will happily see fit to strike out that superfluous and intrusive dickey-bird, recte nightingale.

Yesterday, by the way, the phonograph that is voice to these twitterings was transferred to the left side of the stage and the manipulation of it assigned to one of the double-bass players.

New Soloist and Music

For the rest this concert offered the first Boston appearance of the distinguished Hungarian violinist, Josef Szigeti; the first performance here of the Suite from Roussel's opera-ballet, "Padmavati," music none too convincing when thus removed from its rightful environment; and by way of agreeable introduction Bach's Concerto in F major for violin, flute, oboe and trumpet.

A violinist closely identified with contemporary music, Mr. Szigeti, would have better pleased some of his hearers, had he chosen for his vehicle a fresher piece than the over-long and over-worked Concerto of Beethoven. But there was the compensation of his sensitive, fine-grained playing, his excellent rhythmic sense. And thanks alike to him and to Mr Koussevitsky, the beautiful Larghetto offered 10 minutes of rare delight.

Bach, Served Nobly

As for the other two movements, it would be a mercy to subject them to judicious curtailment—or better still, for a few seasons to omit the Concerto altogether from the repertory.

Bach, as well as Beethoven, in the instance of the Concerto played yesterday, was most successful in his middle movement. By the soloists, Messrs. Burgin, Laurent, Gillet and Mager, this Andante, and for that matter the rest of the Concerto, was nobly played, and at the end they were warmly applauded.

SYMPHONY IN FOURTH OF EXTRAS

Post Mar. 23

Beethoven, Wagner, Ravel and Franck on List

BY WARREN STOREY SMITH

Surely the subscribers to the Monday evening Symphony concerts have no reason nowadays to complain of their lot. In the matter of pieces they are apt to receive the pick of the season, and they are likely, too, to hear performances more finished and more eloquent than those of the regular subscription concerts.

BEETHOVEN'S EIGHTH

Last evening in the fourth concer of this supplementary series, Mr. Koussevitzky led the orchestra throug Beethoven's Eighth Symphony, th Prelude and "Love-Death" from Wagner's Tristan and the brilliant an sonorous Second Suite from Ravel' "Daphnis and Chloe," while for semi novelty Ferdinand Motte-Lacroix o the New England Conservatory playe the piano-part in a performance o Franck's Symphonic Variations. Tw weeks ago last Friday, Mr. Koussevitzky conducted the Eighth Symphon for the first time here. Since the there have been performances in othe cities, with the result that his remarkably persuasive version of the music is now more definitely shape more sharply defined than before.

The Eighth is a jolly symphony, an Mr. Koussevitzky stresses its jollity in the first movement and in the las he gives us Homeric laughter, and i the other two lurk many a whimsica smile. Never does Mr. Koussevitzk let the symphony lapse into easy-g ing routine, and if he lays unlooke for emphasis upon certain details ge erally slighted or ignored, even to di turbing here and there the rhythm progress of the music, he does ther by enhance and increase the symphony's power to arrest and hold th hearer's interest.

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TURDAY, MARCH 27, 192

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Conductor Koussevitzky and Orchestra Equally Inspired

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 20th concert of the Boston Sym- hony orchestra, Mr. Koussevitzky, onductor, took place yesterday aft- rnoon in Symphony hall. The pro- am was as follows: Delmas, over- ure to "Penthesilee" (first time in the United States); Spelman, "Assisi: the Great Pardon of St. Francis" (first performance); Ravel, "Mother Goose", Tchaikovsky, Symphony No 4, F minor.

Mr. Koussevitzky and the orchestra followed an exquisitely poetic performance of Ravel's suite by playing Tchaikovsky's Symphony as it never has been played here; a reading that was indescribably emotional, dramatic, overpowering; but let us first speak of the two unfamiliar compositions.

Marc Delmas, born in 1885, was awarded at the Paris Conservatory the prix de Rome in 1919. He has written several orchestral pieces and much for the stage. It has been said of him: "He is the typical musician-laureate." Is this a compliment or a sneer?

For Alfred Mortier's tragedy "Penthesilee," produced at the Odeon, Paris, in 1922, he wrote the overture and incidental music. We are concerned now with the overture, not with the dramatist's version of the old legend, yet this overture may be supposed to pre-figure the salient events of the play—the prowess of the Amazon in battle, her love for Achilles whom she overthrew, and her tragic end; as Massenet succeeded in his overture to Racine's "Phedre."

Delmas's overture is frankly theatrical, theatre music, rather than of an imaginatively symphonic nature. He mistook bombast for wild passion, noise for impressive sonority. The section based on the "love theme" has superficial sentiment rather than amorous intensity. His orchestration is for the most part thick, not varied in color. This is surprising, for the French composers of the later years seem to be born with a modern treatise on instrumentation in their hand; in fact their skill in orchestration is more conspicuous than their musical ideas.

Mr. Spelman's "Assist" is the last movement of a suite entitled "Saints's Days." It is preceded by "Sorrento: the Feast of St. Anthony"; "Venice, the Festival of the Redeemer"; "Siena, the Palio." It is possible that "Assisi" would gain in effect if it were heard in conjunction with the other movements, yet it is not difficult to understand the composer's intentions: music suggested, as he says in his modest note, by the religious festival, without the following of a detailed program. Hence the solemn march-like tempo; the ecclesiastical flavor of many passages; above all a certain mysticism that is not vague, not too insistent, but is contemplative and uplifting. Now that Mr. Spelman has heard "Assisi" he may find that some of the contrapuntal pages are so orchestrated that the walk of the different parts is not clearly defined; that there are involved measures which, while they show technical ingenuity, might gain by greater instrumental simplicity. When all is said, "Assisi" is creditable to his scholarship and to his lofty purpose. We are far from the sacred processional music of the theatrically minded, of which, that for the procession in "The Jewels of the Madonna" is probably the most shocking example. Mr. Koussevitzky had prepared the two unfamiliar pieces with his customary care; in the performance he led with his customary enthusiasm. Mr. Spelman was called to the platform, for the audience evidently liked "Assisi."

In many ways Tchaikovsky's fourth symphony is more characteristic, more racial than his fifth or his sixth. He has been overpraised; it is the fashion now in certain quarters to undervalue him. He still remains one of the few great figures in the musical world of the latter half of the 19th century. Let his "mannerisms" be granted. What composer from Handel down the years is free from mannerisms? Certainly not Mozart, Beethoven, Schubert, Weber, Wagner, Brahms, Franck, Debussy.

It is not given to every conductor to conduct Tchaikovsky's music with understanding and sympathy. His music is not for the rigidly academic; not for the scrupulous crossers of "t's" and dotters of "i's." The conductor must meet this self-torturing Russian more than half-way. He must not soften his wild lamentations, his stormy cries. He must find significance in the repetitions that disturb priggish objectors; in the tossing of phrases from one group of instruments to another. A conductor that puts on kid gloves for the conducting of Tchaikovsky's music is lost. Furthermore, the ideal conductor with this fourth symphony on the desk must have an orchestra like the Boston Sym-

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NEW MUSIC HEARD AT SYMPHONY CONCERT

Delmas and Spelman Pieces for First Time Here

Globe Mar 27

The program of yesterday's Symphony concert began with the first performance in America of the overture to "Penthesilee," by Marc Delmas. The second number was "Assisi: The Great Pardon of St Francis," by Timothy Mather Spelman, played yesterday for the first time in public. Ravel's "Mother Goose," and Tchaikovsky's Fourth Symphony were the other numbers.

Mr Koussevitzky has made several changes since the original announcement, as has often been his way with programs, to the inconvenience of the not inconsiderable portion of his audience which makes an effort to study the music to be heard in advance of each concert.

Delmas, born in 1885 and resident in Paris, has a number of orchestral and other works to his credit, none of which have been performed in Boston or apparently in America. He was awarded the Prix de Rome in 1919 and has won several other French prizes. "Penthesilee," the overture to which was played yesterday, is described in the program books as an "heroic drama in verse" by Alfred Mortier, produced at the Odeon in Paris in 1922. There is incidental music by Delmas.

This overture, in a monotonously loud and seemingly rather muddled performance, left one with the general impression that here was a minor Massenet trying to write like a 20th century Wagner. There is a sonorous and dissonant preamble, mostly brass, followed by several episodes intended to be lyric and heroic by turns. In the theatre such music may be effective. But it seemed dull and tasteless yesterday, conventionally written and muddily scored by a man fulfilling a commission rather than writing from the heart.

Composer Present

Timothy Mather Spelman, Harvard 1913, now living in New York, was present and very warmly applauded at the close of the first public performance of his "Assisi," which is the fourth of a set of four tone poems called "Saints' Days," written at Florence in 1923-25, and lately published in London.

Mr Spelman cannot be accused of musical radicalism. His tone poem was suggested by the "Great Pardon of St Francis," but, as he says, "is in no sense strictly programmistic."

The structure is as simple as the old-fashioned minuet and trio. The first and chief theme is a rather conventional rhythmic figure in 5-4 time repeated rather than developed. The second theme is an inconsequential series of notes for flute with celesta accompaniment, gradually reinforced by other instruments and leading up to "the main theme played fortissimo by the violins, and all the horns, forissimo, accompanied by the full orchestra." The work as will be obvious ends in what the composer's analysis calls "a mood of glorification."

One felt that Mr Spelman's carefully and correctly written and capably scored tone poem was creditable to his technical skill. But the utmost one can honestly say in its favor is that if he would chop it in half and rewrite it for piano solo it would be a not ineffective salon piece.

It is possible of course that Mr Koussevitzky, who was yesterday not in the vein until Tschaikowsky's symphony was reached, did not do full justice to Mr Spelman's music. And it is obviously true that such comment as this represents only the casual impression of one listener. But the reviewer can in common honesty do no more and no less than to record exactly what his impression of a new piece was.

Familiar Symphony

Tschaikowsky's familiar symphony stirred Mr Koussevitzky's emotions and through him the orchestra and the audience. Much of it is now outmoded. Much of it was never the honest expression of an honest emotion, but an attack of hysteria set to music. But its emotional power in a vivid, free reading like Mr Koussevitzky's is not inconsiderable. The andantino and the famous pizzicato scherzo again seemed the most artistic portions of the work.

There is in the whole not a little of the Russian local color of which the Russian Nationalists are popularly supposed to have the monopoly. Let those who despise Tschaikowsky only to exalt Rimsky, compare the motto theme of this symphony and the theme in "Coq d'or" when the golden cockerel gives its warning, consider the Russian folk songs in the andantino and finale and then point out wherein the superior "originality" and "nationalism" of Rimsky consists. Note also in Tschaikowsky's favor the quasi-Oriental passage work in minor keys for wind instruments in the first movement.

The radio audience will almost certainly find the pizzicato scherzo in Tschaikowsky's symphony the most enjoyable number on this week's program. The rest of the symphony will probably come through well. Ravel's "Mother Goose," in a curiously dull and colorless performance, did not make its effect yesterday, and as the above comment on them sufficiently shows, not much is to be expected from the new pieces.

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To soften and refine this Symphony, as some conductors have done, to subdue it to a decorum seemly for the concert-room, is to devitalize it, to rob it of its most characteristic quality. From such error, needless to say, Mr. Koussevitzky refrained. On the contrary, he laid on and spared not. In the first movement the music sobbed and shrieked, alternately flamed or languished.

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MONDAY CONCERT BY BOSTON SYMPHONY

Globe Mar 23

Motte-Lacroix Pleases in Music by Cesar Franck

Isolde" and Ravel's Second Suite from "Daphnis et Chloe."

Of these pieces the only one not played this season in the regular series was the "Symphonic Variations." This music, written in 1885 has a peculiarly modern feeling, largely due to its syncopation in the brilliant finale, a syncopation closely akin to that of modern jazz, which has now become so respectable.

last evening was another story. Superb is the one satisfactory adjective to apply to his reading.

This music, which at any time is highly emotional, may once and again when conductor, orchestra and audience are in tune run so high in the emotional scale as to become almost oppressive. With the greatest art Mr Koussevitzky stayed just the right side of that unpleasantness and yet gave pent up feelings full course. Not in his recent

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St Paul	54	50	Clear
St Louis	54	50	Cloudy
Chicago	44	44	Rain
Nantucket	50	34	Clear
Portland, Me	50	36	Clear
Eastport	48	36	Clear
New York	56	46	Pt Cloudy
Washington	60	52	Cloudy
Jacksonville	68	60	Cloudy

DR. HILTON'S NO. 3
Best Cold Preventive Known

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street today carried a single passenger and did not mean much business, whereas two of them occupied as much room as a street car that carried 100 passengers.

Mr. Warren, representing financial interests in the State street district, said he was authorized in a general way to approve [illegible], though the interests he represented had not studied routes.

"Our interest is in the pedestrians, oddly enough," he said. "Thousands of them daily are in the financial district, going from one office building to another, to the postoffice, city hall, the banks, the custom house and the courts. The lines of traffic in Washington street, Devonshire, Federal and Congress streets cut the district in two like a Chinese wall.

"Clients of mine have been compelled to discontinue the use of safety vaults in one institution and patronize another because of these almost impassable barriers. The commonwealth has spent millions for improving the highways for motor cars, but not a cent, so far as I can learn, for the safety of the pedestrians. I believe if you report a bill on this loop that you should make certain mandatory provisions for wider sidewalks and for safety islands in the financial district, and also in the shopping district."

Daniel A. Holland, head of the Holland System, said his concern has several parcels of land in the loop section that would be assessed for betterments, and that they were willing to pay them.

It is hard

Boston Po

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The Eighth is a jolly symphony, and Mr. Koussevitzky stresses its jollity. In the first movement and in the last he gives us Homeric laughter, and in the other two lurk many a whimsical smile. Never does Mr. Koussevitzky let the symphony lapse into easy-going routine, and if he lays unlooked for emphasis upon certain details generally slighted or ignored, even to disturbing here and there the rhythmic progress of the music, he does thereby enhance and increase the symphony's power to arrest and hold the hearer's interest.

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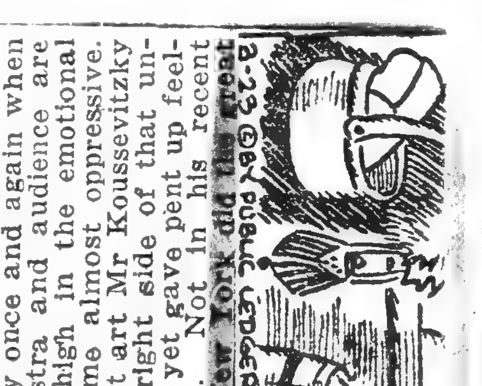

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For Alfred Mortier's tragedy "Penthesilee," produced at the Odeon, Paris, in 1922, he wrote the overture and incidental music. We are concerned now with the overture, not with the dramatist's version of the old legend, yet this overture may be supposed to pre-figure the salient events of the play—the prowess of the Amazon in battle, her love for Achilles whom she overthrew, and her tragic end; as Massenet succeeded in his overture to Racine's "Phedre."

Delmas's overture is frankly theatrical, theatre music, rather than of an imaginatively symphonic nature. He mistook bombast for wild passion, noise for impressive sonority. The section based on the "love theme" has superficial sentiment rather than amorous intensity. His orchestration is for the most part thick, not varied in color. This is surprising, for the French composers of the later years seem to be born with a modern treatise on instrumentation in their hand; in fact their skill in orchestration is more conspicuous than their musical ideas.

Mr. Spelman's "Assist" is the last movement of a suite entitled "Saints's Days." It is preceded by "Sorrento: the Feast of St. Anthony"; "Venice, the Festival of the Redeemer"; "Siena, the Palio." It is possible that "Assisi" would gain in effect if it were heard in conjunction with the other movements, yet it is not difficult to understand the composer's intentions: music suggested, as he says in his modest note, by the religious festival, without the following of a detailed program. Hence the solemn march-like tempo; the ecclesiastical flavor of many passages; above all a certain mysticism that is not vague, not too insistent, but is contemplative and uplifting.fl Now that Mr. Spelman has heard "Assisi" he may find that some of the contrapuntal pages are so orchestrated that the walk of the different parts is not clearly defined; that there are involved measures which, while they show technical ingenunity, might gain by greater instrumental simplicity. When all is said, "Assisi" is creditable to his scholarship and to his lofty purpose. We are far from the sacred processional music of the theatrically minded, of which, that for the procession in "The Jewels of the Madonna" is probably the most shocking example. Mr. Koussevitzky had prepared the two unfamiliar pieces with his customary care; in the performance he led with his customary enthusiasm. Mr. Spelman was called to the platform, for the audience evidently liked "Assisi."

In many ways Tchaikovsky's fourth symphony is more characteristic, more racial than his fifth or his sixth. He has been overpraised; it is the fashion now in certain quarters to undervalue him. He still remains one of the few great figures in the musical world of the latter half of the 19th century. Let his "mannerisms" be granted. What composer from Handel down the years is free from mannerisms? Certainly not Mozart, Beethoven, Schubert, Weber, Wagner, Brahms, Franck, Debussy.

It is not given to every conductor to conduct Tchaikovsky's music with understanding and sympathy. His music is not for the rigidly academic; not for the scrupulous crossers of "t's" and dotters of "i's." The conductor must meet this self-torturing Russian more than half-way. He must not soften his wild lamentations, his stormy cries. He must find significance in the repetitions that disturb priggish objectors; in the tossing of phrases from one group of instruments to another. A conductor that puts on kid gloves for the conducting of Tchaikovsky's music is lost. Furthermore, the ideal conductor with this fourth symphony on the desk must have an orchestra like the Boston Sym-

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NEW MUSIC HEARD AT SYMPHONY CONCERT

Delmas and Spelman Pieces for First Time Here

GLOBE MAR 27

The program of yesterday's Symphony concert began with the first performance in America of the overture to "Penthesilee," by Marc Delmas. The second number was "Assisi: The Great Pardon of St Francis," by Timothy Mather Spelman, played yesterday for the first time in public. Ravel's "Mother Goose," and Tchaikovsky's Fourth Symphony were the other numbers.

Mr Koussevitzky has made several changes since the original announcement, as has often been his way with programs, to the inconvenience of the not inconsiderable portion of his audience which makes an effort to study the music to be heard in advance of each concert.

Delmas, born in 1885 and resident in Paris, has a number of orchestral and other works to his credit, none of which have been performed in Boston or apparently in America. He was awarded the Prix de Rome in 1919 and has won several other French prizes. "Penthesilee," the overture to which was played yesterday, is described in the program books as an "heroic drama in verse" by Alfred Mortier, produced at the Odeon in Paris in 1922. There is incidental music by Delmas.

This overture, in a monotonously loud and seemingly rather muddled performance, left one with the general impression that here was a minor Massenet trying to write like a 20th century Wagner. There is a sonorous and dissonant preamble, mostly brass, followed by several episodes intended to be lyric and heroic by turns. In the theatre such music may be effective. But it seemed dull and tasteless yesterday, conventionally written and muddily scored by a man fulfilling a commission rather than writing from the heart.

Composer Present

Timothy Mather Spelman, Harvard 1913, now living in New York, was present and very warmly applauded at the close of the first public performance of his "Assisi," which is the fourth of a set of four tone poems called "Saints' Days," written at Florence in 1923-25, and lately published in London.

Mr Spelman cannot be accused of musical radicalism. His tone poem was suggested by the "Great Pardon of St Francis," but, as he says, "Is in no sense strictly programmistic."

The structure is as simple as the old-fashioned minuet and trio. The first, and chief theme is a rather conventional rhythmic figure in 5-4 time repeated rather than developed. The second theme is an inconsequential series of notes for flute with celesta accompaniment, gradually reinforced by other instruments and leading up to "the main theme played fortissimo by the violins, and all the horns, forissimo, accompanied by the full orchestra." The work as will be obvious ends in what the composer's analysis calls "a mood of glorification."

One felt that Mr Spelman's carefully and correctly written and capably scored tone poem was creditable to his technical skill. But the utmost one can honestly say in its favor is that if he would chop it in half and rewrite it for piano solo it would be a not ineffective salon piece.

It is possible of course that Mr Koussevitzky, who was yesterday not in the vein until Tschaikowsky's symphony was reached, did not do full justice to Mr Spelman's music. And it is obviously true that such comment as this represents only the casual impression of one listener. But the reviewer can in common honesty do no more and no less than to record exactly what his impression of a new piece was.

Familiar Symphony

Tschaikowsky's familiar symphony stirred Mr Koussevitzky's emotions and through him the orchestra and the audience. Much of it is now outmoded. Much of it was never the honest expression of an honest emotion, but an attack of hysteria set to music. But its emotional power in a vivid, free reading like Mr Koussevitzky's is not inconsiderable. The andantino and the famous pizzicato scherzo again seemed the most artistic portions of the work.

There is in the whole not a little of the Russian local color of which the Russian Nationalists are popularly supposed to have the monopoly. Let those who despise Tschaikowsky only to exalt Rimsky, compare the motto theme of this symphony and the theme in "Coq d'or" when the golden cockerel gives its warning, consider the Russian folk songs in the andantino and finale and then point out wherein the superior "originality" and "nationalism" of Rimsky consists. Note also in Tschaikowsky's favor the quasi-Oriental passage work in minor keys for wind instruments in the first movement.

The radio audience will almost certainly find the pizzicato scherzo in Tschaikowsky's symphony the most enjoyable number on this week's program. The rest of the symphony will probably come through well. Ravel's "Mother Goose," in a curiously dull and colorless performance, did not make its effect yesterday, and as the above comment on them sufficiently shows, not much is to be expected from the new pieces.

P. R.

SYMPHONY REVELS IN VIRTUOSITY

Plays Tchaikovsky's Fourth as Never Before in Boston

MAR 27

BY WARREN STOREY SMITH

To recall the Symphony concerts since the coming of Mr. Koussevitzky is, for many, to think first of his conducting of the music of his fellow countrymen, and this is no disparagement of his remarkable achievements with the music of other lands. And to the list of notable performances of Russian music may now be added that of Tchaikovsky's Fourth Symphony at the concert of yesterday afternoon.

ITS VITALITY RESTORED

For sustained musical interest and as a well-rounded, evenly proportioned work of art, Tchaikovsky's Fourth may not compare favorably with the two that came after it. Yet it is unquestionably more typically Russian and perhaps also more truly personal. Certainly it is far less polished and polite. In it there speaks the Tchaikovsky who was emotionally a child of nature, a man whose feelings were of primitive intensity and strength.

To soften and refine this Symphony, as some conductors have done, to subdue it to a decorum seemly for the concert-room, is to devitalize it, to rob it of its most characteristic quality. From such error, needless to say, Mr. Koussevitzky refrained. On the contrary, he laid on and spared not. In the first movement the music sobbed and shrieked, alternately flamed or languished.

The pervading theme of Fate, so different from the corresponding motive in Tchaikovsky's succeeding symphony, sounded the note, not only of awe, but of terror. In headlong rush went the Finale, Mr. Koussevitzky's baton flashing in air like a sword of battle, the orchestra accomplishing marvels of virtuosity, tossing off Tchaikovsky's sixteenths as though they were child's play, outwardly in a very delirium of emotion yet actually in hair-trigger response to the conductor's will.

Contrasted more than ever sharply to the passion of the first movement and the excitements of the last, the melancholy Andantino and the Scherzo of plucked strings and isolated wind-choir each came and went yesterday in beautifully finished performance, while throughout the Symphony there was an elasticity remarkable even for this orchestra's present prowess. Hardly had the last chord ceased to sound before the audience sought release in frantic applause that continued unabated until Mr. Koussevitzky, on his third return to the stage, brought the players to their feet.

New Record for Applause

Already, for the matter of that, at the close of Ravel's charming "Mother Goose" had such acknowledgment been made. And the applause that greeted the first performance anywhere of Timothy Mather Spelman's tone-poem, "Assisi: the Great Pardon of St. Francis," and that lasted while the composer bowed twice from his seat and then came thrice to the front of the platform, helped to make this a record concert in the matter of clapping of hands.

Mr. Spelman, an American making his chief residence in Florence, has written in this, the fourth of a series of "Saints' Days," music of worth and interest in which the mood of religious festival is well sustained, and that prompts curiosity as to the nature and content of its three companions.

By way of introduction to a more than usually enjoyable concert Mr. Koussevitzky led the first American performance of Marc Delmas' Overture to Alfred Mortier's "Penthesilea," a well-made, well-sounding composition with an appropriate theatrical flavor and suggesting in its warlike introduction that this Parisian had not forgotten the "Gwendolyn" of Chabrier.

HE BOSTON HERALD, SUNDAY, MARCH 28, 1926

Weekly Comment

The German Requiem of Johannes Brahms will be performed this afternoon at the Pension Fund Concert of the Boston Symphony Orchestra. The title is "German Requiem," for the Requiem is not that of the church.

In 1854 Brahms wrote a symphony which was never completed. The work was turned into a sonata for two pianos. The first two movements are now known as the first and second of his piano concerto in D minor; the third is the March movement in three-four time, "Behold All Flesh" in the German Requiem.

At Carlsruhe in 1866, when Brahms was 32 years old he began to write this Requiem. It was generally believed by his friends that he intended it to be a memorial to his mother, Johanna, who died in 1865. Clara Schumann once said: "We all think he wrote it in her memory though he has never expressly said so." Joachim in his address at the Brahms Memorial Festival at Meiningen, in October, 1899, referred to this Requiem: "Never has a nobler monument been raised by filial love." The movement of the unfinished symphony, which is now the march "Behold All Flesh," was due to Brahms's grief over the tragedy of Schumann's sickness.

He worked on the Requiem while he was dwelling in Zurich and completed it at Lichtenthal, with the exception of the fifth number. In September, 1866, Clara Schumann wrote in her diary that Johannes had been playing to her some "magnificent movements" out of a Requiem of his own. "It is full of tender and again daring thoughts."

There was anxiety about the time and place of the production. Brahms was conscious of the music's worth and wished it to be brought out under the most favorable circumstances. The first performance of the work as originally completed was to take place under his direction in the Bremen Cathedral on Good Friday, April 10, 1868.

On Dec. 1, 1867, the Gesellschaft Concert in Vienna was devoted to the memory of Schubert. The first three numbers of the Requiem were then performed. The second part of the program consisted of selections from Schubert's "Rosamunde" which were then heard in a concert hall for the first time. The choruses of the Requiem were sung by the Singverein; the baritone solo by Dr. Paenzer of the Imperial Chapel.

The first two movements met with some approval, but the music as a whole did not please. In the famous pedal-point the drummer played the "D" forte throughout and drowned the chorus. When Brahms appeared on the platform, there were unmistakable signs of disapproval mingled with the applause of his friends. This led Hanslick to write in his review that the seriousness of the work should alone have commanded respect. "This seems not to have been the case with half a dozen gray-haired fanatics of the old school, who had the rudeness to greet the applauding majority and the composer, as he appeared, with prolonged hissing—a requiem on the decorum and good manners of a Vienna concert-room which astonishes and grieves us." Hirsch spoke of the "heathenish noise" of the kettledrums and said that the opposition was in an immense majority. Dr. Billroth found an intentional avoidance of the sensuous in Brahms as a composer and a pianist. "The Requiem is so nobly spiritual and so Protestant Bachish that it was difficult to make it go down here. The hissing and clapping became really violent; it was a party conflict. In the end the applause conquered."

Brahms took his text from various books of the Old and New Testament, also from the Apocrypha. There was no thought of doctrinal purpose. His text was from the Bible, and the passages chosen represented to Protestant nations "the highest aspirations of man." These passages were so arranged as to present in succession "the ascending ideas of sorrow consoled, doubt overcome, death vanquished. That they open and close with the thought of love is not of necessity to be ascribed solely to the artistic requirements of the work, or the exigencies of its sacred theme. Whoever has studied Brahms's life and works with sympathetic insight will be aware that the suggestion of love triumphant runs through both like a continuous silver thread." Thus writes Miss Florence May, though some have not agreed and do not agree with her.

Brahms went to Bremen on April 1, 1868, as the guest of Carl Reinthaler. The program of the sacred concert in St. Peter's Cathedral Church on Good Friday evening included the German Requiem (Julius Stockhausen singing the baritone solo), with miscellaneous music between the first and second parts: music by Bach, Tartini and Schumann's "Abenilied" played by Joachim; "I Know That My Redeemer Liveth" (Mme. Joachim); air for contralto with violin obbligato from Bach's "Matthew Passion" (Mme. Joachim and her husband, and the "Hallelujah" Chorus. Brahms conducted the Requiem; Reinthaler the remaining selections. All the soloists gave their services.

The doors of the cathedral were opened at 6 P. M. and for a hour the crowd poured in. Shortly before the time for beginning Clara Schumann walked up the nave on Brahms's arm. The performance of the Requiem was said to be all that Brahms could have desired.

After the performance there was a supper in the old Rathskeller. Speeches were made, one by John Farmer, who came all the way from England.

Later in the year Brahms sojourned at Bonn, preparing the manuscript of the Requiem for the engraver. Playing the music, he said to his friend, Dr. Deiters, in the course of the just completed fifth number, "I will comfort you as a mother comforts," that he had thought here of his own mother.

After the final completion and publication, the first performance was at a Gewandhaus concert in Leipsic on Feb. 18, 1869. Reinecke conducted. Basle, Carlsruhe, Cologne, Hamburg, Zurich, Weimar and even Chemnitz and Jena, not to mention other towns heard the Requiem before the complete work was performed in Vienna on March 5, 1871, with Mme. Wilt and Dr. Krauss, solo singers. The composer conducted, but the Requiem did not meet with noteworthy success.

The first performance in England was for an invited audience at the house of Sir Henry Thompson, July 7, 1871. Stockhausen conducted and sang the baritone solo; Anna Regan, the soprano solo. There was a chorus of about 30; the accompaniments were played as a piano duet by Lady Thompson and Cipriani Potter, who was then in his 80th year. There was a public performance by the Philharmonic Society, London, on April 2, 1873: W. G. Cusins, conductor; Charles Santley and Sophie Ferrari, singers of the solos. There is mention of an earlier performance at a students' concert of the Royal Academy of Music, London, John Hullah, conductor.

There was a performance at Leningrad in 1872; in Paris in 1874.

The first performance in the United States was by the Symphony Society at New York on March 15, 1877. Dr. Leopold Damrosch conducted; the solo singers were Marie von Heimburg and A. E. Stoddard.

This society did not perform the work again until Nov. 27, 1891, when Walter Damrosch conducted.

The first performance in Boston was by the Cecilia Society, B. J. Lang, conductor, on Dec. 3, 1888. The solo singers were Elizabeth C. Hamlin and Eliot Hubbard. Dvorak's "Patriotic Hymn" was also performed at this concert.

P. H.

Monitor
MAR. 29

Noveltles on Program of Boston Orchestra

The program of the twentieth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Delmas	Overture "Penthésilée"
Spelman	"Assisi, the Great Pardon of St. Francis"
Ravel	"Ma Mère l'Oye"
Tchaikovsky	Symphony No. 4 in F minor op. 36

This was an afternoon of novelty, for Delmas' Overture was played for the first time in America and Spelman's "Assisi" was played for the first time anywhere.

This overture is of a type long since familiar in concert rooms. Effective, well written (for it is immediately apparent that it is the work of a well schooled technician) it contains little to arrest the attention. It contains high sounding phrases, it is brilliantly orchestrated, but it in reality expresses little. Its composer, according to the program book, has won a considerable number of prizes. On hearing this overture one is not surprised at the fact, for the writer of such eminently respectable music is bound to win the esteem of juries. Of originality, of a marked individuality it shows little trace.

Upon its heels came "Assisi, the Great Pardon of St. Francis," by Timothy Mather Spelman, a graduate of Harvard University. Like the overture by Delmas, it is music of little character, and unlike that of the Frenchman, it does not exhibit the same technical mastery. M. Delmas often conceals the poverty of his musical thoughts by the gorgeous orchestral dress with which he clothes them, but Mr. Spelman possesses not this resource. He does not as yet use the orchestral medium with freedom and his music often gives the impression of a too literal translation into an unfamiliar tongue.

Yet among the pages of his score there are here and there passages of promise, passages which show that the composer has a feeling, an instinct for the language of the orchestra, although his ability to express himself in it may at times be halting. The underlying thought of the composition is poetic. A more expert hand might have brought it to more complete expression.

Then followed Ravel's delightful "Mother Goose" Suite. Here was music in which the thought and the method of its expression were in the closest agreement; and, moreover, here were real musical thoughts seeking expression. Each movement of this suite is a finely wrought jewel, the work of a master craftsman and of a poet in tones as well.

To conclude the exercises of the afternoon Mr. Koussevitzky chose to play Tchaikovsky's strident Fourth Symphony. His temperament is well suited to the Tchaikovskian ardors. And, be it said, he often contrives to give them a dignity which no other conductor in recent years has succeeded in giving them. It is possible that he takes them seriously and that the composer's fantastic melancholy really appeals to him. In any case yesterday afternoon brought forth an unusually fine performance of the symphony, in which many of its most commonplace passages were made almost convincingly sincere, a performance which was brilliant without coarseness, emotional without exaggeration or

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PENSION CONCERT CHORALE

Post MAR 29

Harvard Glee and Radcliffe Choir Assist Symphony

BY WARREN STOREY SMITH

The performance of Brahms' "German Requiem" by the choirs of Harvard and Radcliffe and the Boston Symphony Orchestra, under the direction of Mr. Koussevitzky, given and repeated last spring as part of the Harvard Glee Club's series of concerts, was repeated at Symphony Hall yesterday afternoon in aid of the Symphony Orchestra's Pension Fund, and will be heard there again this evening.

Thus has a choral masterpiece, long neglected hereabouts, become at length familiar music.

HAS ITS DULL PARTS

In calling the "German Requiem" a masterpiece the reservation must be made, as with many another musical masterpiece, that in it the composer's invention is not sustained at an equal level throughout. Brahms ws hardly a deeply religious man in the sense that Bach and Cesar Franck were religious. Nor was he a composer to whom the making of salient phrases came always readily. In many passages of the Requiem he seems to be but marking time, to be not completely at grips with his subject. And no performance, not even one of the surpassing excellence of that of yesterday, can breathe life into these relatively perfunctory measures.

But in such things as the affecting opening chorus, a page whose beauty may hardly be matched in the whole range of choral music, in the chorus, "Behold All Flesh," in the chorus, "How Lovely is Thy Dwelling Place," in the superb setting of "For the Trumpet Shall Sound," and in the consoling final chorus Brahms has written music that ranks with the greatest in its particular field.

Solo Parts Beyond Voices

Yesterday, as was the case a year ago, the passages for the solo singers failed of their fullest effect. Miss Ethel Hayden and Mr. Boris Saslawsky, to whom these solo parts once more fell, are rich in good intentions, in earnestness and in intelligence, but neither has the voice to make the most of such music.

It were repetitious to dwell at length on the many notable features of the choral singing yesterday. As in the previous performance of this Requiem, and later in the Ninth Symphony of Beethoven, Mr. Koussevitzky accomplished with these student-singers results that a professional chorus might envy.

Tribute to Mr. Woodworth

Again he played upon them as upon a responsive instrument. And the orchestral performance, no mere accompaniment in music such as this, was yesterday beyond all praise.

The audience, which completely filled the hall, as it bids fair to be filled again this evening, was warmly applausive, and when, at the conclusion of the concert Mr. Koussevitzky led forward G. Wallace Woodsworth, acting conductor of of the college choirs in the absence of Dr. Davison, the enthusiasm knew no bounds as from chorus and

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'GERMAN REQUIEM' ABLY PERFORMED

HERALD MAR 29

College Choruses Heard with Symphony Orchestra

For the spring concert in aid of the pension fund Mr. Koussevitzky conceived the happy idea or repeating Brahms's "German Requiem," which he had conducted a year ago for a concert of the Harvard Glee Club and the Radcliffe Choral Society. These choruses sang once more yesterday afternoon, and the soloists of last year also sang again, Ethyl Hayden, soprano, and Boris Saslawsky, baritone.

If it was Dr. Davison who deserved thanks last year for teaching that great body of young students to know, and so to love, great music, Mr. Koussevitzky merits thanks quite as hearty for giving them opportunity to study the Requiem further, and, beyond a doubt, to appreciate it the deeper. To learn a fine work and perform it once, never to sing or hear a note of it again—what is that worth? It is repetition that counts, and the knowledge that comes with it, till the beauty and the grandeur of music thus repeated sink deep into every heart.

These young people who, at the bidding of Mr. Koussevitzky and Dr. Davidson, have come to know this Requiem through and through, are not likely to forget it in a hurry; they have gained something of great price. And so have the public, the people, at all events, who have heard the Requiem twice. A pity it is the procedure cannot become a custom; a great work is surely worth hearing two times over. Then let it take its chances with the rest.

Mr. Koussevitzky, in planning yesterday's performance, must surely have argued that Brahms, being a German Protestant, had in his mind, when he wrote the Requiem, slow-moving singing such as obtains in German Protestant churches. But Brahms, according to the writings of his friends, was more markedly a musician than he was a man of churches.

However, one may argue, the heavy pace Mr. Koussevitzky too often chose yesterday made for a monotony, a dullness, which do not belong to the Requiem by right. It did away with the relief that contrast brings. It damaged the beauty of many an exquisite phrase. The task of the chorus it made very hard, for no body of sopranos or tenors either can sustain good tone on long, high notes if tempo keeps too slow.

If Mr. Koussevitzky were a choral conductor as experienced as he is orchestral, he could have shown his forces ways of phrasing that would have lightened their heavy burden, to say nothing of heightening the beauty of sound by a more adroit manipulation of varying vocal timbres. To the words, too, he could have given a finer clarity, and so greater force.

On his own ground with the orchestra, Mr. Koussevitzky made much of the score sound as it has never sounded here before. And Brahms had no knack with an orchestra! The more praise, then, to Mr. Koussevitzky. One would not have suspected the fact yesterday.

The chorus sang with admirable correctness, and now and again they turned a phrase which showed their fine capabilities. They ended the Requiem espe-

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ADVERTISER MAR

Brahms' 'Requiem' Sung at Symphony

Chorus and orchestra united to **make the performance** of Brahms' **"Requiem" a brilliant one** yesterday **afternoon at Symphony** Hall. The **Boston Symphony Orchestra** was assisted **by the Harvard** Glee Club and **the Radcliffe Choral** Society, with **Ethyl Hayden, soprano**, and Boris **Saslawsky, baritone**, as soloists. **Serge Koussevitsky** led the 250 singers **and full orchestra** in his **usual masterful style.**

Instead of being mournful, **this requiem is buoyant** with a **triumphant spirit whch** the singers **and orchestra both**

BRAHMS' REQUIEM AT SYMPHONY CONCERT

Choruses From Radcliffe and Harvard Assist

The Boston Symphony Orchestra, assisted by the Harvard Glee Club and the Radcliffe Choral Society, gave Brahms' "A German Requiem" yesterday afternoon at Symphony Hall for the benefit of the pension fund for retired members of the orchestra. Mr Koussevitzky conducted. Ethel Hayden, soprano, and Boris Saslawsky, baritone, sang incidental solos.

The hall had been sold out weeks in advance. The audience applauded with considerable vigor, but there was not the tremendous enthusiasm which was roused by the Ninth Symphony last Fall. There will be a second performance tonight at 8:15.

The Harvard Glee Club last season gave a performance of Brahms' Requiem, assisted by the Radcliffe Choral Society, and by Miss Hayden and Mr Saslawsky. There was an orchestra of Boston Symphony members, and Mr Koussevitzky conducted by invitation of Dr Davison. Yesterday's concert was therefore essentially a repetition of last year's. This season, owing to Dr Davison's absence in Europe the chorus has been trained by G. Wallace Woodworth, with the assistance of Mrs Robert Winternitz, assistant conductor of the Radcliffe Choral Society.

Sung in English

"A German Requiem," opus 45, is a setting of passages from the Scriptures compiled after the manner of the text of Handel's "Messiah." It was sung yesterday in English. Brahms wrote it throughout in an austere and monotonously elegiac vein, yet some of the choruses are among his supreme achievements, notably the second number. "Behold. All Flesh Is as the Grass," which was composed as a movement for a projected symphony, then later adapted to its present purpose.

This chorus, and the final chorus, "Blessed Are the Dead Which Die in the Lord," have the noble emotionalism of the "Song of Destiny," music which to some appears Brahms' finest work. But as a whole the Requiem has the heaviness, the occasional stodginess, the not infrequent straining for effects beyond the imaginative power of the composer which causes one to regard Mozart as an infinitely greater genius than Brahms.

Mr Koussevitzky's reading is free, and at best vivid. His tempi do not accord with Brahms' directions. As usual, he is guided by his own feelings, not by metronome and other markings on the printed page. One felt that much of the Requiem would gain by being taken at a steadier and more rapid pace. This music is not the frenzied musings of a romantic mourner, it is sober, philosophical, even at worst sedate. Try as he may Mr Koussevitzky cannot make it into successful Tchaikovsky, which yesterday one felt to be his imaginative aim.

The chorus sang with a will, an imaginative eagerness which would have atoned for many technical shortcomings. But except that the sopranos did not make the words they sang audible and that there were in all the parts occasional failure to attack and release notes cleanly, one noted no chronic or serious flaws in the choral part of the performance. The fortissimo passages were all muddy in quality, but that was caused by Mr Koussevitzky's striving for quantity at the expense of quality of tone.

Pleasing Soprano

Mr Saslawsky sang the two baritone solos expressively, but with unsteady tones annoying to the many who detest any suggestion of a tremolo. Miss Hayden again showed that she has a pleasing soprano voice which she uses with no small skill. Again, as last season, the pace of her solo was set too slow by the conductor.

This concert was broadcast through Mr Quinby's generosity, so that an incalculable number of listeners had an opportunity to enjoy it. Choral music, however, is one of the most difficult things to transmit by radio, so that reception may in many cases have proved imperfect.

P. R.

Use Adamson's Cough Balsam for Coughs and Colds. At all druggists.—Ad.

Globe Mar 29

264

HE BOSTON HERALD, SUNDAY, MARCH 28, 1926

Weekly Comment

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At Carlsruhe in 1866, when Brahms was 32 years old he began to write this Requiem. It was generally believed by his friends that he intended it to be a memorial to his mother, Johanna, who died in 1865. Clara Schumann once said: "We all think he wrote it in her memory though he has never expressly said so." Joachim in his address at the Brahms Memorial Festival at Meiningen, in October, 1899, referred to this Requiem: "Never has a nobler monument been raised by filial love." The movement of the unfinished symphony, which is now the march "Behold All Flesh," was due to Brahms's grief over the tragedy of Schumann's sickness.

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There was anxiety about the time and place of the production. Brahms was conscious of the music's worth and wished it to be brought out under the most favorable circumstances. The first performance of the work as originally completed was to take place under his direction in the Bremen Cathedral on Good Friday, April 10, 1868.

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The first two movements met with some approval, but the music as a whole did not please. In the famous pedal-point the drummer played the "D" forte throughout and drowned the chorus. When Brahms appeared on the platform, there were unmistakable signs of disapproval mingled with the applause of his friends. This led Hanslick to write in his review that the seriousness of the work should alone have commanded respect. "This seems not to have been the case with half a dozen gray-haired fanatics of the old school, who had the rudeness to greet the applauding majority and the composer, as he appeared, with prolonged hissing—a requiem on the decorum and good manners of a Vienna concert-room which astonishes and grieves us." Hirsch spoke of the "heathenish noise" of the kettledrums and said that the opposition was in an immense majority. Dr. Billroth found an intentional avoidance of the sensuous in Brahms as a composer and a pianist. "The Requiem is so nobly spiritual and so Protestant Bachish that it was difficult to make it go down here. The hissing and clapping became really violent; it was a party conflict. In the end the applause conquered."

Brahms took his text from various books of the Old and New Testament, also from the Apocrypha. There was no thought of doctrinal purpose. His text was from the Bible, and the passages chosen represented to Protestant nations "the highest aspirations of man." These passages were so arranged as to present in succession "the ascending ideas of sorrow consoled, doubt overcome, death vanquished. That they open and close with the thought of love is not of necessity to be ascribed solely to the artistic requirements of the work, or the exigencies of its sacred theme. Whoever has studied Brahms's life and works with sympathetic insight will be aware that the suggestion of love triumphant runs through both like a continuous silver thread." Thus writes Miss Florence May, though some have not agreed and do not agree with her.

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The doors of the cathedral were opened at 6 P. M. and for a hour the crowd poured in. Shortly before the time for beginning Clara Schumann walked up the nave on Brahms's arm. The performance of the Requiem was said to be all that Brahms could have desired.

After the performance there was a supper in the old Rathskeller. Speeches were made, one by John Farmer, who came all the way from England.

Later in the year Brahms sojourned at Bonn, preparing the manuscript of the Requiem for the engraver. Playing the music, he said to his friend, Dr. Deiters, in the course of the just completed fifth number, "I will comfort you as a mother comforts," that he had thought here of his own mother.

After the final completion and publication, the first performance was at a Gewandhaus concert in Leipsic on Feb. 18, 1869. Reinecke conducted. Basle, Carlsruhe, Cologne, Hamburg, Zurich, Weimar and even Chemnitz and Jena, not to mention other towns heard the Requiem before the complete work was performed in Vienna on March 5, 1871, with Mme. Wilt and Dr. Krauss, solo singers. The composer conducted, but the Requiem did not meet with noteworthy success.

The first performance in England was for an invited audience at the house of Sir Henry Thompson, July 7, 1871. Stockhausen conducted and sang the baritone solo; Anna Regan, the soprano solo. There was a chorus of about 30; the accompaniments were played as a piano duet by Lady Thompson and Cipriani Potter, who was then in his 80th year. There was a public performance by the Philharmonic Society, London, on April 2, 1873: W. G. Cusins, conductor; Charles Santley and Sophie Ferrari, singers of the solos. There is mention of an earlier performance at a students' concert of the Royal Academy of Music, London, John Hullah, conductor.

There was a performance at Leningrad in 1872; in Paris in 1874.

The first performance in the United States was by the Symphony Society at New York on March 15, 1877. Dr. Leopold Damrosch conducted; the solo singers were Marie von Heimburg and A. E. Stoddard.

This society did not perform the work again until Nov. 27, 1891, when Walter Damrosch conducted.

The first performance in Boston was by the Cecilia Society, B. J. Lang, conductor, on Dec. 3, 1888. The solo singers were Elizabeth C. Hamlin and Eliot Hubbard. Dvorak's "Patriotic Hymn" was also performed at this concert.

P. H.

Monitor
MAR. 29

Noveltics on Program of Boston Orchestra

The program of the twentieth concert of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, given yesterday afternoon in Symphony Hall, Boston, was:

Delmas..........Overture "Penthésilée"
Spelman..............."Assisi, the Great Pardon of St. Francis"
Ravel..................."Ma Mère l'Oye"
Tchaikovsky
Symphony No. 4 in F minor op. 36

This was an afternoon of novelty, for Delmas' Overture was played for the first time in America and Spelman's "Assisi" was played for the first time anywhere.

This overture is of a type long since familiar in concert rooms. Effective, well written (for it is immediately apparent that it is the work of a well schooled technician) it contains little to arrest the attention. It contains high sounding phrases, it is brilliantly orchestrated, but it in reality expresses little. Its composer, according to the program book, has won a considerable number of prizes. On hearing this overture one is not surprised at the fact, for the writer of such eminently respectable music is bound to win the esteem of juries. Of originality, of a marked individuality it shows little trace.

Upon its heels came "Assisi, the Great Pardon of St. Francis," by Timothy Mather Spelman, a graduate of Harvard University. Like the overture by Delmas, it is music of little character, and unlike that of the Frenchman, it does not exhibit the same technical mastery. M. Delmas often conceals the poverty of his musical thoughts by the gorgeous orchestral dress with which he clothes them, but Mr. Spelman possesses not this resource. He does not as yet use the orchestral medium with freedom and his music often gives the impression of a too literal translation into an unfamiliar tongue.

Yet among the pages of his score there are here and there passages of promise, passages which show that the composer has a feeling, an instinct for the language of the orchestra, although his ability to express himself in it may at times be halting. The underlying thought of the composition is poetic. A more expert hand might have brought it to more complete expression.

Then followed Ravel's delightful "Mother Goose" Suite. Here was music in which the thought and the method of its expression were in the closest agreement; and, moreover, here were real musical thoughts seeking expression. Each movement of this suite is a finely wrought jewel, the work of a master craftsman and of a poet in tones as well.

To conclude the exercises of the afternoon Mr. Koussevitzky chose to play Tchaikovsky's strident Fourth Symphony. His temperament is well suited to the Tchaikovskian ardors. And, be it said, he often contrives to give them a dignity which no other conductor in recent years has succeeded in giving them. It is possible that he takes them seriously and that the composer's fantastic melancholy really appeals to him. In any case yesterday afternoon brought forth an unusually fine performance of the symphony, in which many of its most commonplace passages were made almost convincingly sincere, a performance which was brilliant without coarseness, emotional without exaggeration or

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PENSION CONCERT CHORALE

MAR 29

Harvard Glee and Radcliffe Choir Assist Symphony

BY WARREN STOREY SMITH

The performance of Brahms' "German Requiem" by the choirs of Harvard and Radcliffe and the Boston Symphony Orchestra, under the direction of Mr. Koussevitzky, given and repeated last spring as part of the Harvard Glee Club's series of concerts, was repeated at Symphony Hall yesterday afternoon in aid of the Symphony Orchestra's Pension Fund, and will be heard there again this evening.

Thus has a choral masterpiece, long neglected hereabouts, become at length familiar music.

HAS ITS DULL PARTS

In calling the "German Requiem" a masterpiece the reservation must be made, as with many another musical masterpiece, that in it the composer's invention is not sustained at an equal level throughout. Brahms ws hardly a deeply religious man in the sense that Bach and Cesar Franck were religious. Nor was he a composer to whom the making of salient phrases came always readily. In many passages of the Requiem he seems to be but marking time, to be not completely at grips with his subject. And no performance, not even one of the surpassing excellence of that of yesterday, can breathe life into these relatively perfunctory measures.

But in such things as the affecting opening chorus, a page whose beauty may hardly be matched in the whole range of choral music, in the chorus, "Behold All Flesh," in the chorus, "How Lovely is Thy Dwelling Place," in the superb setting of "For the Trumpet Shall Sound," and in the consoling final chorus Brahms has written music that ranks with the greatest in its particular field.

Solo Parts Beyond Voices

Yesterday, as was the case a year ago, the passages for the solo singers failed of their fullest effect. Miss Ethel Hayden and Mr. Boris Saslawsky, to whom these solo parts once more fell, are rich in good intentions, in earnestness and in intelligence, but neither has the voice to make the most of such music.

It were repetitious to dwell at length on the many notable features of the choral singing yesterday. As in the previous performance of this Requiem, and later in the Ninth Symphony of Beethoven, Mr. Koussevitzky accomplished with these student-singers results that a professional chorus might envy.

Tribute to Mr. Woodworth

Again he played upon them as upon a responsive instrument. And the orchestral performance, no mere accompaniment in music such as this, was yesterday beyond all praise.

The audience, which completely filled the hall, as it bids fair to be filled again this evening, was warmly applausive, and when, at the conclusion of the concert Mr. Koussevitzky led forward G. Wallace Woodsworth, acting conductor of of the college choirs in the absence of Dr. Davison, the enthusiasm knew no bounds, as from chorus and

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'GERMAN REQUIEM' ABLY PERFORMED

HERALD MAR 29

College Choruses Heard with Symphony Orchestra

For the spring concert in aid of the pension fund Mr. Koussevitzky conceived the happy idea of repeating Brahms's "German Requiem," which he had conducted a year ago for a concert of the Harvard Glee Club and the Radcliffe Choral Society. These choruses sang once more yesterday afternoon, and the soloists of last year also sang again, Ethyl Hayden, soprano, and Boris Saslawsky, baritone.

If it was Dr. Davison who deserved thanks last year for teaching that great body of young students to know, and so to love, great music, Mr. Koussevitzky merits thanks quite as hearty for giving them opportunity to study the Requiem further, and, beyond a doubt, to appreciate it the deeper. To learn a fine work and perform it once, never to sing or hear a note of it again—what is that worth? It is repetition that counts, and the knowledge that comes with it, till the beauty and the grandeur of music thus repeated sink deep into every heart.

These young people who, at the bidding of Mr. Koussevitzky and Dr. Davidson, have come to know this Requiem through and through, are not likely to forget it in a hurry; they have gained something of great price. And so have the public, the people, at all events, who have heard the Requiem twice. A pity it is the procedure cannot become a custom; a great work is surely worth hearing two times over. Then let it take its chances with the rest.

Mr. Koussevitzky, in planning yesterday's performance, must surely have argued that Brahms, being a German Protestant, had in his mind, when he wrote the Requiem, slow-moving singing such as obtains in German Protestant churches. But Brahms, according to the writings of his friends, was more markedly a musician than he was a man of churches.

However, one may argue, the heavy pace Mr. Koussevitzky too often chose yesterday made for a monotony, a dullness, which do not belong to the Requiem by right. It did away with the relief that contrast brings. It damaged the beauty of many an exquisite phrase. The task of the chorus it made very hard, for no body of sopranos or tenors either can sustain good tone on long, high notes if tempo keeps too slow.

If Mr. Koussevitzky were a choral conductor as experienced as he is orchestral, he could have shown his forces ways of phrasing that would have lightened their heavy burden, to say nothing of heightening the beauty of sound by a more adroit manipulation of varying vocal timbres. To the words, too, he could have given a finer clarity, and so greater force.

On his own ground with the orchestra, Mr. Koussevitzky made much of the score sound as it has never sounded here before. And Brahms had no knack with an orchestra! The more praise, then, to Mr. Koussevitzky. One would not have suspected the fact yesterday.

The chorus sang with admirable correctness, and now and again they turned a phrase which showed their fine capabilities. They ended the Requiem espe-

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ADVERTIS

Brahms' 'Requiem' Sung at Symphony

Chorus and orchestra united to make the performance of Brahms' "Requiem" a brilliant one yesterday afternoon at Symphony Hall. The Boston Symphony Orchestra was assisted by the Harvard Glee Club and the Radcliffe Choral Society, with Ethyl Hayden, soprano, and Boris Saslawsky, baritone, as soloists. Serge Koussevitsky led the 250 singers and full orchestra in his usual masterful style.

Instead of being mournful, this requiem is buoyant with a triumphant spirit whch the singers and orchestra both

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BRAHMS' REQUIEM AT SYMPHONY CONCERT

Choruses From Radcliffe and Harvard Assist

The Boston Symphony Orchestra, assisted by the Harvard Glee Club and the Radcliffe Choral Society, gave Brahms' "A German Requiem" yesterday afternoon at Symphony Hall for the benefit of the pension fund for retired members of the orchestra. Mr Koussevitzky conducted. Ethel Hayden, soprano, and Boris Saslawsky, baritone, sang incidental solos.

The hall had been sold out weeks in advance. The audience applauded with considerable vigor, but there was not the tremendous enthusiasm which was roused by the Ninth Symphony last Fall. There will be a second performance tonight at 8:15.

The Harvard Glee Club last season gave a performance of Brahms' Requiem, assisted by the Radcliffe Choral Society, and by Miss Hayden and Mr Saslawsky. There was an orchestra of Boston Symphony members, and Mr Koussevitzky conducted by invitation of Dr Davison. Yesterday's concert was therefore essentially a repetition of last year's. This season, owing to Dr Davison's absence in Europe the chorus has been trained by G. Wallace Woodworth, with the assistance of Mrs Robert Winternitz, assistant conductor of the Radcliffe Choral Society.

Sung in English

"A German Requiem," opus 45, is a setting of passages from the Scriptures compiled after the manner of the text of Handel's "Messiah." It was sung yesterday in English. Brahms wrote it throughout in an austere and monotonously elegiac vein, yet some of the choruses are among his supreme achievements, notably the second number. "Behold, All Flesh Is as the Grass," which was composed as a movement for a projected symphony, then later adapted to its present purpose.

This chorus, and the final chorus, "Blessed Are the Dead Which Die in the Lord," have the noble emotionalism of the "Song of Destiny," music which to some appears Brahms' finest work. But as a whole the Requiem has the heaviness, the occasional stodginess, the not infrequent straining for effects beyond the imaginative power of the composer which causes one to regard Mozart as an infinitely greater genius than Brahms.

Mr Koussevitzky's reading is free, and at best vivid. His tempi do not accord with Brahms' directions. As usual, he is guided by his own feelings, not by metronome and other markings on the printed page. One felt that much of the Requiem would gain by being taken at a steadier and more rapid pace. This music is not the frenzied musings of a romantic mourner, it is sober, philosophical, even at worst sedate. Try as he may Mr Koussevitzky cannot make it into successful Tchaikovsky, which yesterday one felt to be his imaginative aim.

The chorus sang with a will, an imaginative eagerness which would have atoned for many technical shortcomings. But except that the sopranos did not make the words they sang audible and that there were in all the parts occasional failure to attack and release notes cleanly, one noted no chronic or serious flaws in the choral part of the performance. The fortissimo passages were all muddy in quality, but that was caused by Mr Koussevitzky's striving for quantity at the expense of quality of tone.

Pleasing Soprano

Mr Saslawsky sang the two baritone solos expressively, but with unsteady tones annoying to the many who detest any suggestion of a tremolo. Miss Hayden again showed that she has a pleasing soprano voice which she uses with no small skill. Again, as last season, the pace of her solo was set too slow by the conductor.

This concert was broadcast through Mr Quinby's generosity, so that an incalculable number of listeners had an opportunity to enjoy it. Choral music, however, is one of the most difficult things to transmit by radio, so that reception may in many cases have proved imperfect.

P. R.

Use Adamson's Cough Balsam for Coughs and Colds. At all druggists.—Ad.

Globe Mar 29

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HE BOSTON HERALD, SUNDAY, MARCH 28, 1926

Weekly Comment

The German Requiem of Johannes Brahms will be performed this afternoon at the Pension Fund Concert of the Boston Symphony Orchestra. The title is "German Requiem," for the Requiem is not that of the church.

In 1854 Brahms wrote a symphony which was never completed. The work was turned into a sonata for two pianos. The first two movements are now known as the first and second of his piano concerto in D minor; the third is the March movement in three-four time, "Behold All Flesh" in the German Requiem.

At Carlsruhe in 1866, when Brahms was 32 years old he began to write this Requiem. It was generally believed by his friends that he intended it to be a memorial to his mother, Johanna, who died in 1865. Clara Schumann once said: "We all think he wrote it in her memory though he has never expressly said so." Joachim in his address at the Brahms Memorial Festival at Meiningen, in October, 1899, referred to this Requiem: "Never has a nobler monument been raised by filial love." The movement of the unfinished symphony, which is now the march "Behold All Flesh," was due to Brahms's grief over the tragedy of Schumann's sickness.

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After the performance there was a supper in the old Rathskeller. Speeches were made, one by John Farmer, who came all the way from England.

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There was a performance at Leningrad in 1872; in Paris in 1874.

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P. H.

Monitor
MAR. 29

Novelties on Program of Boston Orchestra

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Delmas	Overture "Penthésilée"
Spelman	"Assisi, the Great Pardon of St. Francis"
Ravel	"Ma Mère l'Oye"
Tchaikovsky	Symphony No. 4 in F minor op. 36

This was an afternoon of novelty, for Delmas' Overture was played for the first time in America and Spelman's "Assisi" was played for the first time anywhere.

This overture is of a type long since familiar in concert rooms. Effective, well written (for it is immediately apparent that it is the work of a well schooled technician) it contains little to arrest the attention. It contains high sounding phrases, it is brilliantly orchestrated, but it in reality expresses little. Its composer, according to the program book, has won a considerable number of prizes. On hearing this overture one is not surprised at the fact, for the writer of such eminently respectable music is bound to win the esteem of juries. Of originality, of a marked individuality it shows little trace.

Upon its heels came "Assisi, the Great Pardon of St. Francis," by Timothy Mather Spelman, a graduate of Harvard University. Like the overture by Delmas, it is music of little character, and unlike that of the Frenchman, it does not exhibit the same technical mastery. M. Delmas often conceals the poverty of his musical thoughts by the gorgeous orchestral dress with which he clothes them, but Mr. Spelman possesses not this resource. He does not as yet use the orchestral medium with freedom and his music often gives the impression of a too literal translation into an unfamiliar tongue.

Yet among the pages of his score there are here and there passages of promise, passages which show that the composer has a feeling, an instinct for the language of the orchestra, although his ability to express himself in it may at times be halting. The underlying thought of the composition is poetic. A more expert hand might have brought it to more complete expression.

Then followed Ravel's delightful "Mother Goose" Suite. Here was music in which the thought and the method of its expression were in the closest agreement; and, moreover, here were real musical thoughts seeking expression. Each movement of this suite is a finely wrought jewel, the work of a master craftsman and of a poet in tones as well.

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The same may not be said, without some reservations, of the playing of Ravel's suite. The exquisite refinement of this music seemed somewhat beyond Mr. Koussevitzky's ken. Too often was he consciously subtle. It is perhaps difficult for Mr. Koussevitzky to be simple, but Ravel's music is all artful simplicity. Mozartian in its clarity, and so its essence often escaped Mr. Koussevitzky.

S. M.

PENSION CONCERT CHORALE

Post MAR 29

Harvard Glee and Radcliffe Choir Assist Symphony

BY WARREN STOREY SMITH

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'GERMAN REQUIEM' ABLY PERFORMED

HERALD ~~MAR~~ 29

College Choruses Heard with Symphony Orchestra

For the spring concert in aid of the pension fund Mr. Koussevitzky conceived the happy idea or repeating Brahms's "German Requiem," which he had conducted a year ago for a concert of the Harvard Glee Club and the Radcliffe Choral Society. These choruses sang once more yesterday afternoon, and the soloists of last year also sang again, Ethyl Hayden, soprano, and Boris Saslawsky, baritone.

If it was Dr. Davison who deserved thanks last year for teaching that great body of young students to know, and so to love, great music, Mr. Koussevitzky merits thanks quite as hearty for giving them opportunity to study the Requiem further, and, beyond a doubt, to appreciate it the deeper. To learn a fine work and perform it once, never to sing or hear a note of it again—what is that worth? It is repetition that counts, and the knowledge that comes with it, till the beauty and the grandeur of music thus repeated sink deep into every heart.

These young people who, at the bidding of Mr. Koussevitzky and Dr. Davidson, have come to know this Requiem through and through, are not likely to forget it in a hurry; they have gained something of great price. And so have the public, the people, at all events, who have heard the Requiem twice. A pity it is the procedure cannot become a custom; a great work is surely worth hearing two times over. Then let it take its chances with the rest.

Mr. Koussevitzky, in planning yesterday's performance, must surely have argued that Brahms, being a German Protestant, had in his mind, when he wrote the Requiem, slow-moving singing such as obtains in German Protestant churches. But Brahms, according to the writings of his friends, was more markedly a musician than he was a man of churches.

However, one may argue, the heavy pace Mr. Koussevitzky too often chose yesterday made for a monotony, a dullness, which do not belong to the Requiem by right. It did away with the relief that contrast brings. It damaged the beauty of many an exquisite phrase. The task of the chorus it made very hard, for no body of sopranos or tenors either can sustain good tone on long, high notes if tempo keeps too slow.

If Mr. Koussevitzky were a choral conductor as experienced as he is orchestral, he could have shown his forces ways of phrasing that would have lightened their heavy burden, to say nothing of heightening the beauty of sound by a more adroit manipulation of varying vocal timbres. To the words, too, he could have given a finer clarity, and so greater force.

On his own ground with the orchestra, Mr. Koussevitzky made much of the score sound as it has never sounded here before. And Brahms had no knack with an orchestra! The more praise, then, to Mr. Koussevitzky. One would not have suspected the fact yesterday.

The chorus sang with admirable correctness, and now and again they turned a phrase which showed their fine capabilities. They ended the Requiem espe-

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ADVERTI MAR

Brahms' 'Requiem' Sung at Symphony

Chorus and orchestra united to make the performance of Brahms' "Requiem" a brilliant one yesterday afternoon at Symphony Hall. The Boston Symphony Orchestra was assisted by the Harvard Glee Club and the Radcliffe Choral Society, with Ethyl Hayden, soprano, and Boris Saslawsky, baritone, as soloists. Serge Koussevitsky led the 250 singers and full orchestra in his usual masterful style.

Instead of being mournful, this requiem is buoyant with a triumphant spirit whch the singers and orchestra both interpreted in full measure. The concert, for the benefit of the Boston Symphony Orchestra Pension fund, will be repeated tonight.

G. Wallace Woodworth, conductor both of the Harvard and Radcliffe groups, shared the ovation at the end of the program. Both soloists were heartily applauded also.

white and orchid. Sizes 36 to 42.
Women's Rayon Vests, bodice style; pink, peach, white and orchid. Sizes 36 to 42 .... 1.25
.... 98c
Women's Brassieres
Women's Brassieres, long lines, elastic shoulder straps. Pink rayon stripe, boned front and back. Four-inch elastic section. Four hose supporters. Hook side 1.50
Women's Handkerchiefs
Georgette Handkerchiefs, with one-inch hemstitched hems and embroidered corners. In many attractive colors. Each
in Large Head sizes.

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AKRON, O.
PRESS Jund

DEC 5 1925

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NEW YORK, Dec. 5.—A big name, where musicians are concerned does not guarantee always unusual ability in more than one way. Experience has taught me that eminent singers rarely make good teachers; and I am at length convinced beyond any doubt that virtuosoship on the double-bass does not insure the capacity to conduct a symphony orchestra.

Serge Koussevitzky has proven this to my complete satisfaction. Mr. Koussevitzky came to the Boston Symphony band a year ago amid a wild hullabaloo. The cultured Hubites purred and preened themselves for something quite grand. For a time there was no blow-up. The Russian double-bass player who had money to pay for special orchestra concerts in European capitals managed fairly well during his early appearances. But once he settled to his work the outer skin of his conducting resources slipped completely off. It left him as he is: a mediocre leader of symphonic music, plus personality and a manner that turns matters his way—for a while.

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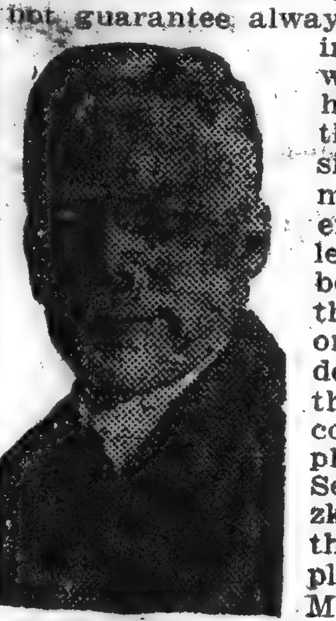

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"An invitation to a guest conductor" says the Boston Evening Transcript, "bids fair to become an annual and profitable custom at the Symphony concerts. The permanent conductor enjoys a week's holiday midway; the subscribing public takes the pleasure of a new face, a new hand, a new interest and, among the doctors, change is an approved prescription.

"However well-reputed and high placed the guest may be, no numerous company in Boston—is likely to hear him with a strange orchestra. Called to the Symphony concerts, he is assured of audiences. He may even stir some to curiosity and others to debate."

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PAWTUCKET

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SYMPHONY SCORES ANOTHER TRIUMPH

Throng in Infantry Hall Applauds Boston Orchestra.

Infantry Hall was the scene last night of another triumph of Serge Koussevitzky and his Boston symphony orchestra. The audience of over 1700 were highly pleased with the efforts of the musicians and the conductor was forced to return numerous times to encores. Mr. Koussevitzky was the artist last evening, his musicians seemingly having sunk their own personality into that of the conductor, and the pirture painted by music was marvelous.

This was the programme: Fragment from the "Apocalypse," Liadov; "Symphonic Picture, Op. 66;" "Kikimora," a folk fairy tale, Op. 63, Liadov; suite from the opera, "Tsar Saltan," Rimsky-Korsakov; "Symphony No. 1 in C-minor, Op. 68," Brahms.

Liadov's penchant for strength, color contrast and striking instrumentation was revealed in the two numbers played by the orchestra.

Koussevitzky indulged his imaginative talent in conducting the suite for orchestra from Rimsky-Korsakov's opera, "Tsar Saltan." It was a remarkable vehicle for the conductor to display his ability and the blending of brass instruments with the stringed instruments produced a splendid result.

The awful grandeur of the symphony was never better demonstrated than it was last night. Brahms, never an impatient man, did not hurry in producing his symphony in C-minor, with the result that his crowning effort is aced 10th in the rank of sympho- es. His calm, serene nature is re- aled in his masterpiece, although at

periods Koussevitzky would have given the impression that Brahms was a man of extreme passion, and had indulged his passions in his symphony. The rendition revealed the temperament of the conductor and, while it departed from the usual presentation which has been accepted as part of

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legend. Both pieces received a technically and clear and pleasing presentation.

Rimsky-Korsakov's suite for orchestra, from the "Tsar Saltan," is based upon another fairy tale. It is written in his colorful style and abounds in effects produced by blaring brass and percussion instruments. Koussevitzky here found an excellent vehicle for indulging his imaginative talent and the result was a brilliant performance. After the close, he received many recalls.

With the Brahms symphony, however, came the best performance of the evening. This fine work, written when its composer was a young man, is one that grows in interest with repeated hearings. Brahms, a master in the use of orchestral technique, always has something ele- [illegible] to say. He had the rare faculty [illegible] sustained creative thought. Dignity [illegible] beauty go hand in hand in music [illegible] of his calm, serene nature. What [illegible]endous power and grandeur. This

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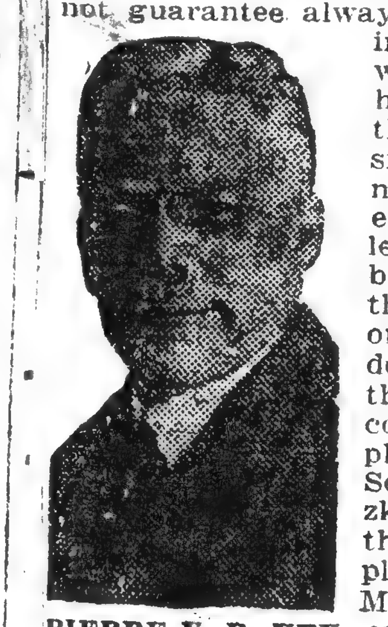

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AKRON, O.
PRESS

DEC 5 1925

KOUSSEVITZKY FAILS AS ORCHESTRA CONDUCTOR

New York Critic Says He Is Convinced That Virtuosoship On Double-Bass Does Not Insure Capacity To Handle Symphony Band

By PIERRE V. R. KEY
New York Music Critic for the Beacon Journal

NEW YORK, Dec. 5.—A big name, where musicians are concerned does not guarantee always unusual ability in more than one way. Experience has taught me that eminent singers rarely make good teachers; and I am at length convinced beyond any doubt that virtuosoship on the double-bass does not insure the capacity to conduct a symphony orchestra.

Serge Koussevitzky has proven this to my complete satisfaction. Mr. Koussevitzky came to the Boston Symphony band a year ago amid a wild hullabaloo. The cultured Hubites purred and preened themselves for something quite grand. For a time there was no blow-up. The Russian double-bass player who had money to pay for special orchestra concerts in European capitals managed fairly well during his early appearances. But once he settled to his work the outer skin of his conducting resources slipped completely off. It left him as he is: a mediocre leader of symphonic music, plus personality and a manner that turns matters his way—for a while.

High Class Conductor

Readers of this column will recall my disinclination to commit myself as to Koussevitzky at his first New York appearance with the Boston Symphony men. They will remember too, I think, that each reappearance of the Bostonians' chief left me less satisfied. Now I am ready to pronounce this man a first-class second-class conductor, a rating rather high at that.

When a conductor juggles with tempi as Koussevitzky does it is time to set him down as one of two things. A music experimenter or a seeker of oddities at the expense of his men. There were spots in his reading of the Tschaikowsky pathetique symphony the other evening when the Boston orchestra could scarcely play the notes. Think of a racing speed too great for so fine a body of instrumentalists! Then there were such additional matters as Koussevitzky individuality in phrasing and dynamics. It was a music hodge podge of which a sincere musician would be ashamed, but Koussevitzky goes serenely on, feted by Boston society, and fussed over no end. It is just about the limit. Too much for New York, who got that way only once within my memory. That was when Josef Stransky hypnotized some old time Philharmonic folk, during a period which now happily is gone.

A New Composition

One novelty on Koussevitzky's first program was Eichheim's A Chinese Tale, which proved to be an intriguing work with a host of oriental color but of needless length. The second first time work for New York was Ibert's Escales (Ports of Call), the ports suggested musically being Palermo, Tunis-Nefta, and Valencia. There are some nice rhythms and color effects, and the piece serves a certain purpose.

The second Boston Symphony concert which followed the first by 48 hours, brought forward the Brahms C minor symphony. It is a pity Brahms was not present to have heard the work, for Koussevitzky evidently felt he could improve upon it (in those matters of tempi and dynamics previously referred to).

There were other compositions performed, but there is no need to go particularly into detail concerning them. There were given Koussevitzky readings which are not, as one may gather by this time, closely related to those most of us regard as reasonably consistent.

Miss Farrar Quiescent

Our much loved Geraldine Farrar has gone and gotten sick, right at the beginning of her season as a comic opera star. The tour of her organization has been suspended temporarily, and the members of the company given their two weeks' notice. All of which would indicate that the fair Gerry is not in the best of health.

It really would be an excellent thing for this American prima-donna-that-was. She has gone on incessantly, often driving herself when she should have considered her own strength.

I personally regret that Miss Farrar has chosen to finish a glorious career with such an anti-climax as appearing (and for the sake of dollars) in comic opera. I should prefer to have remembered her as a great artiste, something which I find it as difficult to do as some of my friends and acquaintances.

Big Music Guns

Some big music guns have been booming of late in this vicinity. There were Paderewski, Rachmaninoff, Roland Hayes; and Maier and Pattison, the wizard piano duettists. The one and only Paddy came back to a jammed house in Carnegie Hall and played his program with an injured finger—a detail that was only a detail, since he was the same Paderewski of a year ago. . . if not the artist we have known in former years. But his auditors paid him homage, and applauded as they always did. He is a king who can do no wrong. I feel personally that Paderewski still has a message to deliver, but I must be honest in admitting that he distorts phrases and rhythms and pounds the piano unnecessarily.

Rachmaninoff, who is not a pianist in the best sense but a musician using the piano as an interpretative medium, also had a large audience; and it was like most Rachmaninoff audiences, enthusiastic. This Russian always has something to say that is worth listening to, though he has never been for me a wholly satisfying artist.

Hayes sings with the same sincerity, simplicity and spirituality he did last year and the year before. An inferior vocalist, we must all admit, with no unusual degree of voice. It is on the interpretative side of his art that he shines, and he did so on this occasion. One high light was his singing of La Reve, from Massenet's Manon; not as Massenet intended it should be sung, but, nevertheless, in a most appealing way.

As for those distinguished artists, Maier and Pattison, their recital was a treat and joy—as all they give almost invariably are.

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An enviable reputation preceded his first coming to America. In London and Paris for the last five years his name has stood for all that is striking, engrossing, and vital in orchestral conducting. America had had many reports of his brilliant sympathies and impassioned convictions. He may well have been called the outstanding musical personality of Europe.

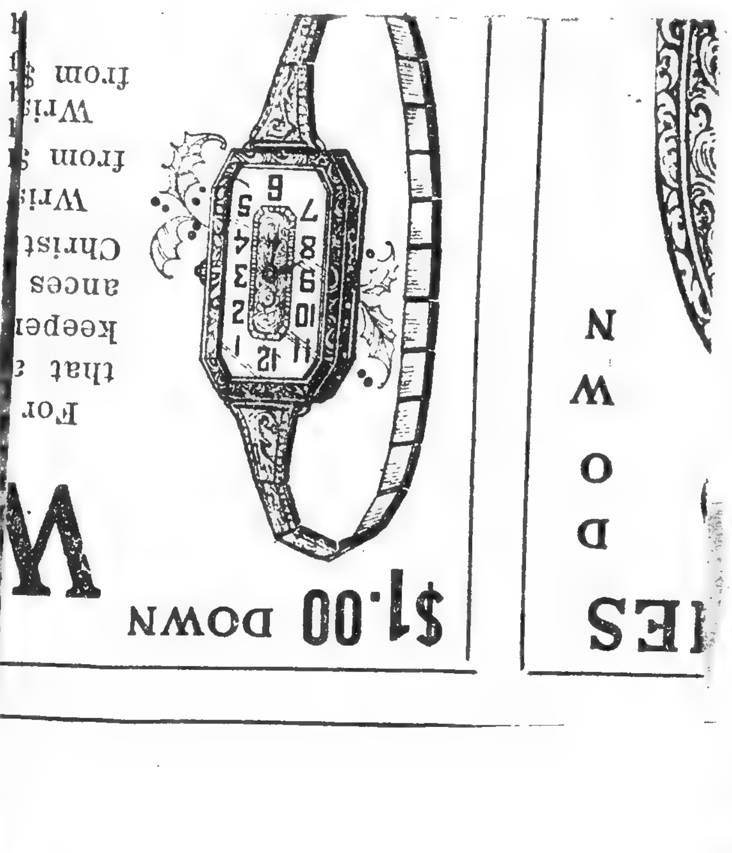
Russia has claimed the larger part of Koussevitzky's earlier career. First known as a remarkable virtuoso of the doublebass, he soon gave all his energies to the more extensive field of conducting. His first conspicuous achievement as a conductor was the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them that his hand might be entirely free, and drilled them into a splendid organization. In Moscow and Petrograd, Bach and Beethoven festivals figured among his concerts. He likewise championed music of genius among living composers, and in furtherance of this project, founded what has come to be one of the most important music publishing firms in Russia.

It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer, and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Concerts Koussevitzky" and which have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris, and in Barcelona.

Koussevitzky repeated his Paris and London concert series last summer with even greater success than ever before. A culminating episode was the presentation of the Cross of the Legion of Honor by the French government, and a special concert arranged by the composers of France in his honor, for which each of them composed special music.

The Boston Symphony Orchestra comes to Hartford under the management of Frank A. Sedgwick, who will also present Giovanni Martinelli, tenor of the Metropolitan Opera Company in a recital at the Capitol Theater on Sunday afternoon, January 24. Seats for both concerts are now on sale at McCoy's, Inc., 89 Asylum street.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The dramatic heights to which the musicians rose in the closing passages brought a tremendous ovation from the audience and Koussevitzky and his musicians were forced to accept the plaudits of the audience while standing.

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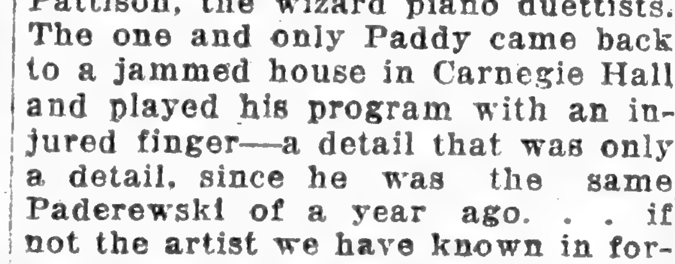
Boston Symphony

The second visit of the Boston Symphony orchestra to Providence will take place a week from next Tuesday evening for a concert in Infantry Hall. Serge Koussevitzky will then present three numbers from the music of his countrymen—Liadov's Fragment from the Apocalypse, a symphonic picture; the same composer's "Kikimora," a fairy folk tale on the children's legend the Russian witch, and a suite from Rimsky-Korsakov's opera, "Tsar Saltan." The symphony of the evening will be the first of Brahms, in C minor.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SYMPHONY HAS LARGE AUDIEN

Serge Koussevitzky and Play Present Second Concert.

Serge Koussevitzky and his Bos Symphony players last evening gave second concert of their series in Infan Hall. The usual big audience attend No solo artist was featured in the pr gramme, unless Mr. Koussevitzky be co sidered as appearing in that role. Doub less to a majority of listeners this wa exactly the case. It is Koussevitzky tha plays. The scores of Rimsky Korsakov and Brahms were his tion last evening and a hundred sive artists his instrument.

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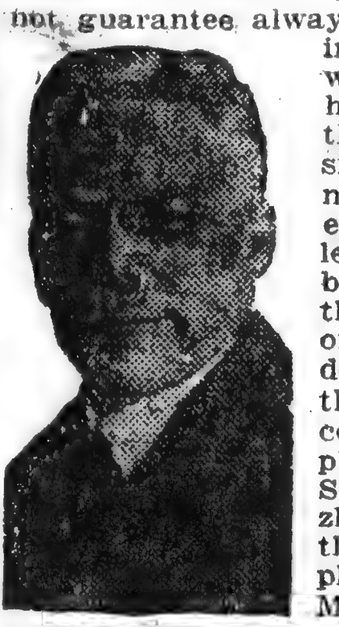

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RUSSEL'S
RUSSEL'S
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WATCH
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THIS CLIPPING FROM
N. Y. TIMES

DEC 20 1925

An examination of subscription lists of the Boston Symphony Orchestra discloses that only 26 per cent. of the patrons live in Boston. Fifty-nine per cent. come from the suburbs of that city and the remaining 15 per cent. from outlying cities and towns.

Arthur Middleton has been engaged

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

BOSTON SYMPHONY HAS LARGE AUDIEN

Serge Koussevitzky and Pla Present Second Concert,

Serge Koussevitzky and his Bos Symphony players last evening gave second concert of their series in Infan Hall. The usual big audience attend No solo artist was featured in the pr gramme, unless Mr. Koussevitzky be co sidered as appearing in that role. Doub less to a majority of listeners this wa exactly the case. It is Koussevitzky tha plays. The scores of Liadov, Rimsky Korsakov and Brahms were his inspira tion last evening and a hundred r sive artists his instrument.

This was the programme:

Fragment from the Apocalypse.....
Symphonic Picture, Op. 66.
"Kikimora," a folk fairy-tale, Op. 6
Suite from the Opera, "Tsar Saltan
Rimsky-
Symphony No. 1 in C-minor; Op. 68..
  Un poso sostenuto; Allegro.
  Andante sostenuto.
  Un poco allegretto e grazioso.
  Adagio; Allegro non troppo, ma c

The two numbers by Liadov reve composer's talent for striking instr tation. This seems a common poss of writers of the modern Russian s In combining instrumental voices strike the ear as the Russian scenic arti affects the eye. Their artistry ha strength, contrast, color.

In the symphonic picture, "Fragmen from the Apocalypse," Liadov catches th spirit of the biblical verse which inspire the piece. He employs such instrumen as the triangle, bells, celesta, cymba and drums in interesting fashion, b sometimes to such an extent that nois takes the place of music. It is a cleve musical conception, one bound to pleas ears which long for something new an strange as a stimulant. The "Kikimora," a folk fairy tale, likewise shows his ingenuity in picturing an old Russian legend. Both pieces received a technically and clear and pleasing presentation.

Rimsky-Korsakov's suite for orchestra, from the "Tsar Saltan," is based upon nother fairy tale. It is written in his olorful style and abounds in effects pro ced by blaring brass and percussion in uments. Koussevitzky here found an cellent vehicle for indulging his imaginative talent and the result was a brilliant performance. After the close, he received many recalls.

With the Brahms symphony, however, came the best performance of the evening. This fine work, written when its composer was a young man, is one that grows interest with repeated hearings. rahms, a master in the use of orches al technique, always has something el ing to say. He had the rare faculty sustained creative thought. Dignity beauty go hand in hand in music of his calm, serene nature. What endous power and grandeur. This a contrast it is to efforts descriptive the antics of goblins of fairy tales any of the attempts to make an orche tra assume the role of comedian.

The symphony's presentation by Ko sevitzky was tinged by his own per ality. His interpretation is one t would make Brahms appear a man of pa sion rather than a philosopher.

This tendency to read the score in temperamental style, while departing from tradition, nevertheless brought passages of was particularly noticeable in the final movement, where the players rose to splendid dramatic heights.

This revelation of the dramatic possi bilities of the score brought conducto

206

Herald Jan 15

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According to Mr. Burton, it was only recently that the Symphony trustees decided that the broadcasting of the Saturday evening concerts would be a good way in which to meet the annual deficit of the concert season; but they had long wished that they could afford to give the general public an opportunity to "listen in." All that stood in the way was the expense, and now Mr. Quinby has bridged this difficulty. But the radio public can thank the trustees, too, for their courtesy and WEEI for making it all possible.

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Trans — Jan 23

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BEFORE he had stirred his stick or drawn a note from the orchestra, it was pleasure to see Mr. Eugene Goossens upon the conductor's stand, yesterday afternoon, in Symphony Hall. **Being in his thirty-third year, slim of body and unpouched of face, he is still youthful; whereas most Symphony Concerts seem the gathering place of middle and advancing age. Londoner by birth and taxable residence, he is cosmopolite by habit, wearing the air of a man of the world; while this and that conductor of the Symphony Orchestra has never quite escaped the French or German provincial backgrounds whence he sprang. (Let us call Gericke, Nikisch, Dr. Muck and Mr. Koussevitzky the exceptions that prove the rule.)** As director of the music—to revive an old phrase—Mr. Goossens has equally agreeable idiosyncracies. Though he has worked often in the concert-hall, he has also worked much in the opera house. There he has sat or stood semi-shrouded in a pit. There few curious glances have followed him since the stage already held them fast. There, finally, he might use his body without let or hindrance to convey his music-making or dramatizing intent. Yesterday 2600 pairs of eyes gazed upon him across Symphony Hall. Sometimes they watched energies of body that, while they undoubtedly gain an expressive end, more become the sheltered orchestra-pit than the exposed concert-platform.

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206

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REDUCTION

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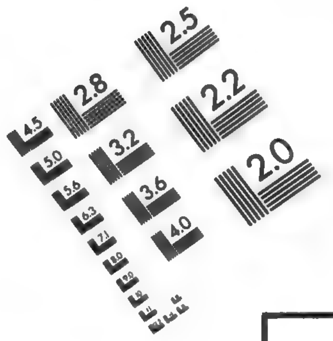
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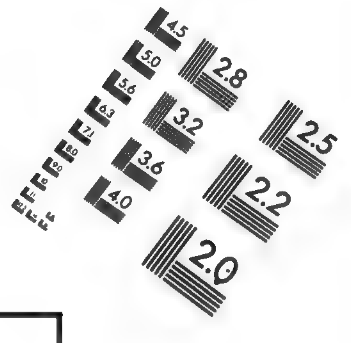
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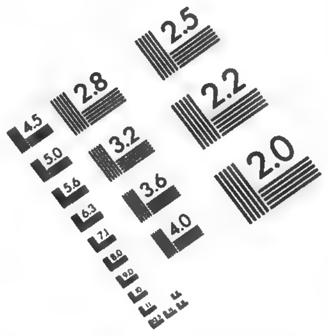
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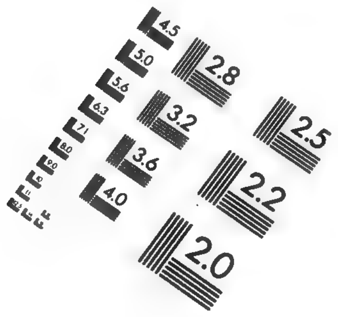
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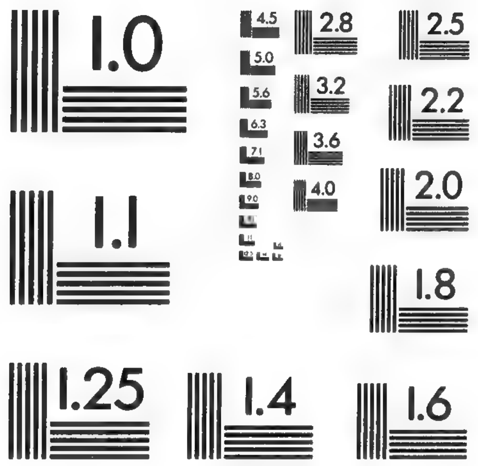
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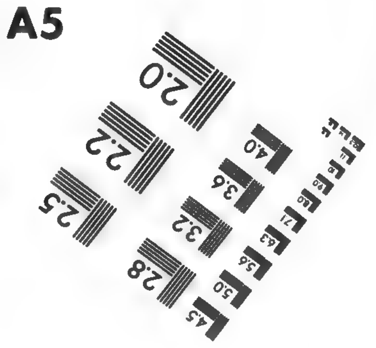
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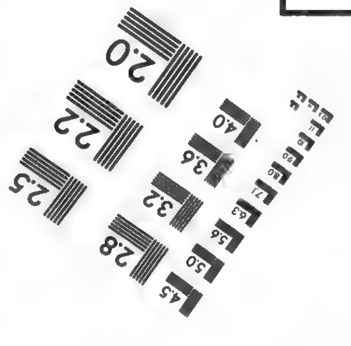
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PRECISION℠ RESOLUTION TARGETS

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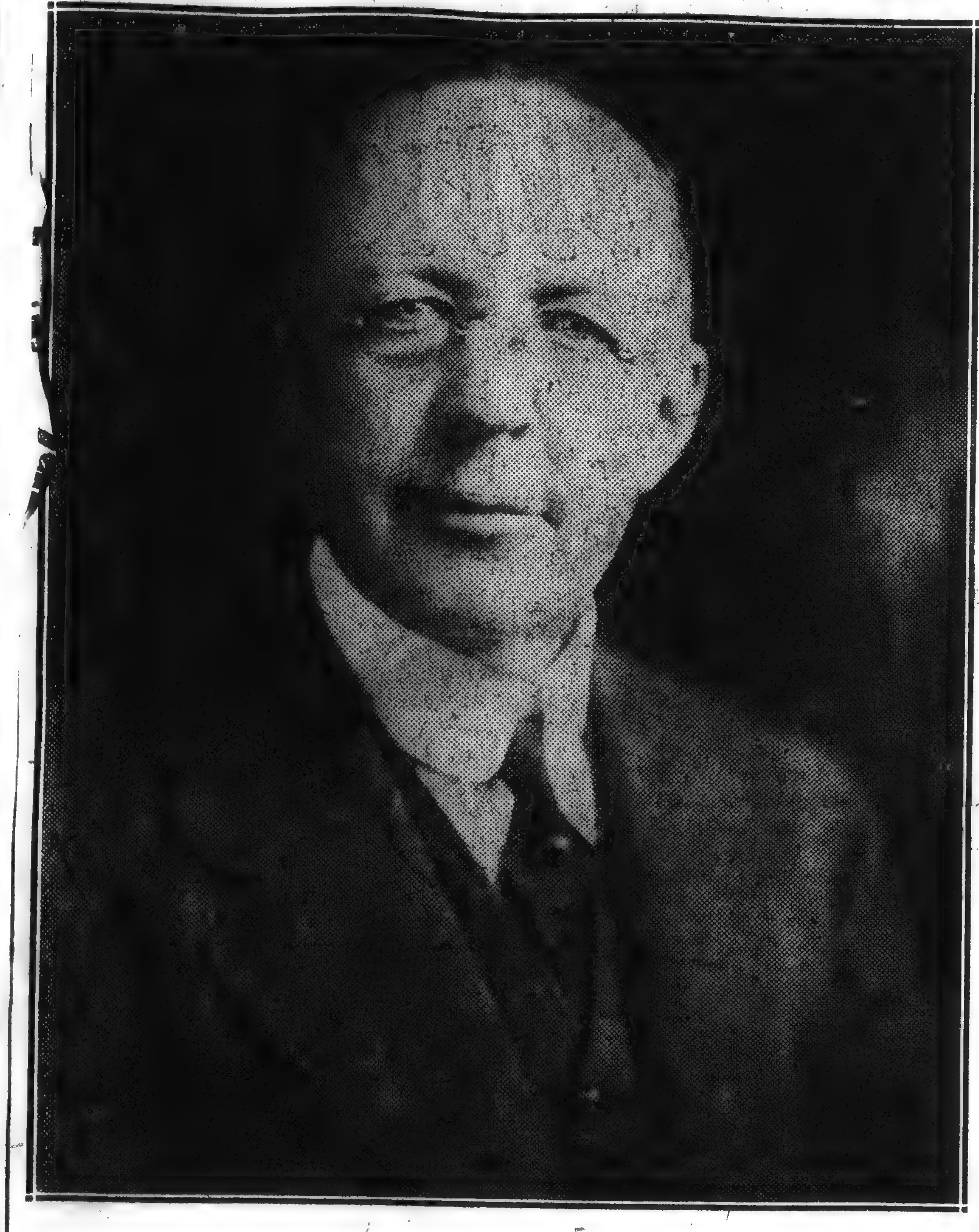
207

BOSTON EVENING TRANSCRIPT, SATURDAY,

Jan 23

--- Tonight's Broadca

His Gift Marks Epoch in Radio



W. S. Quinby

President of the W. S. Quinby Company, Who Will Speak Over the Air Tonight in Connection with WEEI'S Broadcast of Concert by Boston Symphony Orchestra.

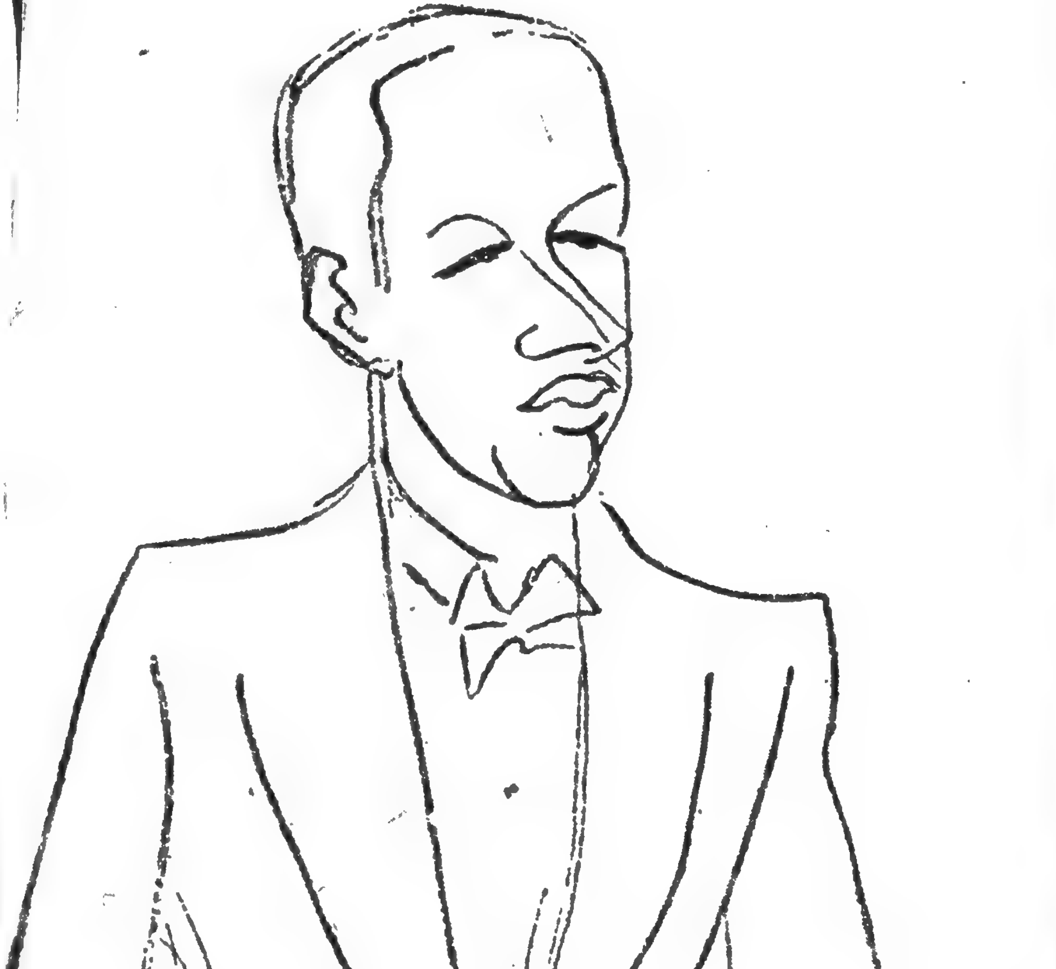
WHEN "E. F. A.'s" familiar voice comes over the air at 8 o'clock this evening, announcing from Symphony Hall and giving a preliminary discussion of the music to be played by the Boston Symphony Orchestra, thousands of radio listeners, not only in New England, but in other sections of the East, will sit back in their chairs to enjoy one of the outstanding events in broadcasting history. Probably the most interested person will be W. S. Quinby, president of the W. S. Quinby Company, to whose generosity the listening public owes this concert and the eleven others which are to come.

The others will be broadcast on Jan. 30, Feb. 13, 20, and 27; March 6, 20, and 27; April 3, 17, 24 and May 1. Mr. Quinby feels that the Symphony broadcast, which he spent several months in helping to arrange, will be the outstanding achievement of his efforts to spread the fame and opportunities of New England in other quarters.

During the last week, engineers from WEEI, the Western Electric Company and the New England Telephone & Telegraph Company have spent about fifteen hours each day trying out the correct locations for microphones and their work received a thorough test at the rehearsal of the orchestra on Thursday. It is claimed that everything possible has been done to eliminate foreign sounds from the commotion always caused by an audience in a large hall, so that an almost perfect broadcast will result.

A room at the rear of the Symphony Hall stage has been reserved for the radio control room. Two expert control operators will be stationed there, as well as Arthur F. Edes, the announcer, who will describe the various selections played. Mr. Quinby will be present at the hall and is expected to make a brief statement to the radio audience.

Square-Rigged



Eugene Goossens

From the Caricature by Kapp

Boston Transcript Jan. 23/26

BOSTON SUNDAY GLOBE—JANUARY 24,

MYRIADS HEAR THE SYMPHONY

First Broadcast by Great Orchestra a Success

Reports From All New England Tell of Delighted Listeners

Saturday Treat Through Season by Quinby's Gift

The Boston Symphony Orchestra played last night to what was undoubtedly the biggest audience that ever listened to a Symphony concert. Reports to the Globe from all over New England were unanimous as to the success of the first broadcast ever made by Boston's great orchestra.

W. S. Quinby, of the W. S. Quinby Company, whose generous gift of $12,000 made it possible for countless thousands to hear this concert broadcast through WEEI and WCSH, spoke briefly to the radio audience before the concert began, modestly sharing the credit for the broadcast with his business associates.

The Globe's musical critic, who heard the same program played Friday in Symphony Hall, was astonished and delighted with the broadcast. It conveyed to the radio audience an adequate notion of the concert.

The remaining concerts of the Symphony season will be broadcast on Saturday evenings. Mr Quinby's gift is certain to bring joy to innumerable listeners, many of them in lonely farm houses or dreary sick rooms.

Owner Refuses One

Only one incident marred the success of last night's broadcast. One number on the program, a Sinfonietta by Eugene Goossens, the young English composer and conductor who led the orchestra last night in the absence of Serge Koussevitzky, its regular conductor, who is on a vacation, was withheld from the radio audience. This composition is copyrighted by G. Ricordi & Co, the great Italian firm of music publishers. The managing director of the American branch of this concern, George Maxwell of New York, refused permission for the broadcast, because, as he said, "Radio contributes nothing to the treasuries of the publishers."

Mr Goossens requested permission for his work to be broadcast, asking it as a personal favor. Both Mr Quinby and officials of WEEI offered to pay a reasonable fee for permission to broadcast. But Mr Maxwell persisted in his refusal to grant it. There has been pro-

Continued on Page Twenty-One.

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taken to indicate that drainage had

the West. She told another friend she intended to go to a theatre that night.

MYRIADS HEAR THE SYMPHONY

Continued From the First Page.

longed controversy between broadcasters and music publishers about the payment of royalties on copyright music broadcast. The Ricordi firm, which controls all the Puccini operas and many other important works, has never permitted broadcasts. It seems unfortunate that an exception could not have been made in this case.

Perfect Nuances Heard

The radio audience listened to comment about the pieces played from A. F. Edes, announcer for WEEI, based, as he stated, upon Philip Hale's program notes for the Symphony concerts. In the prolonged intermission while those in the concert hall were hearing Goossens' Sinfonietta vocal selections were given from the studio of WEEI.

The most striking musical feature of the concert, as heard by radio was the perfect transmission of the incidental solos for woodwind instruments, especially the flute, clarinet, and oboe. The passages for horns and trombones were also very faithfully given by radio. The first violin part also came through well. A listener accustomed to hearing the Symphony Orchestra realized anew on listening to its broadcast the surpassing excellence of the leading individual players in the present orchestra.

The swelling and diminishing masses of tone as the orchestra followed Mr Goossens' eloquent interpretation of Weber and Brahms indicated to the radio audience the perfection in nuances of this orchestra.

Enjoyable Even Second Time

Nobody probably hoped for an absolutely perfect transmission of the playing of the full orchestra. The microphone, marvelous as last night's achievement again proved it to be, is still incapable of selecting and reproducing for distant hearers the exact sound of every instrument out of the hundred that play together when the whole orchestra is heard. In the relatively few forte passages where all the instruments are playing the effect was a bit blurred.

But with all critical reservations made the concert was enjoyable even to one who had heard it all the day before at Symphony Hall. The amount of pleasure it must have given to those unable to attend the concerts in person is incalculable.

W. S. Quinby, sponsor of the symphony broadcast, was introduced to the radio audience by Arthur F. Edes, WEEI's announcer, just prior to the concert.

Mr Quinby's Speech

Mr Quinby said:

"My remarks are going to be very brief, which no doubt is a bit of good news—but—at the conclusion I am going to add a postscript, which I hope all will have the patience to wait for.

"A great many people have expressed a desire to know how this very notable event—the broadcasting of the Boston Symphony Orchestra — was brought about. So I am very happy to have this opportunity to say a few words, hoping it may be of interest to all of you. It was not such a difficult problem—three people working to a common end, and a desire to accomplish a worthy purpose, hence patience and tolerance were all that were necessary.

"I think you will agree with me that this event is the climax of radio broadcasting, giving as it does, the entire public free of all cost the opportunity to hear the works of the world's greatest masters, interpreted by the world's greatest conductors guiding the world's greatest artists.

Plan Long Thought Out

"Heretofore this great organization of 107 men has played primarily for the small percentage of Bostonians who have been so fortunate as to securre seats in Symphony Hall, most of which are sold out in advance for the entire season. Tonight, however, and every Saturday evening concert for the balance of the season, this orchestra belongs not to Boston alone, but to millions of music lovers whose radio sets are within range of its harmonies.

"Back two or more years, when radio was comparatively new, and in its real wonder stage to everyone, and the air was crowded with the frivolous and light matters of life, it naturally came to me that the public would appreciate something of the best in the line of radio broadcasting, and, as the slogan of the organization of which I happen to be the head has always been 'You might as well have the best,' naturally my thoughts turned to that Boston institution which has always occupied in the minds of the people that position, and which has built up for itself a standard which has never been questioned—a standard by which all that is best in the musical world is always measured.

For Proper Transmission

"At that time I was unable to make any headway toward broadcasting the full Symphony Orchestra, for the reason that the trustees of Symphony felt they had standards to uphold, and could not see their way to consent to a broadcast, particularly as they could not feel sure of the proper transmission of their concerts.

"But we did succeed at that time, as perhaps many of you will remember, in broadcasting a group of the Symphony players, and the very evident pleasure and appreciation with which these concerts were received by all within possible hearing were such that we not only felt very much satisfied with what we had accomplished but there was implanted in our minds a determination to continue in our efforts, and give the public ultimately the very best the world afforded.

"So we never lost sight of our ambition to see that the full Symphony Orchestra was broadcast to the public.

"I understood the trustees were always desirous that this should happen when it could be done in agreement with Symphony standards, including a broadcasting station which met their requirements.

"Finest the World Affords"

"These negotiations have continued up to the present time, progress being slow because of the anxiety of all concerned that every provision possible should be made to insure the public an opportunity to hear the full Symphony under the best possible conditions, which conditions were met when Station WEEI was agreed upon.

"I am happy tonight in the thought that within a few moments this desire on the part of all those interested is about to become a reality, and that for 12 weeks, sitting comfortably at home, those who want the best will have an opportunity to hear and enjoy without any question the finest orchestral music that the world affords.

"Also I can say to you that everyone interested in this production takes the keenest pleasure in having been able to offer this to so many music lovers, and especially those who are unable through ill-health to enjoy many of the good things of life, an dthose living in far-away isolated communities.

"Please remember this is the first of 12 broadcasts—others will be given Saturday evenings during the balance of the Symphony season in Boston.

"An expression from you as to your reception and enjoyment will be much appreciated by all concerned, and may I add especially do I feel sure that the members of Symphony, as well as WEEI and myself, will be pleased to hear from you.

"Address all communicati [illegible] and they will be forwar [illegible]

"Here is the postscript, [illegible] member nothing else I have said, I hope you will all remember this:

"There is just one phase of the situation that I want to make clear to everybody. The newspapers and the public at large are giving me all the credit for having made this broadcast possible. The truth is this credit should be shared with my associates. While it is true that I took a more active part in the matter than anyone else, I did so only in the capacity of president of our company.

"Now I am going to bid you all good night, wishing you a most enjoyable evening."

There can be no doubt that an enjoyable evening was spent by at least half New England in listening to this concert. Next Saturday, beginning at 8:10, a program conducted by Serge Koussevitsky will be brodcast by the Boston Symphony from WEEI. The numbers to be heard are all by modern Russian composers. They include an orchestral fantasy, "A Uight on Bald Mountain," by Musorgsky; a piano concerto by Serge Prokofieff, in which the composer himself will play the piano part, and a symphony, 'The Divine Poem," by Skriabin. P. R.

SYMPHONY HEARD WELL IN SUBURBS OF BANGOR

BANGOR, Me, Jan 23—While radio conditions in the city proper have been very bad for the past 10 days and very little has been received from Boston stations, the Symphony concert reception tonight was fairly good, except for fading at times.

Stations five and six miles out reported fine reception.

1208

BOSTON SUNDAY POST, JANUARY 24, 1926

SYMPHONY PLAYS FOR RADIO THRONG

Thousands All Over New England Hear Famous Boston Orchestra for First Time

BY O. M. STATIC

An audience estimated in the millions throughout New England and beyond heard in their own homes the first broadcast last night of a concert by the Boston Symphony Orchestra. It was the greatest musical triumph in the brief but remarkable history of radio. And it marked forever the passing of the time when the world's greatest music played by the best musicians in the world was reserved for a small aristocracy with season tickets for the less than 3000 seats in Symphony Hall.

"BROADCAST CLIMAX"

It was heard last night by the sick and the bedridden, by those who never saw Symphony Hall and by those to whom such a broadcast opened wonderlands undreamed of before.

The broadcast was the gift of W. S. Quinby, of the W. S. Quinby Company, whose slogan is: "You might as well have the best." He co-operated with station WEEI, of the Edison Electric Illuminating Company, and the New England Telephone & Telegraph Company. It went out to the millions over the WEEI wave length and from station WCSH, the Congress Square Hotel, Portland, Me.

Mr. Quinby, New England business man and apostle extraordinary of New England achievement, in a three-minute introductory speech declared the event "the climax of radio-broadcasting." It gives the general public, he said, "the works of the world's greatest masters interpreted by the world's greatest artists."

Mechanical Triumph, Also

The broadcast was, of course, the greatest orchestral wonder in the short but vivid history of radio. But it was a mechanical triumph, too. Four microphones, two over the head of Eugene Goossens, guest conductor last night in the absence of Serge Koussevitsky on vacation, and two facing each other from opposite places over the heads of the 107 musicians in the orchestra, took every finest syllable of sound and carried the music through wires and amplifiers for re-broadcasting to the world of listeners in every city, town and hamlet of New England, and to the owners of sets in distant parts of the country.

Two flights above the platform where the musicians were seated was the radio control room which had formerly been a store room. It was from here that Mr. Quinby delivered his short address, and it was from the same place that Arthur F. Edes, programme director of Station WEEI and its chief announcer, read from 13 pages of carefully prepared manuscript the biographical sketches and explanatory notes that filled in the pauses between renditions.

In this room working under the greatest tension operated the experts of the telephone company, Charles Abel supervising, regulating the volume of sound as it came from the platform. The sound passed through amplifiers and went out on telephone lines to the Milk street headquarters of the telephone company. From there one telephone line carried the music to the Edison Station, WEEI, on Boylston street, and another to WCSH, Portland. Ralph W. Mathewson, the WEEI chief operator, and Leon Hentz, associate operator, in the control room of the station, continued the sound regulation before it ultimately reached the radio listener.

Big Orchestra Tunes

The broadcast of the music began about 8:19 o'clock following smoothly a few presentation remarks by Announcer Edes, the address by Mr. Quinby, and a resume of the history of the music and the life of the composer who wrote it again by Mr. Edes. The control was then switched from the scene of the speechmaking in the control room to the platform of Symphony Hall. There were the usual noises of a vast orchestra tuning. Then a sudden burst of applause indicated that Goossens, guest conductor, was taking his place on the stand.

Two or three moments of silence followed, to the radio listener a greater mark of tribute and respect to the orchestra than the applause. Distinctly one heard the 'rap-rap' of the conductor's baton. Then followed the tremendous sweep of the orchestra's music bursting forth in the eloquent opening strains of Weber's overture to "Der Freischutz." It was this everybody had been waiting for. It broke through the silence like a sudden burst of sunrise, mightily. It dispelled at once all fears of so large an ensemble registering fully in the microphones.

Precious little was lost. This in spite of the fact ample evidence was afforded showing that microphone placement could be improved. Never on the air from any station was there such complete volume more evenly balanced. The problem was greater than any yet presented to the mechanical experts. For when Symphony hall was built radio had not yet begun even to be a dream. The platform of the hall had in some way to be converted into a radio studio. This was not perfectly accomplished, but it was more nearly perfect than the best opera broadcast we have yet heard.

Each Unit Registers

Never was there such distinct reception from a musical organization ever half as large as this. It was a great ensemble, more vast than anything yet to come over the air. But each unit registered in its required measure with the uncanny accuracy that is the wonder and the mystery of the queer little contraption called a microphone, a bit of machinery no larger than a man's fist. The general plan of the broadcast moved without a jar or interruption. The biographical interpolations of Mr. Edes, his historical review of the career of Koussevitsky, who will conduct for next week's broadcast, and the others yet to follow, and the story of the orchestra itself from the days of its beginnings under its benefactor, Major Henry L. Higginson in 1886, were all carefully timed to fit the lapses of time between orchestra permormances.

There was one painfully disappointing feature in the broadcast. This was the omission of Goossens' "Sinfonietta," from the broadcast, although it was given by the orchestra for the listeners in the hall. It would have been more interesting to the radio audience than the other portions of the programme. But, according to the comment by Announcer Edes, this had to be culled from the broadcast because G. Ricordi & Company, of New York, who own the American performing rights, had forbidden it going on the air.

THREE IMPRESSIONS

Broadcast May Prove Boon to Those Who Have Never Heard Famous Orchestra at First Hand—Audience Is Expectant and Players "on Their Toes"

BY WARREN STOREY SMITH

At Symphony Hall last evening the curious and interested might receive three different tonal impressions of the Boston Symphony Orchestra, giving under the direction of Eugene Goossens, as guest conductor, its first broadcast concert.

Within the auditorium might be heard the orchestra itself, in its present estate a glory of sound for which the world holds few parallels. In a room adjoining the second balcony was the instrument which was relaying the concert to station WEEI. Equipped with a loud speaker, this instrument gave the listener a very fair conception of the sound of the orchestra. The volume of tone, of course, and likewise the ultimate silken lustre, velvet depth or scarlet brilliance of the orchestral tone. And on the authority of those in charge of these operations, a first class receiving set should give quite a good version of the orchestra as that which this half-way station afforded.

Downstairs in one of the offices of Symphony Hall was a receiving set of probably average excellence, equipped both with loud speaker and earphones. Heard through the speaker the orchestra was truly but a shadow of itself. Heard through the earphones the effect was vastly more satisfactory.

Of three pieces heard from this instrument, the Fourth Symphony of Brahms, Delius's "On Hearing the First Cuckoo in Spring" and the first movement of Debussy's "Iberia," the music of Delius with its rich string-texture sounded the most faithful to the original.

With the Symphony one missed the massive sonority of Brahms' orchestration, though certain solo passages for wind instruments came through excellently, while the vivid colors, the "patchier" instrumentation, the plentiful percussiveness of Debussy's orchestra did not exactly register.

For one who might not see it in its native glory, a stereopticon picture of the Matterhorn must inevitably give some idea of its grandeur. For the music lover who may not hear the Boston Symphony Orchestra "in the flesh," the broadcasting of its concerts must prove a boon, modified or heightened, of course, by the quality of one's receiving set.

Before the concert of last evening began, there was in the audience an air of expectancy and interest—something a little out of the ordinary was in the wind. There was a craning of necks to see the three microphones, set in a triangle behind and slightly to the left of the conductor so as to favor the tone of the violins rather than that of the heavy brass. The orchestra, too, which sat for its photograph before the concert began, was plainly on its mettle. Certainly the performance of Weber's Overture to "Der Freischutz" was one of extraordinary brilliance, both more flexible and of keener edge than that of Friday afternoon.

OLAN & SON
WM. C. "BILL" DOLAN
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FUR SALE
At SLAUGHTER PRICES
uls, Hudson Seals,
ns, Northern Seals

BROADCAST BY KOUSSEVITZKY

American Jan 27

If present plans do not miscarry, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will make his debut as a radio announcer Saturday night.

It is planned to have the noted conductor talk into the microphone at Symphony Hall. If he decides to speak it will not only be his debut as a radio announcer, but it will be the first time he has made any announcement whatsoever in connection with a concert.

Charles Burton, superintendent of the Edison station, WEEI; W. S. Quinby, New England business man and sponsor of the broadcast, and his associates, are more than eager to make Koussevitzky's voice a part of the broadcast.

Transcript Jan 28

Sign of the Times

Suggestion Already That the Course of the Symphony Concerts Be Altered to Suit the Radio

SOONER than it was anticipated the inevitable divergence has come. The radio people interested in the broadcasting of the Symphony Concerts are already meddling with the programs. It happens that various publishers of symphonic music reserve it from performance "on the air." Usually they do so with the sanction of the composers. Most of these pieces are the work of illustrious living hands which has had place and should have place at the Symphony Concerts. The radio people now suggest that such reserved pieces be eliminated from the programs, so that there may be no gaps in the broadcasting as there was last Saturday when Mr. Goossens's "Sinfonietta" was played in the hall, but not over the radio.

It is hard to take such a suggestion seriously since to comply with it would materially limit the repertory of the Symphony Concerts. After all, they exist primarily for the actual audiences of Friday afternoon and Saturday evening, whose subscriptions for tickets and contributions to the guarantee fund maintain them. In reason and fairness these audiences have a right to a repertory unrestricted and unlessened by consideration for an incidental broadcast. It is not likely that either Mr. Koussevitzky as program-maker, or the trustees as final voice, will permit such a diminution of the field, the interest and the prestige of the Symphony Concerts. All three are dear to them.

H. T. P.

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orchestra, direction W. Edward Boyle.

WEEI—Boston—349

Jan 30 Globe

6:45 A M—Health exercises.

7:45 A M—Morning watch, Rev Dr W. H. Murphy, First Baptist Church, Somerville.

8 P M—Boston Symphony Orchestra, direct from Symphony Hall, Serge Kousseviтsky, conductor. Courtesy of W. S. Quinby. (Moussorgsky) "Une Nuit sur le Mont Chauve" (a night on Bald Mountain), orchestral fantasy; (Prokofieff) "Third Concerto for Piano, opus 26." Andante, Allegro; theme, Andantino: Variation I, Listesso tempo; Variation II, Allegro; Variation III, Allegro moderato; Variation IV, Andante meditativo; Variation V, Allegro giusto; theme, Listesso tempo; Allegro, ma non troppo. Intermission. Scriabin, Third Symphony, "The Divine Poem," opus 43; Lento; Luttes; Allegro; Voluptes, Lento; Jeu Divin, Allegro. Soloist, Serge Prokofieff.

10 P M—Lucerne girls' quintet.

10:30 P M—Walter H. Kidder, baritone.

WBZ—Springfield—333 (242)

Metres—1200 Kilocycles—100 watts

3:00 p. m.—Special Phonograph Record Hour.

WEEI—Edison Light, Boston, Mass.—349 Metres—860 Kilocycles—100 Watts—0 Miles

6:45 a. m.—Tower health exercises.

7:45 a. m.—Morning watch by Y. M. C. A. the Rev. W. H. Murphy, minister First Baptist Church, Somerville.

8:00 p. m.—Boston Symphony orchestra broadcast direct from Symphony Hall, Serge Koussevitsky, conductor; courtesy W. S. Quinby. Programme—Moussorgsky, "Une Nuit sur le Mont Chauve" (A Night on Bald Mountain), orchestral fantasy. Prokofieff, "Third Concerto for Piano," Op. 26. 1. Andante, "Allegro." 2. Theme, "Andantino. Variation I. "Listesso tempo"; variation II. "Allegro"; variation III. "Allegro moderato"; variation IV. "Andante meditative"; variation V. "Allegro giusto"; Theme, "Listesso tempo." 3. "Allegro, ma non troppo. Intermission—Scriabin, "Third Symphony, "The Divine Poem," Op. 43. Lento; Luttes, "Allegro"; Voluptes, "Lento"; Jeu Divin, "Allegro." Soloist—Serge Prokofieff.

10:00 p. m.—Girls' quintet.

10:30 p. m.—Walter H. Kidder, baritone.

Post Jan 30

NEW ENGLAND

WEEI—Edison Electric Ill. Co., Boston, 348.6 meters, 861 K. C., 1000 watts

6:45 A. M.—Tower health exercises.

7:45 A. M.—Morning watch from Estey organ studio by Y. M. C. A. The Rev. W. H. Murphy, minister First Baptist Church, Somerville.

8 P. M.—Boston Symphony orchestra, broadcast direct from Symphony hall. Serge Koussevitsky, conductor. Courtesy W. S. Quinby.

PROGRAM

Moussorgsky—"Une Nuit sur le Mont Chauve" (A Night on Bald Mountain), orchestral fantasy.

Prokofieff—Third Concerto for Piano, op. 26.
I. Andante—Allegro.
II. Theme—Andantino.
Variation I. Listesso tempo
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditative
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.
Intermission.

Herald Jan 30

Scriabin—Third Symphony, "The Divine Poem," op. 43, Lento; Luttes, Allegro; Voluptes, Lento; Jeu Divin, Allegro.

Soloist—Serge Prokofieff.

10 P. M.—Lucerne Girls' quintet.

10:30 P. M.—Walter A. Kidder, baritone.

KOUSSEVITZKY IS WELCOMED

He Leads Symphony Orchestra After Two Weeks' Rest from Labors

CONCERT WILL BE REPEATED TONIGHT

~~HERALD~~ JAN 30

By PHILIP HALE

If Mr. Roussevitzky had any doubt concerning the respect and affection in which he is held by the great musical public of Boston, that doubt must have been dispelled by the glowing tribute paid him yesterday afternoon when he came on the platform of Symphony hall after his vacation of a fortnight.

The program was as follows: Moussorgsky, "A Night on Bald Mountain." Prokofieff, Third Concerto for piano and orchestra (Mr. Prokofieff, pianist). Scriabin, Symphony No. 3, "The Divine Poem." The concerto was played for the first time in Boston.

Apparently there are two Prokofieffs: one the composer of the splendidly barbaric "Scythian" suite, which was heard here in 1924; the other the composer of the Third Piano Concerto, a work in comparatively more academic form, but without a trace of academic rigidity and dullness. The music is refreshingly individual. One does not find in it the influence of any school nor of any other composer, past or present. Thematically, harmonically, it is Mr. Prokofieff's own, as is his employment of orchestral instruments. While the music has not the engaging and engrossing wildness of the "Scythian" suite, it is music of the East rather than of the West. Here and there one finds the melodic and rhythmic repetition dear to Orientals rejoicing in the consequent hypnosis. When this repetition gains little by little in intensity, the effect is exciting and at the last overpowering, so that the coolest hearer is seized with rhythmic fever and, like the inhabitants of ancient Abdera, is haunted by a simple melody. The theme of the second movement—we believe it to be original with Mr. Prokofieff, for no contrary statement has been made—is of exotic beauty, while the postlude of a few measures, ingeniously varied after each one of the set variations will long haunt the memory, the more so by its simplicity. These variations are ingenious, free from pattern work. The fourth, marked Andante meditativo, is unaffectedly poetic. Throughout the concerto there is no effort to stun or dazzle the hearer. It is as if Mr. Prokofieff had composed it for his own pleasure, without thought of possible audiences, indifferent to words of praise or blame.

It is often said disparingly of a musician playing his own composition for the piano: "He plays like a composer." This sneer cannot be directed against Mr. Prokofieff, any more than it is true of Mr. Rachmaninoff. Mr. Prokofieff in the most modest manner in the world played like a virtuoso who was not thinking first of technic, not trying to impress hearers by technical proficiency, conscious, but not too self-conscious of his own ability. He played as if he were a member of the orchestra, displaying sufficient fluency, a command of nuances and of sentiment, emotion and brilliance. He was recalled several times.

Whether Scriabin is great or not great among composers is a legitimate subject for discussion. This discussion will not in all probability shatter friendships and divide households as was the case long ago in the Beecher trial. Whether Scriabin is great or not, it can be safely said that Mr. Koussevitzky is his Prophet. This "Divine Poem," whatever may be thought of it as a whole, is to us preferable to "The Poem of Ecstasy" and "Promethus," which, it is said, have a theosophic mission. One attends a concert to hear music, not to hear theosophic teachings disguised by music. Dr. Eaglefield Hull who is a fanatical Scriabinite, is of the opinion that the "Divine Poem" expresses "the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality." It is a pity that this "personality" helped itself freely from the music dramas of the unpurified Wagner. There are measures that are as direct quotations. It is also singular that the most striking, most emotional section of the work is entitled "Sensuous Pleasures." Like other orchestral compositions of Scriabin there is thematic material not always significant; there are pages of sheer bombast; a succession of climaxes that destroy any effect of one great and irresistible culmination of force. Yet one, not a fervid admirer of Scriabin, remembering the genuine beauty and poetic feeling of the section "Voluptes" might say of "the Divine Poem" that is is the least objectionable of his chief orchestral works.

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The concert will be repeated tonight. The orchestra will be out of town next week. The program for the 15th pair of concerts, Feb. 12th, Feb. 13th will be as follows: Vivaldi, Concerto, E Minor for strings; Lekeu, Fantaisie Contrapuntique sur un Cramignon Liegeois; Respighi, Symphonic Poem, "The Pines of Rome"; Beethoven, Symphony No. 1. The music by Vivaldi (edited by Mistovski), Lekeu and Respighi will be played in Boston for the first time.

1 208

BOSTON SUNDAY POST, JANUARY 24, 1926

SYMPHONY PLAYS FOR RADIO THRONG

Thousands All Over New England Hear Famous Boston Orchestra for First Time

BY O. M. STATIC

An audience estimated in the millions throughout New England and beyond heard in their own homes the first broadcast last night of a concert by the Boston Symphony Orchestra. It was the greatest musical triumph in the brief but remarkable history of radio. And it marked forever the passing of the time when the world's greatest music played by the best musicians in the world was reserved for a small aristocracy with season tickets for the less than 3000 seats in Symphony Hall.

"BROADCAST CLIMAX"

It was heard last night by the sick and the bedridden, by those who never saw Symphony Hall and by those to whom such a broadcast opened wonderlands undreamed of before.

The broadcast was the gift of W. S. Quinby, of the W. S. Quinby Company, whose slogan is: "You might as well have the best." He co-operated with station WEEI, of the Edison Electric Illuminating Company, and the New England Telephone & Telegraph Company. It went out to the millions over the WEEI wave length and from station WCSH, the Congress Square Hotel, Portland. Me.

Mr. Quinby, New England business man and apostle extraordinary of New England achievement, in a three-minute introductory speech declared the event "the climax of radio-broadcasting." It gives the general public, he said, "the works of the world's greatest masters interpreted by the world's greatest artists."

Mechanical Triumph, Also

The broadcast was, of course, the greatest orchestral wonder in the short but vivid history of radio. But it was a mechanical triumph, too. Four microphones, two over the head of Eugene Goossens, guest conductor last night in the absence of Serge Koussevitsky on vacation, and two facing each other from opposite places over the heads of the 107 musicians in the orchestra, took every finest syllable of sound and carried the music through wires and amplifiers for re-broadcasting to the world of listeners in every city, town and hamlet of New England, and to the owners of sets in distant parts of the country.

Two flights above the platform where the musicians were seated was the radio control room which had formerly been a store room. It was from here that Mr. Quinby delivered his short address, and it was from the same place that Arthur F. Edes, programme director of Station WEEI and its chief announcer, read from 13 pages of carefully prepared manuscript the biographical sketches and explanatory notes that filled in the pauses between renditions.

In this room working under the greatest tension operated the experts of the telephone company, Charles Abel supervising, regulating the volume of sound as it came from the platform. The sound passed through amplifiers and went out on telephone lines to the Milk street headquarters of the telephone company. From there one telephone line carried the music to the Edison Station, WEEI, on Boylston street, and another to WCSH, Portland. Ralph W. Mathewson, the WEEI chief operator, and Leon Hentz, associate operator, in the control room of the station, continued the sound regulation before it ultimately reached the radio listener.

Big Orchestra Tunes

The broadcast of the music began about 8:19 o'clock following smoothly a few presentation remarks by Announcer Edes, the address by Mr. Quinby, and a resume of the history of the music and the life of the composer who wrote it again by Mr. Edes. The control was then switched from the scene of the speechmaking in the control room to the platform of Symphony Hall. There were the usual noises of a vast orchestra tuning. Then a sudden burst of applause indicated that Goossens, guest conductor, was taking his place on the stand.

Two or three moments of silence followed, to the radio listener a greater mark of tribute and respect to the orchestra than the applause. Distinctly one heard the 'rap-rap' of the conductor's baton. Then followed the tremendous sweep of the orchestra's music bursting forth in the eloquent opening strains of Weber's overture to "Der Freischutz." It was this everybody had been waiting for. It broke through the silence like a sudden burst of sunrise, mightily. It dispelled at once all fears of so large an ensemble registering fully in the microphones.

Precious little was lost. This in spite of the fact ample evidence was afforded showing that microphone placement could be improved. Never on the air from any station was there such complete volume more evenly balanced. The problem was greater than any yet presented to the mechanical experts. For when Symphony hall was built radio had not yet begun even to be a dream. The platform of the hall had in some way to be converted into a radio studio. This was not perfectly accomplished, but it was more nearly perfect than the best opera broadcast we have yet heard.

Each Unit Registers

Never was there such distinct reception from a musical organization ever half as large as this. It was a great ensemble, more vast than anything yet to come over the air. But each unit registered in its required measure with the uncanny accuracy that is the wonder and the mystery of the queer little contraption called a microphone, a bit of machinery no larger than a man's fist. The general plan of the broadcast moved without a jar or interruption. The biographical interpolations of Mr. Edes, his historical review of the career of Koussevitsky, who will conduct for next week's broadcast, and the others yet to follow, and the story of the orchestra itself from the days of its beginnings under its benefactor, Major Henry L. Higginson in 1886, were all carefully timed to fit the lapses of time between orchestra permormances.

There was one painfully disappointing feature in the broadcast. This was the omission of Goossens' "Sinfonietta," from the broadcast, although it was given by the orchestra for the listeners in the hall. It would have been more interesting to the radio audience than the other portions of the programme. But, according to the comment by Announcer Edes, this had to be culled from the broadcast because G. Ricordi & Company, of New York, who own the American performing rights, had forbidden it going on the air.

THREE IMPRESSIONS

Broadcast May Prove Boon to Those Who Have Never Heard Famous Orchestra at First Hand—Audience Is Expectant and Players "on Their Toes"

BY WARREN STOREY SMITH

At Symphony Hall last evening the curious and interested might receive three different tonal impressions of the Boston Symphony Orchestra, giving under the direction of Eugene Goossens, as guest conductor, its first broadcast concert.

Within the auditorium might be heard the orchestra itself, in its present estate a glory of sound for which the world holds few parallels. In a room adjoining the second balcony was the instrument which was relaying the concert to station WEEI. Equipped with a loud speaker, this instrument gave the listener a very fair conception of the sound of the orchestra. The volume of tone, of course, and likewise the ultimate silken lustre, velvet depth or scarlet brilliance of the orchestral tone. And on the authority of those in charge of these operations, a first class receiving set should give quite a good version of the orchestra as that which this half-way station afforded.

Downstairs in one of the offices of Symphony Hall was a receiving set of probably average excellence, equipped both with loud speaker and earphones. Heard through the speaker the orchestra was truly but a shadow of itself. Heard through the earphones the effect was vastly more satisfactory.

Of three pieces heard from this instrument, the Fourth Symphony of Brahms, Delius's "On Hearing the First Cuckoo in Spring" and the first movement of Debussy's "Iberia," the music of Delius with its rich string-texture sounded the most faithful to the original.

With the Symphony one missed the massive sonority of Brahms' orchestration, though certain solo passages for wind instruments came through excellently, while the vivid colors, the "patchier" instrumentation, the plentiful percussiveness of Debussy's orchestra did not exactly register.

For one who might not see it in its native glory, a stereopticon picture of the Matterhorn must inevitably give some idea of its grandeur. For the music lover who may not hear the Boston Symphony Orchestra "in the flesh," the broadcasting of its concerts must prove a boon, modified or heightened, of course, by the quality of one's receiving set.

Before the concert of last evening began, there was in the audience an air of expectancy and interest—something a little out of the ordinary was in the wind. There was a craning of necks to see the three microphones, set in a triangle behind and slightly to the left of the conductor so as to favor the tone of the violins rather than that of the heavy brass. The orchestra, too, which sat for its photograph before the concert began, was plainly on its mettle. Certainly the performance of Weber's Overture to "Der Freischutz" was one of extraordinary brilliance, both more flexible and of keener edge than that of Friday afternoon.

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WM. C. "BILL" DOLAN
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ns, Northern Seals

BROADCAST BY KOUSSEVITZKY

AMERICAN JAN 27

If present plans do not miscarry, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will make his debut as a radio announcer Saturday night.

It is planned to have the noted conductor talk into the microphone at Symphony Hall. If he decides to speak it will not only be his debut as a radio announcer, but it will be the first time he has made any announcement whatsoever in connection with a concert.

Charles Burton, superintendent of the Edison station, WEEI; W. S. Quinby, New England business man and sponsor of the broadcast, and his associates, are more than eager to make Koussevitzky's voice a part of the broadcast.

Transcript Jan 28

Sign of the Times

Suggestion Already That the Course of the Symphony Concerts Be Altered to Suit the Radio

SOONER than it was anticipated the inevitable divergence has come. The radio people interested in the broadcasting of the Symphony Concerts are already meddling with the programs. It happens that various publishers of symphonic music reserve it from performance "on the air." Usually they do so with the sanction of the composers. Most of these pieces are the work of illustrious living hands which has had place and should have place at the Symphony Concerts. The radio people now suggest that such reserved pieces be eliminated from the programs, so that there may be no gaps in the broadcasting as there was last Saturday when Mr. Goossens's "Sinfonietta" was played in the hall, but not over the radio.

It is hard to take such a suggestion seriously since to comply with it would materially limit the repertory of the Symphony Concerts. After all, they exist primarily for the actual audiences of Friday afternoon and Saturday evening, whose subscriptions for tickets and contributions to the guarantee fund maintain them. In reason and fairness these audiences have a right to a repertory unrestricted and unlessened by consideration for an incidental broadcast. It is not likely that either Mr. Koussevitzky as program-maker, or the trustees as final voice, will permit such a diminution of the field, the interest and the prestige of the Symphony Concerts. All three are dear to them.

H. T. P.

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orchestra, direction W. Edward Boyle.

WEEI—Boston—349

Jan 30 Globe

6:45 A M—Health exercises.

7:45 A M—Morning watch, Rev Dr W. H. Murphy, First Baptist Church, Somerville.

8 P M—Boston Symphony Orchestra, direct from Symphony Hall, Serge Koussevitsky, conductor. Courtesy of W. S. Quinby. (Moussorgsky) "Une Nuit sur le Mont Chauve" (a night on Bald Mountain), orchestral fantasy; (Prokofieff) "Third Concerto for Piano, opus 26." Andante, Allegro; theme, Andantino; Variation I, Listesso tempo; Variation II, Allegro; Variation III, Allegro moderato; Variation IV, Andante meditativo; Variation V, Allegro giusto; theme, Listesso tempo; Allegro, ma non troppo. Intermission. Scriabin, Third Symphony, "The Divine Poem," opus 43; Lento; Luttes; Allegro; Voluptes, Lento; Jeu Divin, Allegro. Soloist, Serge Prokofieff.

10 P M—Lucerne girls' quintet.

10:30 P M—Walter H. Kidder, baritone.

WBZ—Springfield—333 (242)

Metres—1200 Kilocycles—

3:00 p. m.—Special Phonograph Record Hour.

WEEI—Edison Light, Boston, Mass.—349 Metres—860 Kilocycles—100 Watts—0 Miles

6:45 a. m.—Tower health exercises.

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10:00 p. m.—Girls' quintet.

10:30 p. m.—Walter H. Kidder, baritone.

Post Jan 30

NEW ENGLAND

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I. Andante—Allegro.
II. Theme—Andantino.
Variation I. Listesso tempo
Variation II. Allegro.
Variation III. Allegro moderato.
Variation IV. Andante meditative
Variation V. Allegro giusto.
Theme Listesso tempo.
III. Allegro, ma non troppo.

Herald Jan 30

Intermission.

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Soloist—Serge Prokofieff.

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KOUSSEVITZKY IS WELCOMED

He Leads Symphony Orchestra After Two Weeks' Rest from Labors

CONCERT WILL BE REPEATED TONIGHT

HERALD JAN 30

By PHILIP HALE

If Mr. Koussevitzky had any doubt concerning the respect and affection in which he is held by the great musical public of Boston, that doubt must have been dispelled by the glowing tribute paid him yesterday afternoon when he came on the platform of Symphony hall after his vacation of a fortnight.

The program was as follows: Moussorgsky, "A Night on Bald Mountain." Prokofieff, Third Concerto for piano and orchestra (Mr. Prokofieff, pianist). Scriabin, Symphony No. 3, "The Divine Poem." The concerto was played for the first time in Boston.

Apparently there are two Prokofieffs: one the composer of the splendidly barbaric "Scythian" suite, which was heard here in 1924; the other the composer of the Third Piano Concerto, a work in comparatively more academic form, but without a trace of academic rigidity and dullness. The music is refreshingly individual. One does not find in it the influence of any school nor of any other composer, past or present. Thematically, harmonically, it is Mr. Prokofieff's own, as is his employment of orchestral instruments. While the music has not the engaging and engrossing wildness of the "Scythian" suite, it is music of the East rather than of the West. Here and there one finds the melodic and rhythmic repetition dear to Orientals rejoicing in the consequent hypnosis. When this repetition gains little by little in intensity, the effect is exciting and at the last overpowering, so that the coolest hearer is seized with rhythmic fever and, like the inhabitants of ancient Abdera, is haunted by a simple melody. The theme of the second movement—we believe it to be original with Mr. Prokofieff, for no contrary statement has been made—is of exotic beauty, while the postlude of a few measures, ingeniously varied after each one of the set variations will long haunt the memory, the more so by its simplicity. These variations are ingenious, free from pattern work. The fourth, marked Andante meditativo, is unaffectedly poetic. Throughout the concerto there is no effort to stun or dazzle the hearer. It is as if Mr. Prokofieff had composed it for his own pleasure, without thought of possible audiences, indifferent to words of praise or blame.

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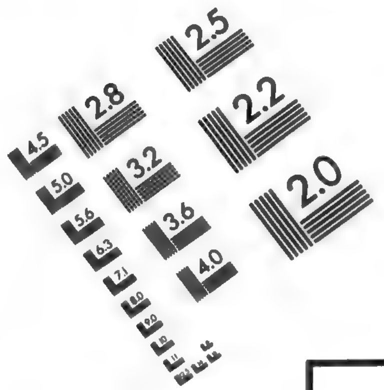
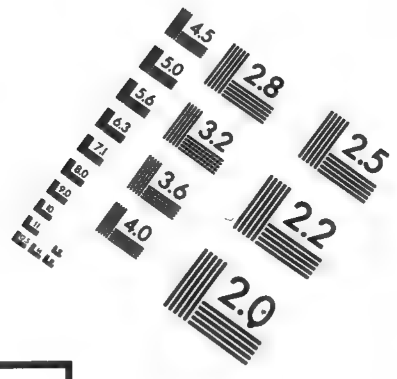
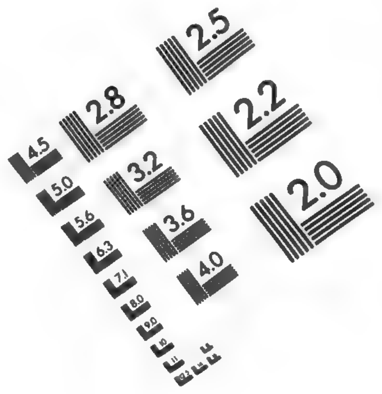
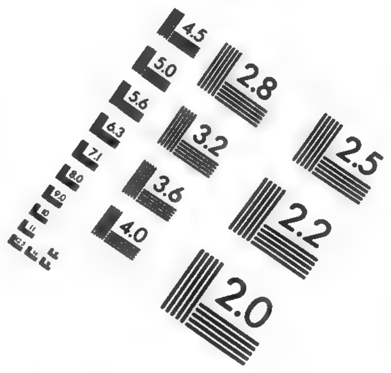

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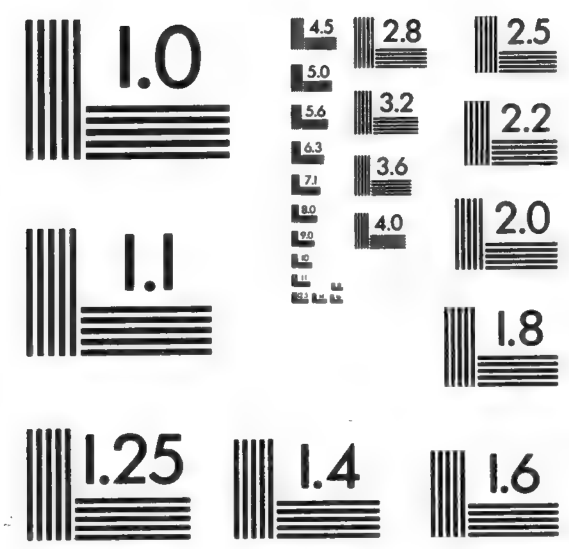

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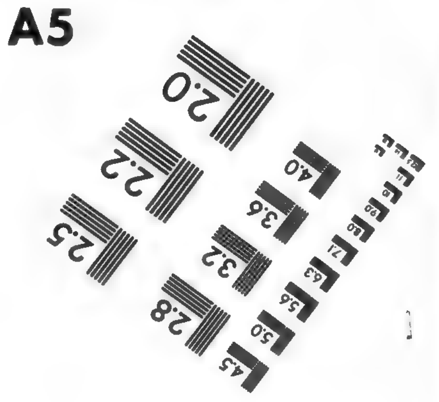

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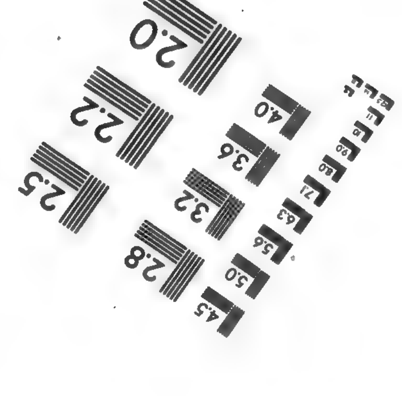
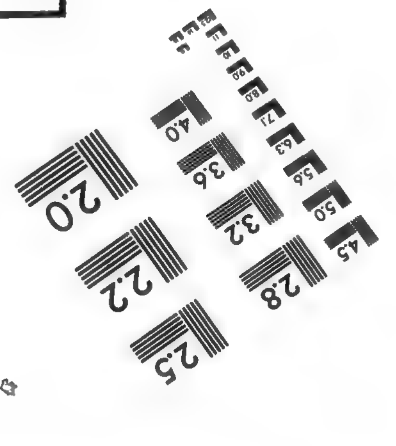

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RUSSIAN DAY WITH SYMPHONY

Mr. Koussevitsky Given Cordial Welcome on Return

Jan. 30 - Post

BY WARREN STOREY SMITH

The return of Mr. Koussevitzky to an audience that welcomed him with unmistakable enthusiasm and the first public appearance here of Serge Prokofieff, as pianist in his own third Concerto, provided the element of personal interest in yesterday's Symphony Concert.

CONCERTO A NEWCOMER

As for the music, of the three pieces that make this week's all-Russian programme only Mr. Prokofieff's Concerto is actually new to Boston. Yet although the other two items, Moussorgsky's "Night on Bald Mountain" and Scriabin's Third Symphony, "The Divine Poem," have both been played at the Symphony Concerts within the last five years, it is scarcely an exaggeration to say that they were yesterday heard here for the first time, such was the illumination shed by Mr. Koussevitzky's conducting of them.

None too readily may the later music Prokofieff, as exemplified in the Violin Concerto of last season and the Piano Concerto of yesterday be described. Less radical than the earlier "Scythian Suite," these pieces have a certain brittle quality; from the shines forth, not a warm and ruddy glow, but a clear white light. Yet they are by no means lacking in their share of surface charm.

Composer Cordially Received

Of the three movements of the Piano Concerto the second, a set of ingenious Variations on an exotic theme, gave the most decided pleasure. As pianist this modest young Russian makes no parade of technique. He plays as composer and musician rather than as virtuoso, yet it is none the less evident that for him mechanical difficulties do not exist. Whether as pianist or composer or both, yesterday's audience gave him a more than ordinarily hearty reception.

Hardly one of his more important works, Moussorgsky's tone-poem of the Witches' revel dispersed by the sounding church-bells seemed yesterday, thanks to Mr. Koussevitzky, pictorial, suggestive, genuinely imaginative music.

The "Divine Poem"

Of greater moment, however, is the "Divine Poem," which makes, with its successors, the "Poem of Ecstacy" and 'Prometheus," the musical ritual that, in the words of Paul Rosenfeld, was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the father of souls and was become God."

'Struggles," "Sensuous Pleasures," and "Divine Activity" are the titles affixed to the three movements of this so-called symphony which spiritually and technically may be said to stand somewhere between Liszt's "Les Preludes" and Scriabin's own "Prome

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Grand Opera or Boston Symphony Orchestra Is Radio Query Tonight

Two radio events of major importance are coming on the local stations tonight at about the same time and no doubt many of the radio audience will be undecided whether to listen in on the opera "The Masked Ball" coming from WNAC'S wavelength or 'the Boston Symphony Orchestra concert, broadcast by WEEI. Both dial settings will bring in music of the highest order, beginning at 8 o'clock and continuing over 2 hours. This is the second radio concert of the Symphony orchestra and their program tonight will be composed chiefly of Russian selections. Serge Koussevitzky will conduct the orchestra and make a few remarks before the microphone. The soloist assisting in the program is Serge Prokofieff.

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Globe Jan. 30

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A. A. BIE

Roxbury, Jan. 27.

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Jan. 30 - Post

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None too readily may the later music Prokofieff, as exemplified in the Violin Concerto of last season and the Piano Concerto of yesterday be described. Less radical than the earlier "Scythian Suite," these pieces have a certain brittle quality; from the shines forth, not a warm and ruddy glow, but a clear white light. Yet they are by no means lacking in their share of surface charm.

Composer Cordially Received

Of the three movements of the Piano Concerto the second, a set of ingenious Variations on an exotic theme, gave the most decided pleasure. As pianist this modest young Russian makes no parade of technique. He plays as composer and musician rather than as virtuoso, yet it is none the less evident that for him mechanical difficulties do not exist. Whether as pianist or composer or both, yesterday's audience gave him a more than ordinarily hearty reception.

Hardly one of his more important works, Moussorgsky's tone-poem of the Witches' revel dispersed by the sounding church-bells seemed yesterday, thanks to Mr. Koussevitzky, pictorial, suggestive, genuinely imaginative music.

The "Divine Poem"

Of greater moment, however, is the "Divine Poem," which makes, with its successors, the "Poem of Ecstacy" and 'Prometheus," the musical ritual that, in the words of Paul Rosenfeld, was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the father of souls and was become God."

'Struggles," "Sensuous Pleasures," and "Divine Activity" are the titles affixed to the three movements of this so-called symphony which spiritually and technically may be said to stand somewhere between Liszt's "Les Preludes" and Scriabin's own "Prome

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THE BOSTON HERALD, SUNDAY, JANUARY 31, 1926

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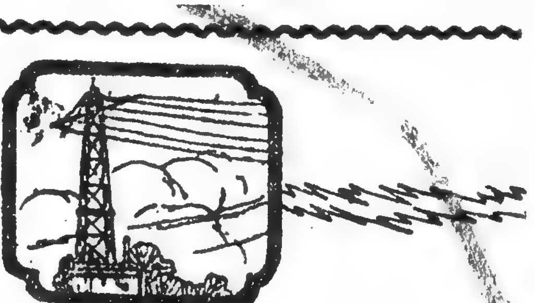

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CONCERTO A NEWCOMER

As for the music, of the three pieces that make this week's all-Russian programme only Mr. Prokofieff's Concerto is actually new to Boston. Yet although the other two items, Moussorgsky's "Night on Bald Mountain" and Scriabin's Third Symphony, "The Divine Poem," have both been played at the Symphony Concerts within the last five years, it is scarcely an exaggeration to say that they were yesterday heard here for the first time, such was the illumination shed by Mr. Koussevitzky's conducting of them.

None too readily may the later music Prokofieff, as exemplified in the Violin Concerto of last season and the Piano Concerto of yesterday be described. Less radical than the earlier "Scythian Suite," these pieces have a certain brittle quality; from the shines forth, not a warm and ruddy glow, but a clear white light. Yet they are by no means lacking in their share of surface charm.

Composer Cordially Received

Of the three movements of the Piano Concerto the second, a set of ingenious Variations on an exotic theme, gave the most decided pleasure. As pianist this modest young Russian makes no parade of technique. He plays as composer and musician rather than as virtuoso, yet it is none the less evident that for him mechanical difficulties do not exist. Whether as pianist or composer or both, yesterday's audience gave him a more than ordinarily hearty reception.

Hardly one of his more important works, Moussorgsky's tone-poem of the Witches' revel dispersed by the sounding church-bells seemed yesterday, thanks to Mr. Koussevitzky, pictorial, suggestive, genuinely imaginative music.

The " Divine Poem"

Of greater moment, however, is the "Divine Poem," which makes, with its successors, the "Poem of Ecstacy" and 'Prometheus," the musical ritual that, in the words of Paul Rosenfeld, was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the father of souls and was become God."

'Struggles," "Sensuous Pleasures," and "Divine Activity" are the titles affixed to the three movements of this so-called symphony which spiritually and technically may be said to stand somewhere between Liszt's "Les Preludes" and Scriabin's own "Prometheus," in which at last his personality becomes completely emancipated from outside influences.

COMPOSER PLAYS AT SYMPHONY CONCERT

Prokofieff Soloist in His Own Piano Concerto

Globe Jan. 30

Serge Prokofieff, the noted Russian composer, whose "Scythian Suite" and violin concerto roused much discussion here last season, was the soloist at yesterday's Symphony concert. He played the piano part in his own concerto in C major. Mr Koussevitzky conducted, after two weeks of absence on vacation. The audience applauded him vigorously for several minutes at his first appearance. The program included two other modern Russian works, Musorgsky's fantasy, "A Night on Bald Mountain," and Skriabin's "The Divine Poem." The performance of all these numbers was unusually brilliant. In such music Mr Koussevitzky is at his best.

Prokofieff is a tall young man, slight in build, with not a trace of the poseur in his unassuming manner. He has the short-sighted, stoop shouldered appearance that one associates with graduate students of such financially unprofitable subjects as Assyriology or mathematical logic. The audience greeted him politely and applauded his concerto with something approaching warmth.

This concerto is full of interweaving rhythmic figures, strongly marked, and repeated until they grow monotonous. There are also several lyric passages, especially in the fourth variation of the slow movement, which are romantically emotional.

The music is written with conscious and wilful originality. But back of it a listener hearing it for the first time, could feel a genuine creative imagination, a sense of form, some degree of thematic invention. This piece is not written merely to startle the conventionally-minded. Prokofieff has something to say and says it with not a little coherence and a good deal of emphasis.

The workmanship, however, seems facile. Like all Russian composers, Prokofieff is repetitous and fundamentally nave.

The first hearing of this new work proved interesting enough so that one would like to hear it again and hear still more pieces by the same author, such as, for example, his "Seven, They Are Seven." Mr Prokofieff, incidentally, is a very clever pianist, with a mastery of rhythmic effects and a tendency to exact nothing else of his instrument, which would qualify him for a job in a jazz band.

Skriabin's "Divine Poem" is another attempt to express in music a personal philosophic attitude. The three movements are entitled "Luttes," "Voluptes" and "Jeu Divin." The first French title means "Strivings," the second "Joys of the Senses," the last "The Play of Divine Force," to translate freely words which have no exact English equivalents.

The composer was a mystic, a pantheist, who thought God and energy were identical. His music is strongly influenced by Wagner, but personal in style, to the point of strangeness. The agonised strivings of a soul in torment breathe through it and redeem to some extent its diffuse and often bombastic style. The motto theme for trumpets and the motive for basses linked with it are vivid and expressive at their first occurrence and impressive in their final transfigured form. But much of the music is, to at least one hearer, only a lot of disagreeable noise.

The performance, on which Mr Koussevitzky has plainly lavished his best energies in preparation, was probably as fine as could be given by any orchestra or any conductor. Musorgsky's fantasy about witches on a mountain top was also vividly played, without recourse to rhetorical exaggeration.

This program, through Mr Quinby's generosity, will be broadcast tonight at 8:10 from WEEI, conflicting, unfortunately, with the Chicago Opera broadcast of "Masked Ball." The radio audience will probably find all three numbers pretty heavy. Those who use earphones, or who have first rate sets, should be able to get a good deal of Musorgsky's and Prokofieff's music and find out what modern music at symphony concerts sounds like. But they must not expect tuneful or notably harmonious numbers on this program.

The next program to be broadcast will be given Feb 13. There are no symphony concerts next week in Boston. The chosen pieces are Beethoven's First Symphony, and shorter numbers by Vivaldi, Lekeu, and Respighi, whose "Pines of Rome" will be played for the first time here. That program should prove of greater interest than this week's to the average listener. P. R.

Advertiser Jan 30

RUSSIAN WEEK CELEBRATED AT THE SYMPHONY

This is all-Russian week at the Symphony, making an absolute novelty in the history of the Hub's famous orchestra.

Serge Koussevitzky, warmly welcomed, back after his mid-season vacation, is offering three Russian works and presenting as soloist Serge Prokofieff, pianist and composer, one of the most brilliant of Russia's younger musicians.

Judged by his "Scythian Suite" played here last year Prokofieff might be expected to resemble a hairy Hercules. As a matter of fact his first Boston appearance yesterday showed him to be a tall, spare, esthetic-looking youth with a bald dome thinly fringed with blonde hair. Nevertheless, his third concerto for piano and orchestra, played at the Symphony concerts for the first time, proved every whit as vigorous as his "Scythian Suite;" and, furthermore, he proved himself to be a pianist of prodigious power and brilliance.

The concerto is one of the most interesting examples of modern music, expertly scored and with what might be called characteristic Russian themes; eclectic music, terrifying the academicians, yet fascinating and well worth applauding. To a large extent the concerto is as fantastic as Moussorgsky's "Night on Bald Mountain," which led the program.

Prokofieff well deserved the enthusiastic applause that followed the performance of the concerto.

Scriabin's third symphony, entitled "The Divine Poem," was also brilliantly performed.

SOME SYMPHONY SUGGESTIONS

To the Editor of The Herald:

Now that the broadcasting of the concerts by the Boston Symphony orchestra has become a reality, the apprehensive may well view with alarm this latest inroad by the radio. By all signs the reaction of the radio public runs true to form. Already hundreds of letters pour in. Letters of praise in superlative terms of the concert and letters of solemn denouncement of the publishers who refused to allow a copyrighted opus to go on the air. Numerous are the requests that future programs be arranged with a view toward eliminating copyrighted numbers. In other words, if the cash customers of Symphony hall wish to hear some particular modern work of importance, if it happens to be copyrighted, they should forego that pleasure out of deference to radio fans, the large majority of whom, I daresay, never even heard of the late Johannes Brahms.

Then of course come the even more numerous requests that M. Koussevitzky address the radio audience before each concert. If such and similar concessions to democracy are to be made, why not go the whole length? I would suggest that the famous conductor not only address his invisible audience, but also devote some time to answering all questions shot at him at random. Then there should be that usual 'monstrously clever fellow' with his usual jocose, concomitant remarks. How droll it would be, for instance, were we to suddenly hear above the surge of "Eroica," "You ought to see these boys with the overgrown fiddles sweat!" Or say, during the Adagio Lamentoso of the "Pathetique" were we to be informed that the oboist was thrown for a loss of 10 beats.

To make the debacle complete it would not surprise me if it would be suggested still further to substitute a battery of saxophones for the wood winds, banjos for the second violins and to augment the orchestra with chimes, cow-bells and sundry kitchenware. Then, I am sure, everything would be quite lovely!

A. A. BIEWEND.

Roxbury, Jan. 27.

2500	West Pacific..	38	37⅛	38	87½
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100	WPennPw pr..	109	109	109	..
2000	West Union...	148¼	141	143¼	140⅛
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100	W Elec Ins A..	29½	29½	29½	--
1500	Wheel & L E..	29¾	28¾	29⅝	28⅝
1200	Wheel&LE pr.	49¾	48⅛	49¾	..
5700	White Eagle..	28	27⅝	28	27
1200	White Motor..	82	81	81	81¼
400	White RM Spr	36⅝	36	36⅝	..
500	Wickwire prcts	2⅝	2½	2⅛	2½
15200	Willys-Over...	31¼	30¾	30¾	31⅛

prominent as contralto and baritone.

Another musical organization, the Repertory Theatre Orchestra, under the direction of Daniel Kuntz, has been added to the list of attractions of station WBZ, and beginning tonight will be heard each Saturday evening from 7:45 to 8:15 p m. The orchestra is composed of three violins, viola, cello, bass, flute, clarinet, piano, and drums.

Those who enjoy the old time dance music, especially the Irish variety, played by a real Irish fiddler, should turn to the WBZ wave at 9:15 tonight for the program by Patrick J. Gaffney. Mr Gaffney's reputation as a fiddler is known throughout the East. Tonight he will have the assistance of Helen Carlene Hines, reader, who will tell some typically Irish stories.

1926

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PAPER— Monitor
DATE— Jan 17

Koussevitzky and Beethoven

By STUART MASON

THE program of the twelfth Symphony concert, given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon in Symphony Hall, Boston, consisted of Beethoven's Overture to Collin's tragedy, "Coriolanus," and the same composer's Sixth and Seventh symphonies.

This was not the program as originally announced. Mr. Koussevitzky is a conductor of surprises. Not only does he change his programs at short notice, but his conducting of them is not lacking in that element also. It is worth noticing that the first and most natural thought in connection with the symphony concerts these days concerns Mr. Koussevitzky. Rightly or not, in spite of ourselves, his personality has become all pervading.

Several times he has played the music of Beethoven, Mozart, Schubert or Weber in a manner which was unmistakably original if not always conformable with preconceived ideas or so-called traditions. He has even played such music in a manner which was to say the least whimsical and capricious.

A Greater Koussevitzky

Yesterday's program offered him abundant opportunity for the further display of those qualities which have distinguished him in the past. Yet here Mr. Koussevitzky must have surprised those who were looking forward to more of those often strangely distorted versions of familiar pieces. Yesterday a much greater Koussevitzky was revealed to the public, a Koussevitzky with a broader and nobler conception of Beethoven than was to be observed in the playing of either of the Third or the Fifth symphonies at past concerts.

Yet the performance was not ultra conservative and the impress of the conductor's individuality was not lacking. The music was played in the true romantic style. His conception of it was poetic and imaginative but fancy was duly restrained and never overstepped the bounds of good taste. Proportions were well observed and it is doubtful if a more satisfying interpretation of these two symphonies could be desired by the most fastidious.

Possibly the last movement of the Seventh symphony might have gained in rhythmical incisiveness had it been at a slightly slower pace, but never has it been our good fortune to hear the Sixth played with such a fortunate choice of tempi. This symphony, until yesterday, has always seemed a tiresome work full of needless repetitions, often childish in the character of its themes and in its imitations of the sounds of nature.

Not so yesterday. Mr. Koussevitzky succeeded in bringing out what must have been the original intentions of the composer. By taking the opening allegro and the scene by the brookside at a faster pace than has been customary with his predecessors he brought out the broad lines on which these movements are constructed as no other conductor has done. By playing the music of the tempest in a more subdued manner he suggested the storm to the imagination rather than attempted to paint it graphically, and by broadening the measures of the final hymn of thanksgiving he lent a dignity to these pages which has heretofore been lacking.

Symphony Transformed

The symphony as a whole was transformed. It became under his hands once more a vital music, a music which touched the heart, which set the imagination aglow, a music once more vivid and pulsing with life, a music touched with the genius of the great master who penned its measures.

In like manner was the interpretation of the Seventh symphony. Mr. Koussevitzky did not attempt to read into its measures meanings which were foreign to them. It was a conception of this music which was supremely sane and straightforward, a conception which was satisfying, which left the hearer with the impression that this and no other was the manner in which it should be played.

This was playing which restored faith in Beethoven's music, which made it possible to once more understand its greatness and beauty, its universal appeal. Oftentimes it had seemed faded and worn. After yesterday's performance we know that it is blessed with eternal youth.

Strange to say, Mr. Koussevitzky was unduly restrained in the dramatic Overture to "Coriolanus." Here those theatrical qualities which have served him in many another piece of similar nature were not in evidence. He is truly a man of surprises, of unusual and unexpected ways with music, yet withal capable of touching the heights.

AMUSEMENTS

NEW YORK

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arles Hubbard, à Paris, Tina Lerner der Steinert, jeune composi- ur bostonnais, et William Brennan, gérant de l'orchestre symphonique de Boston.

Comme toujours en Europe musicale, on parla beaucoup de l'Amérique. On compara les orchestres, les prix, les programmes. M. Koussevitzky expliqua que l'orchestre symphonique de Boston est plus homogène, en raison de son plus grand nombre et de ses plus grandes facilités de répétitions, que les orchestres européens. Mais il reconnut à ceux-ci plus de spontanéité, plus de vie individuelle.

Si l'Amérique est devenue un centre d'activités inégalable en manifestations musicales, l'Europe par contre reprend peu à peu sa place et les artistes commencent à limiter leurs tournées américaines à quelques mois afin de garder leurs places d'honneur auprès des auditoires européens.

L'Amérique a fait beaucoup pour les artistes mais ceux-ci ont fait beaucoup, encore plus peut-être, pour elle. Le goût musical s'y développe, les artistes y soignent leurs auditions tout autant qu'ils

BOSTON SYMPHONY

The Boston Symphony Orchestra, Serge Koussevitzsky, conductor, last evening drew its usual large audience at Infantry Hall. It was a concert made notable by the first presentation by the Boston orchestra of Glazounov's Symphony No. 8. The evening's interest centred in the playing of this new work and in the appearance for the first time here of the violinist, Paul Kochanski.

The programme was played as follows:

Glinka..Overture to "Russian and Ludmilla"
Glazounov..Symphony No. 8 in E-flat, Op. 83
I. Allegro moderato.
II. Mesto.
III. Allegro.
IV. Finale: Moderato.
Vivaldi....Concerto for Violin and Orchestra in A minor
a. Allegro.
b. Largo.
c. Presto.
Liszt.........."Tasso; Lamento e Trionfo," Symphonic Poem No. 2

Alexander Constantinovitsch Glazounov was born in Leningrad in 1865. He is now living in that city where in 1906 he composed the Symphony No. 8, in E-flat Major. The symphony was first played in this country by the Russian Symphony Society, Modeste Altschuler, conductor, in New York, in 1907. Although not a composition of recent date its performance last evening under Serge Koussevitzsky was its first by the Boston orchestra.

The advent of Mr. Koussevitzsky proved an upward step in the life of the Boston Symphony. It also means we shall enjoy more intimate acquaintance with the store of Russian orchestral works. This is a very pleasant outlook for patrons of these concerts. The modern Russians write music that fire one's imagination. There is bigness, richness, in their creations. Melody seems a natural gift to these artistic Slavic minds. Under a conductor fitted by racial relationship and so artistically gifted as Koussevitzsky, Russian music finds an ideal interpreter. So, last evening, the audience with high anticipation awaited the playing of the Glazounov symphony.

It is said that in this work the composer was influenced by Brahms. This perhaps is true in certain characteristics of style. But it is thoroughly Russian in its musical language, its passionate utterance of thoughts that pour forth with unceasing flow. It is restless, at times reckless in powerful expression. Agreeable dissonance pursues its course through the maze of intricate harmony.

The opening movement, Allegro Moderato, moves with intense, vigorous expression, alternating in storms of orchestral violence and the calmness which succeeds titanic force. It is music that thrills through its kaleidoscopic color, its seething, restless spirit; music that tells of strife, of struggle to attain some splendid goal. Nearly attaining this it reaches climaxes of power and brilliance which gradually decline as if to gather strength for greater effort. The movements closes in one of these periods of calmness.

The second movement again reveals the masterful instrumentation which gives life and vitality to the score. Here Mr. Koussevitzsky moulds his men into a responsive unit that answers with seemingly intuitive sense his interpretive will. Bits of melody occasionally shine forth and these, in many voiced combination, are developed in a glittering mass of harmony. This movement also ends in soft effects.

The brighter of the four movements is heard in the following Allegro, but this gaiety is lost in reappearing agitation of style. A forceful climax brings it to a close.

The finale retains all the power and spirit of the preceding movements, and leaves the hearer with the thought that in this fine imaginative work the composer has left a worthy monument to his genius.

Mr. Kochansky received many recalls after his well played concerto. The Vivaldi composition is written in the fashion of the melodic writers for the violin of the early days, when tone and simplicity were in vogue. Technically, the concerto is not difficult. Its effect lies in the player's ability to sing upon his instrument rather than astonish with intricate double stopping and brilliant tours de force.

Mr. Kochansky showed himself to be well adapted to this style of playing, giving the first movement with breadth and strong, effective use of the bow. The Largo, played with grace and the sweetness required, was an artistic effort and in the lively and sparkling presto he performed brilliantly. A half-dozen recalls showed the audience's appreciation.

The Liszt Symphonic Poem is long and not particularly interesting save in the latter part. Here a big climax is built [illegible] which serves as a triumphal and ef[illegible] close.

A. F. P.

TRANSCRIPT JUNE 9

Other Times; Other Music

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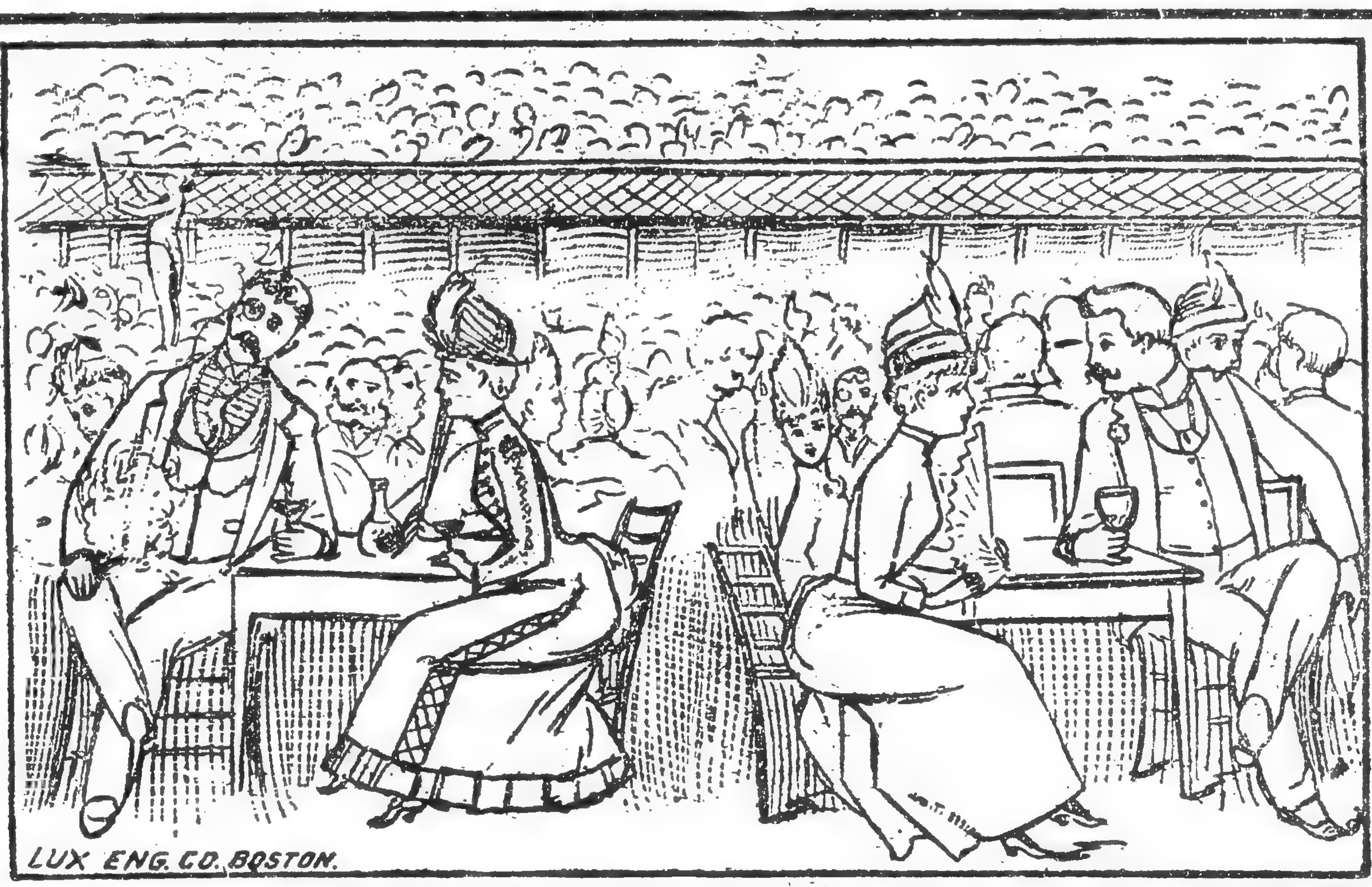
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PROGRAMME.

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2	OVERTURE (Rakoczy)	KELER BELA
3	WALTZ (Freudenklaenge)	RESCH
4	GRAND SELECTION (from Aida)	VERDI
5	OVERTURE (In Memoriam)	SULLIVAN
6	*a VORSPIEL to the 5th act Manfred	REINECKE
	*b INTERMEZZO (from Ballet Music Naila)	DELIBES
7	WALTHERS PRIZE SONG (from Die Meisersinger)	WAGNER
8	VORSPIEL to Henry the Lion	KRETSCHMER
9	OVERTURE (Orpheus aux Enfers)	OFFENBACH
10	WALTZ (Freut euch des Lebens)	STRAUSS
11	MEDITATION	BACH-GOUNOD
12	GALOP (La Chasse Infernale)	KOELLING

* The audience is respectfully requested to preserve silence during this number.

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TRANSMITS SENSATION OF BEAUTY TO HEARERS

Boston Symphony Blazes Forth Into Radiating Brilliancy

LEADER IS MASTER ARTIST

Koussevitzky Invests Eloquence With Rhapsodic Transport

By JOHANNES MAGENDANZ,
Utica Conservatory of Music

It would be like carrying culture to Boston if one were to attempt a eulogy of the Boston Symphony Orchestra. We had occasion to hear it before and even if this were the first visit of the famous organization, we would take it for granted that criticism was out of place.

A capacity house greeted the genial conductor when he stepped with elastic steps upon his stand at the Avon Theater Tuesday night. One saw at once the alert, sensitive and nervous spirit in his graceful movements and gestures. The eloquence of his hands, particularly of his left, was remarkable, though at time he over indulged in gestures. Yet there was nothing affected about it, on the contrary he forgot himself entirely and was completely submerged in the music. And how he succeeded in transmitting the sensation, which he received, to the audience; how he raised them in the fire of the performance to white heat, how he analysed the moods of the composer's music! He is a poet; he makes the orchestra speak not merely eloquently, like others do, he invests eloquence with a rhapsodic transport, that matches vision.

And how he made the orchestra blaze forth into radiating brilliancy, how he plied symphonic climaxes, yet always leaving the background warm and the lines clear. And the orchestra! The sensibility of the blended tone masses was marvelous, perfect the luminous utterance of the music—I think particularly of the dainty Moussorgsky number—rhythmic suppleness and coloring, eloquence of passion—all and more could be noticed. The exquisite pianissimo of the horns and flutes was a dream. The trombones had a mellowness seldom heard.

The Symphony

The major work on the program was Glazounov's eighth symphony in E flat. A pupil of Rimsky-Korsakoff, he shows like his master great technical skill. He too draws from national resources, and the color of his music is to a certain degree typically Russian. The first movement is a picture of pure joy and happiness. The principal theme utilizes free suspensions as its main sources of expression with a moderate sprinkling of ecstasy and soaring rapture. The second theme seems to indicate spiritual tranquillity in the secure possession of a precious object. Since the thematic and musical element of the first theme is more suitable for the development than that of the second, we hear it in the middle section almost exclusively employed; and the skill with which the composer tumbles from imitations into inversions, from contractions into expansions of theme or rhythm is amazing.

Unfortunately all these efforts make the interpretation somewhat prolix, fussy and even diffuse, and the permutations of the theme occasionally lack originality. But the movement was played with sincerity and abandon; the strings and the brass section were conspicuous for their marvellous tone quality. The second [illegible] is extremely lugubrious, as if smarting from a recent and profound bereavement, which the mourning soul is barely able to endure. Despair and horror speak throughout the movement in rhythms which remind us somewhat of the funeral march in the "Dusk of the Gods." It was played decidedly better than the first movement.

The third movement is still under the spell of its predecessor, suggesting a sort of danse macabre, spectre like, haunting and spookish in character. It is therefore, perhaps, the most impressive and musically the most valuable one. It gave the orchestra plenty opportunity of virtuosic display. The finale establishes a happy equilibrium; vigorous eruptions of elementary force are notable; the slow introduction occurred once more within the course of the movement, casting an ominous shadow upon its general tenor of contentment and puissance. A more plastic theme might have added to the effect of this movement. It can not be said that the symphony offered particularly inspirated music; neither could the sympathetic art of the conductor and the honest effort of the orchestra save the day.

En Route to San Francisco

Honegger's "Pacific 231" was the next number on the program and the waves of expectation ran pretty high. Perhaps too nigh.

Berloiz wrote a book "La Grotesque dans la Musique;" Honegger's "Pacific 231" is one of "les plus grotesques," that would set Hector spinning in his grave, had he only a chance to hear it. Honegger belongs to those who keep on preaching the evangel of the strange and grotesque. The effect of his "orchestrl movement" is a challenge to our conception of harmony, whether euphony or dissonance. Like a wild beast, growing and untrimmed it seems almost barbaric in its aspect: the rhythmic insistence, the frantic urge of stroke and counterstroke and the uncanny realism with which the thing is done, are dramatically stirring.

It had something of the elementary thrill of a Buffalo Bill story, only raised to the nth potency. But what Honegger does in an orchestral garb had been done long before him by Alkan for the piano, though his "railroad" study is still preserving the earmarks of decorum. Nevertheless Honegger's work is delightfully original and hits the popular fancy in the right spot.

Mr. Koussevitsky was an admirable "engineer." He started the thing like any freight train, quite slow; but scarcely was the caboose out of sight when he hit it at 50 an hour, and Lord knows, what the rate was when he sped through Nebraska and Wyoming. A huge joke, you say? No, sir, a very serious affair; the whole shooting match might have gone to smithereens. But, thanks to the man at the brakes, everything went smoothly, no accident, derailment or delay happened, unless we count the short stop near Denver, where the weary steel horse had to have a drink; yet the train pulled into the San Francisco station in due time.

Gee! It was an experience. For all the shouting, roaring, whistling, scratching, howling, rumbling, pounding and shrieking—was there not some yelling of Indians too?—one might have thought it was a ride to hell. Some one in the audience was seen rubbing his eyes; asked what seemed to he the matter, he said: "Why, I must have gotten a cinder in my eye when the damned thing went by." A musical chronicler tells us that when the Abbe Vogler, the great organist, imitated a thunderstorm, men donned their caps, women covered their heads and all the milk in town got sour. It seems that our ultra-modernists are at the end of their rope and grab up all kinds of odds and ends in the effort of pleading their cause successfully, but it is feared that neither express train, baby carriages, Zeppelins or "Upman" smoke studios will carry the day. In the meantime, it does no good for those who swear to Beethoven, Bach and the "Meistersinger" to assume the "transeat a me calix iste" attitude; nor should they lose their patience with those who bend their knees in worship of the "New Messiah."

The rest of the program consisted of some shorter numbers that gave to a certain extent relief. Rimsky-Korsakoff's "Flight of the Bumble Bee" had to be repeated.

Program Not Very Happy

The program was not a very happy one. Really great numbers were conspicuous by their absence. Some Bach, Wagner and Mendelssohn, as originally announced, would have given to the program a decidedly more distinctive background. It is a pity that immature taste and musical surfeit should dictate; if it was left to them we would hear nothing but bumblebees, cuckoos and what not. But why cavil? What's the use?

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